

TEN CENTS

VARIETY

VOL. XXXVII. No. 1.

NEW YORK CITY.

PRICE TEN CENTS.

645912



EVA TANGUAY

Will Appear December 7th

Orpheum Theatre
Brooklyn

NEW SONGS - - - Blanche Merrill
NEW COSTUMES - Mrs. Arlington
NEW LIFE - - - - - God

*"If we could read the secret history of our enemies,
we would find in each person's life sorrow enough to
disarm all hostility."*

To rectify false reports concerning the Klein-Tanguay lawsuit, twenty-five HUNDRED dollars was accepted, although fifteen thousand was demanded.

VARIETY

Vol. XXXVII. No. 1.

NEW YORK CITY, SATURDAY, DECEMBER 5, 1914.

PRICE 10 CENTS

ADMISSION SCALE AT \$1.50 IS S. F. NIXON'S SUGGESTION

Manager, in Pittsburgh Newspaper Campaign for Lower Theater Prices, Promises Reduced Schedule for High-Class Legitimate Attractions.

Pittsburgh, Dec. 2.

In reply to the campaign carried on by Charles M. Bregg, of the Gazette-Times, for lower theatre admission, Samuel F. Nixon has written an answer, calling attention to the fact that everything nowadays is higher, including price for labor and rent, but promising that as many \$1.50 plays as possible will be produced by Nixon. The letter is:

"I have read your column for the past several weeks in regard to prices for the different theatres. I certainly agree with you that seats from \$1.00 to \$1.50 would add to the receipts of theatres for attractions that are worth that much and no more. Of course, as you understand there are attractions which must get \$2.00. You no doubt noticed the business we did last week with 'Seven Keys to Baldpate' at the \$1.50 scale and I am going to try and get as many good attractions as possible to play at that price. We must take into consideration the fact that our prices have remained at \$2.00 for a great many years, although everything else has increased in large proportion, for instance, rent and labor of all kinds; but if we look at the condition of the country we will find that you are right in the suggestions which you made in your paper."

"Yours very truly,
"SAMUEL F. NIXON."

ALL-GIRL PRODUCTION.

Wm. Anthony McGuire, the Chicago playwright, has arranged with Gus Hill for the production of a new piece that will carry an all-female cast. A lady press agent, advance agent, manager, electrician and an all-female stage crew will also attend as a side attraction, it is said. The original title was "When the Women Rule," but it is understood this will be replaced by another name to be selected by Mr. Hill.

McGuire will also produce a new war drama in three acts on Christmas day. The cast is being selected now. It will open in the tanks to sound its possibilities.

TOLD TO KEEP AWAY.

New York managers and producers who have been planning tours through South America, the West Indies and

the country near those sections have been advised by native business men the time is inauspicious to send anything there at present.

In Jamaica martial law has been declared and in other points theatrical business is nil.

TAKES OAKLAND RECORD.

San Francisco, Dec. 2.

The Oakland theatre record for receipts was taken last week by "The Bird of Paradise," with Leonora Ulrich, at McDonough. The gross amounted to \$11,594.

SAVAGE ATTACHES.

Topeka, Dec. 3.

Henry W. Savage of New York today attached the box office receipts of "Little Boy Blue," and filed suit against Sydney H. Smith, manager of the company, alleging Smith owes him \$300 in royalty and \$700 as his share of the profits of the show since Sept. 14.

The attachment tied up all the monies of the company, together with costumes and scenery. The paper was served while the troupe was giving a performance before Salina Shriners in Convention Hall.

SUES FOR RENT.

The Shubert Theatrical Co. was made the defendant Wednesday in the Supreme Court in a suit by the Tootle Theatre Co. of Missouri to recover \$14,000.

The Tootle theatre owners claim that the court of Jackson county, Mo., in 1913, rendered a judgment of \$4,000 against the Shubert Co., but that the Shuberts have not paid anything of this amount. In addition the Tootle Co. avers the Shuberts owe it \$10,000 more for unpaid rent of the Tootle theatre.

KELLERMANN COMING BACK.

The headliner at the Palace next week will be Annette Kellermann, returning to that house for four weeks, before commencing rehearsals in the revue that has been written by Ann Caldwell, with music by Victor Herbert. The show, under the management of Lew Wiswell, will make its start some time in January.

For the vaudeville date Miss Kellermann will receive \$1,250 weekly.

The Palace booking was made through Rose & Curtis, who will also engage people for the Kellermann show.

GIRLS TOO FLIGHTY.

Chicago, Dec. 2.

Girl ushers will be taken out of all theatres, if a new plan engineered in the city council is carried out. It is held the girls are too flighty, and unable to cope with emergencies that arise in the case of fire or panic.

PICTURES AT DALY'S.

Commencing Monday, pictures will replace "Yosemite" at Daly's. The house remains under the same management, which presented the revival that the reviewers pronounced passe.

Frank Keenan, the principal player in the show, announced early in the week he had discovered a new policy for the house, but the picture departure will prevail, although it has been reported a clause in Charles E. Taylor's lease for the theatre prohibited film.

NEILSON-TERRY CLOSES.

Phyllis Neilson-Terry, in "Twelfth Night," closes at the Liberty to-night. The company will be disbanded and the production sent to the store house. Miss Neilson-Terry will probably return to England. There is nothing slated to follow into the Liberty and the house will remain dark until some time about the holidays.

NEW PLAY AT GLOBE.

London, Dec. 2.

Laurillard and Bon-Smith will replace "Narcissa" now at the Globe, with a new show Jan. 9.

\$50,000 IN "PILATE'S DAUGHTER."

The production of "Pilate's Daughter" at the Century opera house is a stock one, in a financial sense. It is said that George H. Brennan, who most actively appears in the show's management, has a list of stockholders behind him, representing about \$50,000 in certificates sold.

The Century has been rented for the show for four weeks, at a figure reported to exceed \$2,000 weekly. The same company first engaged the (Madison Square) Garden theatre, but later relinquished it.

"Pilate's Daughter" was originally a New England product, and once played publicly at Roxbury, where it left the impression New York should see it. The piece opened at the Century Thanksgiving Eve. Not much has been heard of it since, and so far none of the stockholders, among whom are several New Yorkers (in the show business), has expressed any hope of securing a dividend. One stockholder, with a \$1,500 investment, said Wednesday he didn't know what the show opened to, or had drawn since then.

CLYDE FITCH'S MOTHER'S SUIT.

In the Federal District Court Wednesday Alice M. Fitch, the mother of the late Clyde Fitch, brought suit for infringement against Courtland H. Young, of New York, and Sallie Underhill, of Louisville, alleging they took the theme of their story, "The Liars," from Clyde Fitch's play, "The Truth." Miss Underhill wrote the story and Young's Magazine published it in October.

HILLIARD IN PICTURES.

Robert Hilliard has finally listed to the call of the pictures. He has been engaged to play the central character in the picturized version of "A Fool There Was."

PLAYED ONE SHOW.

William Morris took "Mrs. Temple's Telegram" on tour last week. He played one performance (Thanksgiving Day) in Columbus and then closed, and returned to New York.

VAUDEVILLE MANAGERS FIND NOVEL BUSINESS GETTERS

Prizes for Subscriptions Tried in One Town. Patrons Allowed to Select Their Own Programs in Another. New York House Tries "Finding a Husband" as "Special Night."

Manager Frank Gerard of the Orpheum, Brooklyn, in an effort to increase the number of regular subscribers in his theatre has offered a prize of a pass for Saturday afternoons to all school children who secure a certain number of paid in advance eight-week subscriptions.

Hartford, Dec. 2.

To forestall the usual slump in December business, Manager Thomas H. Cullen of the Palace is allowing his patrons to pick the bill. The six acts receiving the highest number of votes in a voting contest will compose the bill. The theatre is getting lots of publicity.

The Jefferson, a B. S. Moss pop vaudeville theatre on 14th street, tried a "Husband-getting" "Special Night" Tuesday, when volunteers from the audience were invited upon the stage. Several from both sexes responded, with resultant amusement. The affair is described in the review of the Jefferson performance, appearing elsewhere in this issue.

MANNERS' PLAY OLD.

(Special Cable to VARIETY.)

London, Dec. 2.

J. Hartley Manners' new play which is to be produced by Sir George Alexander was written some years ago for Nat C. Goodwin, then called "Gauntlet's Pride."

PLAYING TURNS.

(Special Cable to VARIETY.)

London, Dec. 2.

Harry Weldon is playing matinees at the Palladium and appearing evenings at the Victoria Palace and Oxford. The Lancashire comedian is working in pantomime at his afternoon performance at the Palladium.

"PETER PAN" AT XMAS.

(Special Cable to VARIETY.)

London, Dec. 2.

For the first time in many years "Peter Pan" at the Duke of York's theatre here will be produced without Pauline Chase in the title role. Madge Titheradge will play it. The production as usual will go on at Christmas time.

GABY IN BARRIE REVUE.

(Special Cable to VARIETY.)

London, Dec. 2.

Gaby Deslys will appear at the Palace Jan. 10 in an hour and a half revue-let by James M. Barrie.

The present revue will be taken off and straight vaudeville will make up the remainder of the program.

Hicks' Appeal Not Allowed.

(Special Cable to VARIETY.)

London, Dec. 2.

Wynmour Hicks was this week re-permission to appeal against a

decision given in H. B. Marinelli's favor some time ago.

The case arose over dates at the Coliseum, procured by the agent for the artist.

After postponing a Marinelli date at the Coliseum, Hicks booked two others there, to be played before the one procured by Marinelli, who then successfully sued for commissions on these two dates.

GOT OVER THEIR SALARIES.

(Special Cable to VARIETY.)

London, Dec. 2.

The Olympia, Liverpool, smashed the co-operative record last week when the artists on the bill received 13 per cent. over their salaries, as booked.

The Olympia, with a seating capacity of around 3,500, is one of the largest halls in the Provinces. It belongs to Moss Empires.

COUNTERFEIT MONEY ON HIM.

St. Louis, Dec. 2.

Lee Odell, 23 years old, known to vaudeville as "The Handcuff King," was identified here yesterday as a man who had passed a counterfeit \$10 bill at a local grocery Nov. 9. He was arrested after leaving an Iron Mountain train and had one counterfeit \$10 bill in his pocket with six others in his grip. One counterfeit had been passed at Bonne Terre, Mo., through which the train had passed.

The Government is taking great interest in the case as the counterfeit is a dangerous one that at times has passed through banks and more than 30 of the bills have been detected within the last two weeks in St. Louis. They bear all the earmarks of bona-fide currency, and the only means of detection is the thinness of the paper on which they have been photographed.

Odell said he had been given the bills by a man from Oklahoma, and that he was to have met the man in St. Louis. The identification of Odell was made by a young woman.

FANNY BROUGH DEAD.

(Special Cable to VARIETY.)

London, Dec. 2.

Fanny Brough, the actress, died here yesterday. Miss Brough comes from an old theatrical family and was 65 years old.

KILLED IN BATTLE.

(Special Cable to VARIETY.)

London, Dec. 2.

Sir Edward Stewart Richardson, husband of Lady Constance, the classical dancer, died Saturday from wounds received at the battle front.

Sir Edward was a Captain in the Third Battalion Black Watch regiment, and was 42 years old.

FAMINE IN FEATURES.

(Special Cable to VARIETY.)

London, Dec. 2.

Following tradition closely, there is a dearth of suitable material for features on music hall bills throughout the country during this time of the year.

Pantomime claims most of the feature people, and, along with the effect of the war, the music hall managers are going to have a hard time securing attractions for their theatres.

Moss Empires are short ten headlines for their halls for the next two weeks' bills.

It is thought the famine in headline vaudeville attractions, sure to be on this Christmas, will surpass anything that has gone before.

A "TRYOUT-CROOK."

Several of the restaurants in the cabaret belt have been visited by a female crook within the last few weeks. The party works the female dressing room the singers use. She usually comes in while the others are dressing and states she is there to try out, making use of everybody's make-up and lingers in the dressing room until all of the others have left. Then she selects the best evening wrap and walks out. Three of the big Broadway cabarets were visited by the crook within the last two weeks. She has cleaned up several hundred dollars' worth of clothes. The police and the managers of other cabaret establishments have been warned to be on the lookout for her.

A tryout-crook made his appearance at the Bronx theatre Sunday night, Paul Decker, on the bill, lost a gold watch and chain in his dressing room.

ALLAN EDWARDS PLACED.

(Special Cable to VARIETY.)

London, Dec. 2.

Allan Edwards, formerly booking manager for the Hippodrome, Nottingham, has joined Fred Wilmott and will hereafter be attached to the Wilmott Circuit.

NELLA WEBB SOON HERE.

(Special Cable to VARIETY.)

London, Dec. 2.

Nella Webb, an American girl who has fairly established herself over here as a favorite, will appear in America shortly after New Year's, making her vaudeville debut at that time in her native country.

M. S. Bentham has booked Miss Webb on your side.

Best Splitters Finally Split.

(Special Cable to VARIETY.)

London, Dec. 2.

Hedges Brothers and Jacobson, almost the best splitters in vaudeville, seem to have done it right this time.

Fred and Alvin Hedges sail for New York Saturday, and Jesse Jacobson opens at the Queen's theatre, Poplar, an outside London hall, as a "single" next week.

Williams' Transfer Bookings.

(Special Cable to VARIETY.)

London, Dec. 2.

Bransby Williams has transferred his Christmas bookings from the Hippodrome to the Palace.

SAILINGS.

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

Dec. 5, Adeline Genee, Verna Vanoni, Serge Litavkain, Mrs. Jack Lorimer (Lusitania).

For Paris via Marseilles:

Dec. 7, Eleanor Woodruff (Madonna).

STOLL GETS ALFRED LESTER.

(Special Cable to VARIETY.)

London, Dec. 2.

Alfred Lester, one of England's best known comedians, who works along the lines of bucolic characterizations, has been contracted by Oswald Stoll to present at the Coliseum for nine weeks commencing Christmas, a new sketch with four people, entitled "The Longshoreman."

If the new vehicle should not prove successful Lester will fall back on his old sketches to complete the engagement.

TOMMY GRAY EXPOSED.

Syracuse, N. Y., Dec. 2.

"This is a terrible hard job for me" said Tommy Gray, the vaudeville playwright while here last week, listening to the material he had furnished Frank Tinney for use in the Irving Berlin "Watch Your Step" show which opened Thanksgiving Eve.

"Frank keeps me on the jump all the time. I never saw a fellow who demanded as much stuff for his money as he does. I haven't even had a chance to see the town, so busy doping out new ones for him have I been."

Mr. Gray passed out these remarks after the first performance. Among the New Yorkers who journeyed to Syracuse to see the premiere was Gene Buck, himself a word juggler of quite some repute. It was early in the morning when Messrs. Gray and Buck decided to go to bed. Gene had not registered upon arrival, expecting to leave the same night. When ready to retire, the clerk informed the New Yorker there was no vacant room. Mr. Gray magnanimously offered to share his sleeping parlor with his cot temporary.

The next morning, while at breakfast, just before catching an early train back to a regular town, and with Mr. Gray snoring away above stairs, Gene started to laugh. His fellow-diners wanted to know the cause. "I suppose I ought not tell this one on Tommy," he replied, "but I can't hold it in. You remember that line he gave us last night about working overtime for Tinney? Well, when I got up in a hurry on the call this morning, I rushed about looking for Tommy's comb and brush. The only thing I could see in the room besides, right on the dressing table, was an inch-thick joke book."

Sir George's Exclusive Dinner.

(Special Cable to VARIETY.)

London, Dec. 2.

Sir George Alexander will this week celebrate his 25th anniversary of London management at a dinner which will be attended by Royalty, but the society press will be excluded.

No publicity of any kind will be attached to the exclusive affair.

NEWARK TO HAVE LOEW SHOWS; CIRCUIT TAKES MAJESTIC THERE

Will Oppose Keeney's and Proctor's. Reported Loew Gets House 50-50 On Net Profits with Landlord. Also Goes Into Several New England Towns, for Booking.

Newark, N. J., Dec. 2.

The Loew Circuit will operate the Majestic theatre commencing Dec. 21, if the agreement now drawn for the transfer goes through. The Loew people are doing business direct with the landlord of the house. It is understood Loew pays certain fixed charges, dividing the net profits equally with the owner. The house has had several policies since opening.

The Majestic is located about seven blocks from Keeney's, also playing vaudeville. According to understanding a question will arise regarding Harry A. Shea continuing to book Keeney's bills, as Mr. Shea also books acts with the Loew Circuit.

F. F. Proctor also operates pop vaudeville in Newark.

The Empress, Danbury, and Hoyt's, So. Norwalk, Conn., are now being booked through Abe Feinberg, of the Loew agency.

TANGUAY'S THROAT ALL RIGHT.

Eva Tanguay's throat has been behaving itself during the enforced rest she has had for the past couple of weeks, and Miss Tanguay returns to New York vaudeville Monday, appearing at the Orpheum, Brooklyn.

In her song repertoire will be two or more numbers never previously sung by Miss Tanguay. They were written by Blanche Merrill. The song repertoire is "Hello, Everybody," "Want Someone to Go Wild With Me," "Miss Tobasco," "Wait Until Pavlowa Sees Me Put It Over," "Method in My Madness," "Sticks and Stones," "Outside of That, You're All Right."

Following the Brooklyn engagement Miss Tanguay plays Keith's, Philadelphia, opening at the Colonial, New York, the Monday after.

GETS M'MAHON IN COURT.

New Britain, Conn., Dec. 2.

P. S. McMahon, proprietor of the former Keeney's theatre, got riled Nov. 30 when Paul Doti, leader of a band of musicians playing the McMahon house last week, stated in court the show mah had not given him his full salary. McMahon tried to have Police Chief Rawlings arrest Doti on a perjury charge and the latter's refusal to jail the musician resulted, it is alleged, in McMahon landing a blow with his fist upon the chief's chest.

Doti said he was booked here by Freeman Bernstein, of New York. His 15 musicians were contracted to play McMahon's house for \$250 for the week. He says he was "impelled" to board at the Hotel Bronson for \$75. Doti alleges the first rub came when \$25 was deducted because he (Doti) was not going to work the following day (Sun. eve.) owing to illness.

formed the Court McMahon told him ten per cent. would be taken out for the booking agent's commission. Doti added McMahon said that it was impossible for him (McMahon) to board the troupe for \$75 a week and that \$7 additional for each man would be asked. McMahon, according to Doti, took out \$2 or \$3 for baggage.

Doti's share after all deductions was \$95. Doti and McMahon argued for three hours, the former finally getting a check for \$90, a five-spot being lost somewhere between talk jabs.

COMEDY CLUB CLOWN NIGHT.

A revival of the former "Clown Night" held in the Vaudeville Comedy Club, will be given Sunday night on the New York Roof, when the recently-formed Comedy Club will hold the event.

A large list of entertainers has been secured for that evening. Tickets of admission are one dollar each.

SIG. SAUTELLE BANKRUPT.

Syracuse, Dec. 2.

Sig Sautelle, in private life George C. Satterlee, known all over the United States by the circus that bore his name, has filed voluntary papers in bankruptcy in Federal Court at Utica, N. Y. The paper shows liabilities of \$33,103 with assets of \$3,815, part of which consists of circus stock now in winter quarters near Cortland, N. Y. There are 50 creditors, the largest of which is his wife, who holds three notes aggregating about \$22,000.

Sautelle started in the circus business near Boston, when he bought a small show from Orin Hubbard in 1875. In 1885 he went "broke," but three years later started from Syracuse with another show. Later he conducted a canal circus, moving his show on canal boats along the Erie and Oswego canals and giving performances in all the towns along the route.

NESBIT GOT 'EM COMING.

Evelyn Nesbit and Jack Clifford reopened in vaudeville Monday, at the Orpheum, Brooklyn, their first stopping place in the two-daily since first appearing at Hammerstein's.

The advent of Miss Nesbit as an Orpheum headliner started business in large proportions over in the Baby Borough, the house being sold out completely during the early part of the week.

FAIRS CONVENTION.

Chicago, Dec. 2.

The 24th annual convention of the American Association of Fairs and Expositions is in session at the Auditorium Hotel. The program as outlined calls for an address of welcome by Mayor Carter H. Harrison, and a response by President J. C. Simpson, of Hamline, Minn. For Thursday evening the program arranged is as follows: "Live Stock Exhibits at Fairs," R. J. Zinzer, Kansas City, Mo.; "Admission Live Stock Exhibitors," I. S. Mahan, Oklahoma City, Okla.; "Live Stock Entries," T. H. Canfield, Lake Park, Minn.; "Rules and Regulations Showing Live Stock at Fairs," A. P. Sandles, Columbus, O.; "Poultry," Albert E. Brown, Syracuse, N. Y.

Friday morning the program of papers comprises: "Speed and Admissions Thereto," H. J. Kline, Cleveland; "Organization and Administration of Admission Department," J. W. Russwurm, Nashville; "Auto Races," G. W. Dickinson, Detroit; "Auto Exhibits," Charles Downing, Indianapolis; "Ground Sanitation," E. L. Richardson, Calgary, Can. The afternoon session will be devoted to papers on "Cooperation, Local and State," J. W. Newman, Frankfort, Ky.; "School Exhibits," J. M. McDonald, Jackson, Mich.; "County Exhibits," W. R. Melloe, Lincoln, Neb.; "Relation of Fairs to State," F. L. Davis, White River Junction, Vt.; "Machinery," W. H. Stratton, Dallas; L. P. Randall, Trenton; J. P. Mullen, Fonda, Ia.; "Police Regulations," James K. Hopkins, Princeton, Ill.

This evening the members of the association were tendered a banquet in the crystal room of the La Salle by the Western Vaudeville Managers' Association with a theatre party at the Palace later. Friday night the 24th annual banquet of the association is to be held at the Auditorium Hotel.

GOUDRON IN ASS'N.

Chicago, Dec. 2.

Paul Goudron left the Affiliated Booking Co. this week to become a member of the Western Vaudeville Manager's Association staff.

Goudron was formerly with the Sullivan-Considine Agency, but left that organization with Fred Lincoln, when the latter established the A. B. C.

WAITING IN BUFFALO.

Buffalo, Dec. 2.

An unusually large number of vaudevillians are lingering in Buffalo in search of work, anxiously awaiting for conditions to improve across the border when many Canadian theatres, temporarily closed because of the war, are scheduled to reopen.

All signs point to an early improvement in Candian vaudeville.

"A CALIFORNIA CABARET."

Chicago, Dec. 2.

The American Music Hall is offering a mixed bill this week, called "A California Cabaret." Texas, a strong man, is featured, and there is a posing act. The Chicago Examiner is back of the project.

WILLIAM LAMPE.



Mr. Lampe is HEADLINING the INTERSTATE CIRCUIT, presenting Ivy Ashton Root's comedy with a serious touch, "ONE FLIGHT UP." Cast of five includes Edith Reeves, Robert Russell, Hazel Ragland, Carl Kahn. This sketch is the "Gem Production" of 1914-1915. Booked direct. Solid. Keeping Everlastingly At It.

HAMMERSTEIN'S O. H. POP BILL BRINGS PROTEST FROM PROCTOR

Opening of Small-Time Vaudeville at Lexington Avenue Opera House Starts Something with Opposition Close by. Proctor Said to Have Threatened Legal Proceedings. Hammerstein's Is Going to Remodel.

The pop vaudeville policy that started Thanksgiving Eve at Oscar Hammerstein's Lexington Avenue opera house is said to have brought a protest from F. F. Proctor, who plays the same kind of a show at his 58th street theatre. The Proctor protest against Hammerstein booking the Lexington Avenue appears to have had no more effect than Hammerstein's own protest against the Broadway theatre, when that house, close by the Victoria, recently opened.

The Broadway did not book through the United Booking Offices, nor is the opera house, now under the direction of Arthur Hammerstein, securing its acts from the U. B. O., although Hammerstein's Victoria, the big timer, does get its bills there.

The opera house is playing nine acts twice daily on a split week at 10-15-25. The seating capacity is 3,000. Night business has been very good, with the matinee light. Cut rate tickets are out in the neighborhood for the afternoon performances. "Special Nights" are Wednesdays (Try-outs) and Friday (Surprise).

Among the acts playing the opera house since opening are Fields and Lewis, Truly Shattuck, Chadwick Trio, Conlin-Steel Trio.

Thursday Arthur Hammerstein and Mr. Proctor are said to have discussed the matter without any conclusion being reached. It was also reported at the same time Proctor threatened to bring legal proceedings against Hammerstein, alleging damage under the booking franchises, which limit territory, both have with U. B. O.

It was said this week Oscar Hammerstein had finally decided to remodel Hammerstein's Victoria theatre at Broadway and 42d street. The alterations will require at least 90 days. The orchestra seating capacity will be increased to 1,050. This will remove the box office from the 42d street corner, leaving that space available for a store 36x36, for which a rental of \$30,000 annually is to be asked. The Victoria meanwhile will necessarily close. Jan. 15 has been given as the date when the alterations are to commence, but April 15 seems a more reasonable time.

HART SUING EDELSTEN.

Besides having to display his birth certificate when accused of being a German, in London, Ernest Edelsten, the agent over there, will have to defend an action for an accounting and settlement brought against him by Max Hart, the New York agent.

Messrs. Hart and Edelsten entered in a mutual booking agreement a few seasons ago for the interchange and placing of American and foreign turns. Everything seemed to be moving

smoothly until Mr. Hart wanted his share of the commissions on the foreign bookings. Then came the suit. Judge & Priestly, English solicitors, have the Hart end to look after.

TWO-ACT SEPARATES.

Gertie Vanderbilt is again alone. She and her new dancing partner, James Clemens, have split, being unable to get consecutive time at the money asked for the turn.

MASON STAGING JAP ACT.

Jack Mason, who did so much for Singer's Midgets through staging the little ones' final song and dance number, has been called in to give Mme. Sumiko, the Japanese prima donna, and her Geisha girls at Hammerstein's this week, a regular production environment.

The turn is under the direction of H. B. Marinelli.

Celia Bloom Comes to Town.

Celia Bloom, the Chicago booking representative for Karl Hoblitzelle's Interstate Circuit in the south, reached New York Monday. Miss Bloom will remain here about a week, making her headquarters in the United Booking Offices.

UNITED'S MANAGERS MOVE.

The suite on the northwest corner of the United Booking Offices floor in the Palace Theatre building is now occupied by E. M. Robinson and his staff. Mr. Robinson, besides having charge of the bookings for many houses, is office manager of the agency.

Three rooms are occupied by him as the new quarters. His staff of bookers includes Ray Hodgdon, Johnny Collins, Harry Mundorf, Chester Stratton, Joe Goodman, Howard Graham (booking Erie), and Harry Carlin.

The offices on the north side of the floor, vacated by Robinson, will probably be given over to those in the United having no desks at present, with Dr. Lauder (E. F. Albee's son-in-law) likely securing one of the offices for his sole use.

ACROBAT "SEES DOUBLE."

Cincinnati, Dec. 2.

Tom Kane, an acrobat, this week returned home to receive medical treatment for his eyes. He fell during his turn and a peculiar injury to the optic nerve makes him see everything double.

Kane is the son of Police Lieutenant Michael Kane.

STARRING LOUISE MEYERS.

A musical comedy has been secured by M. S. Bentham, for Flo Ziegfeld, who wishes to star Louise Meyers next season in it.

PREACHER-MANAGERS.

Bowling Green, O., Dec. 2.

Alfred W. Place, a noted missionary to China, who has occupied prominent pulpits in the United States, has taken over the management of the Chidister theatre in this place. The house was recently purchased by his father, Robert Place, a wealthy merchant. Features will be the policy.

Hartford, Conn., Dec. 2.

After a month of experience as manager of the Star here, Rev. Harry E. Robbins has retired from the amusement business. Lack of knowledge of financing theatrical enterprises is given as the cause of the preacher's failure.

LAUDER'S LAST WEEKS.

Next week will be the final one this season of Harry Lauder's tour on this side. This week he is in Boston, and will play new England one-nighters for his final week.

The Lauder show, under the William Morris management, played to \$18,000, according to report, at Morris' New York theatre last week. The early part of the stay there started somewhat light, but picked up toward the finish, the house playing to \$3,900 Thanksgiving and \$3,400 the day before.

CHICAGO SCAMPER.

Big White Rat Scamper in honor of our Big Chief, Frank Fogarty's visit to Chicago will be held at the Bismarck Hotel, Thursday, Dec. 10, at eleven-thirty P. M.

All members of the W. R. A. U. and A. A. A. who are in Chicago next week are invited to attend. Big doings.

FILM ACTOR WAR VICTIM.

Pathe press announcements this week recorded the death in the European war of Rene Alexandre of the Comedie Francaise, who had posed for Pathe cinema productions. Two employees of the firm's Jersey City plant have been wounded in battle, Rene Monca and M. Tricot, who joined the French army upon the opening of the war.

LABOR DISPUTE SETTLED.

Portland, Ore., Dec. 2.

The new Orpheum opened Sunday afternoon after the compromise of one of the longest labor fights the city has seen. The settlement was effected in a conference attended by John W. Considine, owner of the Orpheum franchise.

The boycott has been in effect since last May.

Additional Sailings.

(Special Cable to VARIETY.)

London, Dec. 2.

Dec. 5, Nella Webb (New York).

Dec. 3, Mr. and Mrs. Granville Barker, Edward Laurillard, Joseph Laurillard, George Grossmith, Edna Grossmith, Emmy Wehlen, Mr. and Mrs. James Blakely, Mr. and Mrs. Lauri DeFrece, Austin Hurgon, "To-night's the Night" Co. (Lapland).

(Special Cable to VARIETY.)

London, Dec. 2.

William Nokes, formerly of the Moss Empire booking committee, is due in New York Sunday by the Megantic.

OUT AND IN.

The Hammerstein bill looked as though a submarine had struck it Monday morning at rehearsal. Three acts went out. Williams, Thompson and Copeland were obliged to leave through a death in a member's family. Albert Von Tilzer and Dorothy Nord were too near the top of the program to be satisfied. Lillian Shaw discovered she had a muffled voice. The Conlin-Steel Trio and the Farrell-Taylor Trio were placed in two of the vacancies, the other remaining closed.

Adler and Arline played Monday at the Palace, but the double engagement they had for this week (Royal, Bronx also) prevented their continued appearance downtown owing to the Palace's bill arrangement.

Whiting and Burt went into the Palace, New York, program Tuesday.

At the Columbia, Grand Rapids, Monday, Irene and Bobby Smith, programmed, did not play through illness. Howard and Syman got the job.

The Sam Mann Players left the Hippodrome, Baltimore, bill Monday, replaced Tuesday by La Belle Titcomb.

Wednesday Miss Shaw agreed to play the Palace next week. Upon Hammerstein's hearing of it, a protest was lodged, with a priority claim for Miss Shaw's services under the circumstances. This was recognized by the United Booking Offices. Miss Shaw accordingly withdrew from the Palace, to fulfill her postponed week on "The Corner." Walter C. Kelly goes into the Palace show instead.

BUNTINGS MAKE UP.

New Orleans, Dec. 2.

When the Emma Bunting stock opens at the Lyric, Atlanta, next week, George Whittaker will supplant Hayden Stevenson as leading man. Mr. Stevenson has given excellent service, but he was only called in because Whittaker and Miss Bunting quarrelled.

In private life Miss Bunting is Mrs. Whittaker.

NEW AGENCY FIRM.

A new agency firm started this week, receiving a franchise for "the floor" of the United Booking Offices. Its members are Jack Henry, Treat Matthews and Oscar Steimel. Mr. Henry is well known among agents; Mr. Matthews was formerly with B. A. Rolfe, and of late has been booking in the U. B. O. Family Department; Mr. Steimel some months ago was connected with the H. B. Marinelli New York branch.

REEVES BEFORE CAMERA.

Billy Reeves, the English comedian, originator of the "drunk," is shortly to make his first appearance in pictures in a film to be made by the Imp (Universal). Reeves may become a permanent picture player.

Headliners at Columbus.

Columbus, O., Dec. 2.

The vaudeville policy at Keith's has been changed, to permit the placing of a headline attraction on the weekly bills.

Two Shows New Year's Eve.

The Colonial is advertising two performances for New Year's Eve., the second to conclude at 12.45.

VAUDEVILLIANS IN REVUES; SEVERAL NOW PREPARING

Klaw & Erlanger Have One, Cohan & Harris Another, with Winter Garden Getting Ready Its New Production, While Lew Fields Proposes Same Style of Musical Show. "Chin Chin's" Success Prompting Them.

The several revues proposed for around Yuletide production will call for many vaudevillians. The producers of this style of musical show are instructing their booking men to secure principals. A number of variety people have signed.

The two assured revues are Cohan & Harris' "Hello Broadway," by George M. Cohan, and Klaw & Erlanger's revue, with book by Glen MacDonough and music by Raymond Hubbell. The K. & E. show likely takes the place of the announced Ziegfeld's "Mid-Winter Revue."

The Winter Garden is also preparing for its new show, to go in there during February. Lew Fields is another said to have the "revue" thing hanging heavily on his mind, while William Morris at the New York theatre contemplates a form of vaudeville performance after New Year's that may be a "revue" of another sort.

The Broadway managers are following the "Chin Chin" success in going after the chopped up entertainment. It bids fair to succeed the customary "musical comedy" New York has grown to know so well. Charles B. Dillingham, the owner of the "Chin Chin" production, will bring another revue to New York Tuesday night at the Amsterdam. It is "Watch Your Step."

Vaudevillians are now being negotiated with for the K. & E. revue. The firm is said to have sent out a call for a "big woman" who has not hitherto appeared in that particular kind of a show. Besides Mr. Cohan and Willie Collier in the "Hello Broadway" production, there have been engaged Louise Dresser, Belle Blanche, Sidney Jarvis, Tom Dingle and Jack Corcoran, and Ressa Kasta.

JAMES H. MOORE ILL.

Detroit, Dec. 2.

James H. Moore, the vaudeville manager, with houses here and in Rochester, is in a local hospital recovering from an operation for appendicitis. Mr. Moore was operated upon two weeks ago.

Billy Grady, in the Family Department of the United Booking Offices, was removed to the Polyclinic Hospital, New York, at 2 a. m., Tuesday morning, where he was immediately operated upon for appendicitis.

MOORE RECOVERING.

Los Angeles, Dec. 2.

Victor Moore, operated upon for appendicitis while playing the Orpheum is rapidly recovering and will in all probability be able to resume his vaudeville tour in two weeks.

BERT LEVY SIGNS.

Bert Levy, the vaudeville artist-entertainer, signed an agreement this week with Lewis N. Selznick, general manager of the World, to produce and appear in a series of novel film features, the details of which are to be disclosed shortly.

DOROTHY GISH HURT.

Los Angeles, Dec. 2.

Dorothy Gish, of the Gish Sisters, in pictures under the direction of D. W. Griffith, was run down by an auto here last week and internally injured. Her condition is serious.

Positively No Free List.

When "Sully's Barber Shop" as an act is produced at Hammerstein's (week Dec. 21) the free list for the house will be so wholly suspended that even "Booking Office" won't pass any one through the door.

People on the program for that week will be principals in the sketch.

Detroit Booking Changed.

Detroit, Dec. 2.

Commencing Dec. 7 the bills for the Family theater here will be booked from the United Booking Offices branch in Chicago, instead of from the U. B. O., New York, as formerly.

DIPPEL'S TANGO DANCER.

Herr Director Dippel is patting himself on the back and touting the fact that he has secured the "only dyed in the wool-blown in the bottle" tango dancer that has ever come to this country and he is going to add her to the cast of "The Pink Domino" at the 44th Street. The lady that is causing the Herr Director to congratulate himself is Mlle. Yona Landowska, formerly of the Comedy, Paris. She is going to introduce her tango in all its glory in the second act of the opera comique, with the assistance of Einar Linden.

"MISS DAISY" RENAMED.

The former Philip Bartholomae show, "Miss Daisy," which has been renamed "At the Ball," after playing a week of one nighters between here and Chicago, will open at the American Music Hall in the Windy City Christmas week.

T. Roy Barnes will be featured. Other principals will be Alice Hagermar, Anna Wheaton and Donald McDonald.

Picture Man Sailing.

(Special Cable to VARIETY.)

London, Dec. 2.

James H. Moore, connected with the picture business, has sailed on the Lapland today.

CABARETS

Vera Maxwell and Andrew Braney opened their engagement on the New York Roof Monday evening. They are dancing a Spanish Polka, Syncopated Waltz, Fox Trot and "The Bell Hop," the latter an origination by Miss Maxwell.

Paula Loomis made her first appearance at the Broadway Rose Gardens Monday. She was formerly with the Shanley cabaret. Incidentally the Rose Gardens have been turning them away for the last week or so and table reservations are now the order of the day at that resort.

Bonnie Glass is dancing at Rector's with George Richmond. Of the professional staff in the dancing cabaret, none is allowed a special table on the floor excepting Miss Glass, although Margaret Mudge, who does a "singing waltz," must have a table for her specialty, but leaves it immediately afterward. The habit of "special tables" for dancers comes from the New York Roof, where the dancers insisted a clause in their contract provide for a certain stage box to be reserved for their use each evening.

Louise Alexander and Jack Jarrott have teamed up for a vaudeville turn. They will open in Chicago, playing the middle west big time, after rehearsing at French Lick. They left for the Indiana town Thursday. M. S. Bentham, the vaudeville agent, arranged the combination and engagement.

Shanley's restaurant at Broadway and 43d street is doing between \$35,000 and \$40,000 weekly. It has no dancing, but does furnish a cabaret. Last Saturday the restaurant did about \$6,000 on the day, feeding 2,600 people. The Sunday business drops to around \$3,000. The Shanley cabaret show costs about \$1,200 a week. The restaurant has been open at its present stand four years. Until entertainers were inserted into the bill of fare, its future was problematical. The nearest competitor to Shanley's is Rector's restaurant, cabaret and ballroom on two floors, doing between \$80,000 and \$90,000 monthly, most of this representing bar checks, as against the Shanley majority of kitchen orders.

Billy Gane's Broadway Dance, at Broadway and 47th street, reopened a couple of weeks ago, with a liquor license, something the place did not possess when starting. The Broadway charges 25 cents at the gate, with no further fee. It is picking up somewhat in business, but is an expensive proposition to handle owing to the value of the property, the dance hall covering a triangle. A white band plays. The only other dance places downtown in New York where admission is charged are the New York and Amsterdam Roofs (one dollar each).

A few places uptown have a popular admission scale.

The Castles are said to have been guaranteed \$1,500 weekly by the Shuberts, to take over the 44th Street theater roof (Folies Marigny), with a percentage of the receipts. The Castles danced at the Amsterdam Roof Hallows'een night, receiving for that one evening \$300. The management spent \$600 more in advertising it. The Amsterdam Roof has had but one losing week since opening.

Duque and Gaby will dance at Flo Ziegfeld's Amsterdam Roof commencing Dec. 7. They are French. Duque is said to have been the dancing teacher of many professional dancers who are now well known over here. The foreign couple specialize on the Maxixe. The week following Ziegfeld is going to put on a little revue for the Roof, realizing some strong attractions are necessary to continuously draw where there is a charge at the door. The Amsterdam Roof revue will be on the French order, with 12 of the best looking girls that can be secured for the purpose.

The Claridge clears the centre of its main dining room on the second floor at night, for a Dance Club, presided over by Grace Field. Miss Field is dancing with Frank Cox. She formerly danced at Reisenweber's with A. Baldwin Sloane. The Claridge is attracting a somewhat exclusive evening dressed set, and becoming quite the fad in certain circles. Admission is by membership card (if not known). Printed information is left on each table, requesting the ladies when dancing, to remove their hats, thereby eliminating the danger of too many collisions, although when some of the old boys that dance there get going, it's just as well to keep out of their way, for they roam around at will.

The music trouble is to the fore again. Some orchestras make dancing through their music, and others impede it. It's peculiar what poor judgment is often used by leaders in this respect. Sometimes the music sounds as though whoever selected it last played at a convention of undertakers or graduated from a Sunday school class. Some of these fossilized leaders should send a representative to Rector's and ask Banjo Wallace there what he is using most for rags and fox trots.

Pittsburgh, Dec. 2.

An investigation of cabarets has been ordered by the department of public safety. It is announced that during the Christmas season managers are inclined to open things up a bit. No doubtful songs will be allowed.

THE ONLY WAY

The article appearing in last week's edition of *VARIETY*, under the caption of "National Guard of Actors," did not go unnoticed. Many letters have been received commenting on same. Some of the letters of comment came from actors who referred to the article as "splendid." Several letters received from managers stated that they approved of the organization of actors as represented by the White Rats, but that there was no truth in the statement made by actors and actresses that the cutting of salaries at this time was unwarranted.

It was both natural and expected that the actor and actress should feel pleased with the article as it dealt with the subject that is most vital as affecting his and her business; namely, the question of salaries.

The many abuses that may exist in the theatrical profession, perhaps the actor and actress have been a party to, but cutting of salaries—no. You are hitting below the belt when you touch one's pocketbook and it is not human to agree to the cut without a loud, long protest.

A prominent artist arguing the other day, said: There is no one in or about the theater, with the lone exception of the artist, who has had their salary reduced. Even the price of moving pictures paid to the film exchange is the same. He further went on to say that for years the theaters have been coining money. Managers have become wealthy and suddenly along comes what the manager claims is hard times and he immediately wants to cut salaries, demanding that you share in his losses but never suggesting that you share in his profits when he is making a profit.

Within the crowd where this discussion was taking place, was a booking manager who took exception to what the actor said. His contention was to the effect that the actor has raised his salary to such a figure that it was impossible for the manager to live, hard times or no hard times. He said that salaries must be adjusted or managers would go bankrupt.

The actor in reply asked the question, if that is true, why was a certain act paid \$900 in excess of what they had been receiving the very week the managers had written letters to all agents that their acts would have to cut their salaries. No, said the actor, artists are not overpaid. All this talk of fabulous salaries being paid to the actor and actress is "rot." There may be a few over-night novelty or freak acts in vaudeville that for a few weeks receive large salaries, but the standard, bona fide act in vaudeville, legitimate or circus, is worth every dollar he or she receives.

To the group assembled, a member of the White Rats who was one of them, asked, "Do all of you boys belong to the White Rats?" Among the group were some who admitted that they did not belong but could give no good reason why they were not members. "Well," said the White Rat, "I have listened attentively to the discussion, pro and con, and my opinion as to the solution of the problem is for every man and woman appearing on the stage as an actor or actress, to join the White Rats. When all are in, a committee can be formed of prominent players in all branches of the profession, players who are unbiased and who will recognize the managers' as well as the players' rights and who will place before the manager the cause of the artist in a dignified manner."

"Why," said the White Rat, "do you know that the White Rats have as friends who are willing to lend their aid to the White Rats in bringing about a settlement of differences between the artist and manager, such men as Hon. Frank Walsh, personal appointee of President Wilson, who is Chairman of the Industrial Commission, Hon. Seth Low, President of the Civic Federation, and Hon. Samuel Gompers, President of the American Federation of Labor? These men," said the White Rat, "are big public spirited men who want harmony, who want to help right a wrong and they are willing to help us."

"In conclusion, let me say," said the White Rat member, "do not stand around knocking the manager, knocking the agent and knocking the Rats. Get in. Join the White Rats. Make known your grievance with the managers and if you are against having your salary cut, which undoubtedly you are, why through the Organization we can take up with the managers this great vital matter."

"The managers are human. They will meet us. They respect our Organization as we respect theirs. If our Organization becomes a tower of strength through a great membership and our demands are fair, there will be no need of any drastic action; so you who do not belong to the White Rats—join. As an individual (of course there is an exception to the rule) you can do nothing. Through Organization much good can be accomplished."

WITH THE WOMEN

By The Skirt

Very little sense to the serial picture "Zudora," and the audience at the American thought so too, for it was roundly hissed Wednesday afternoon. Evelyn Cunningham appeared early on the bill showing a pretty cloak and white dress. The dress was trimmed in black velvet and fur. Miss Cunningham sang four songs. Flester and Edwin are man and woman with the man in sack suit and the woman in evening clothes. It is not a good combination. Miss Edwin wore a white and black dress, changing to a black one for the last song. In a sketch called "The Tangle," the woman wears a boudoir costume, consisting of a white pink silk petticoat, jacket, and cap trimmed with white lace. The woman of Barton and Lovera appears in a purple velvet cloak, changing to a Spanish dress of red, draped with a yellow shawl. She does an Isadora Duncan snake dance in a white dress, trimmed in yellow fringe. "On the Riviera" has four girls dressed conventionally in evening gowns of no particular date.

Grace Field, the charming young president of the Dance Club holding nightly meetings in the main restaurant of the Hotel Claridge, is one of the most devoted worshippers of "Dame Fashion." Her wardrobe seems to be inexhaustible. One evening she appears in a simple little white gown, sleeveless and very low-cut, the next is a black one, a gorgeous creation, lightly girdled near the arm-pits with tassled cord, falling in straight clinging folds, then again in a smart gown of her own design, quite individual, of turquoise blue muslin de soie that clings to her splendid figure as she danced an old "polka" to the huge delight of the members of the club.

The "Ginger Girls" show at the Columbia this week goes in for eccentric dressing. The chorus didn't wear one conventional dress. The nearest was the opening number, when the larger girls wore black dresses dotted in silver sequins. They might have been discarded also for they were cheap looking. In fact the entire production doesn't represent much money in clothes. The girls looked particularly well in the "Tipperary" number, all in Scotch kilts. Jane Le Beau is featured over Augusta Lang, but only on the program, for Augusta has it over Jane in looks and voice. Miss Lang, a good looking brunette, dresses very well. Her first gown was perfect in detail. The foundation was pink satin covered in gold lace. A cape effect was done in brown net. A black lace dress was equally good looking. For "Carolina" Miss Lang wore pale blue. Miss Le Beau might be forgiven if she would select songs suitable to her voice. Her first dress was her prettiest. It was black and white striped satin, outlined in brilliants, made trouser fashion. The waist was rose color. The cape of the stripes also lined with rose. A ha' of white wings was becoming. An Indian number was done very well by Miss

Le Beau. Leah La Ray, a soubrette, makes several changes all on the same lines. Not very pretty were Miss La Ray's clothes, but they went with the rest of the show.

Lois Josephine received over the footlights Monday matinee a doll dressed in duplication of herself. It was a pretty idea. At Hammerstein's this (her second) week Miss Josephine is wearing a new wardrobe. A dress of white lace ruffles with sapphire blue sash was the first. A lace hat with blue velvet crown added to this pretty frock. The second change was also of lace, but had underbandings of green. An old fashioned crinoline was of three flounces of net with taffeta bodice. All Miss Josephine's dresses are daintily made and trimmed with tiny chiffon roses. Adele Ritchie is getting her money's worth out of the green velvet dress and cloak. Several weeks ago this outfit was worn by Miss Ritchie at the Colonial. It must have seen service over the circuit. Mine. Sumiko wears several handsome kimonos, as do also her little dancing geishas. Flo Irwin in a corking good sketch is dressed becomingly in navy blue chiffon over white. Her hair was carefully coiffed. With Miss Irwin is Janet Findlay, dressed exactly as Anna Arline (Adler and Arline) was last week at this same house. The girl of the Conlin Steele Trio was stunning in a riding habit made on boyish lines. It was a pale buff in color. It is surprising how little these costumes are employed on the stage, and yet they are becoming to almost any one. A change is made by the young woman to a pink chiffon dancing frock having a bodice of brilliants. A cloak with diamond straps is also worn.

Rita Gould (at the American last week) was dressed in style a little extreme for this house. The women in front couldn't quite make out what Miss Gould was really wearing. Louis Pincus solved the problem for them. He called it a night gown trimmed in fur. It was a straight dress from neck to hem, trimmed around the skirt and neck with white fox. An ermine coat and cap went with it. The woman of Powell and Howell, on the same bill, was prettily dressed in black and white.

The St. Nicholas Ice Rink is open. Many professionals attend, among them Dazie, the famous little dancer, who is going in for skating this winter. She has found it a wonderful exercise to keep her muscles in condition. Dazie has a beautiful skating suit. It is a French model coat sweater, sash and toque. She anticipated the indoor ice season by securing the costume while in Europe last summer. If more of the women of the stage adopted skating for a pastime they would find it doing them a world of physical good. It wouldn't be long before they could walk the street against a light breeze without demanding a fur coat, real or imitation.

In Affectionate Memory of

Sam Brooks

W. R. A. U.

No. 130

Died November 28, 1914.

Our sincere sympathy is extended to his family and relatives.

WHITE RATS' THANKS.

On behalf of the White Rats and their friends who attended the Scamper held at the Club House, Wednesday evening, Nov. 25, we wish to thank the following artists who helped to make the evening very pleasant:

Miss Irene Franklin, Mr. Burton Green, Mr. Harry Houdini, Mr. Willie Weston, Mr. Bert LaMont's Cowboy Minstrels, Rathskeller Trio (Messrs. Mitchell, Garron and Leo), Mysterious Capt. Spaulding, Martin and O'Hare.

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ADVERTISEMENTS

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Benrimo is staging "Lady Luxury."

The Palace, Philadelphia, is now playing a straight picture policy.

Blanche Friderici will remain with the B. F. Keith stock, Portland, Me.

DeLisle and Vernon have dissolved partnership.

Franklyn Ardell in "The Suffragette" opened on the Loew Circuit this week.

Harry Bobker became the father of a boy Nov. 19.

Marie Flynn has replaced Dolly Castles with "The Midnight Girl."

The Opera House, Gallatin, Mo., was destroyed by fire a few days ago.

Blossom Seeley has engaged to play in the forthcoming Winter Garden production.

The Rials, expected here a month ago from Europe, will arrive Sunday on the St. Paul.

Gobert Belling and his foreign animal act have been routed for the Loew time by Frank Bohm.

Diero and Mae West open on the Loew Circuit next week. It is a joint booking, through Frank Bohm.

Harry Bishop, formerly with Leo Feist is now with the Parke, Daniels & Friedman firm.

Mary Grey has been engaged for the role of Diana with "The Bird of Paradise" playing the Pacific coast.

Rita Gould's route on the Loew circuit has been taken up by Gertrude Barnes.

Frank H. Thompson, of the Thompson shows, is recovering from a recent operation.

The Orpheum, Portland, Ore., opens Dec. 22.

"Get Rich Quick Wallingford" may be placed in tab form for vaudeville by Robert Sherman.

Irving S. Cobb, war correspondent for the Saturday Evening Post, will be given a "beefsteak" at the Green Room Club Sunday evening, Dec. 13.

Virginia Pearson has been engaged for "The Fallen Idol" and will play the role Mary Nash originally rehearsed.

Nance O'Neil left New York Monday for the Pacific Coast, where she is to play the lead in a film feature.

Harry Leonhardt is now booking the vaudeville bills for Proctor's 5th Avenue.

Eva Terrell is to have a new play written by Ed. DeGroote, who wrote "Little Miss Winsome," which recently closed.

Joe P. Mack has recovered from his recent illness, and says he is very grateful to his many friends who called upon him while ill.

Inez Ragan, the Pacific Coast leading woman, who opened at Bridgeport as lead with the new Calburn Stock Co., has handed in her notice.

Alice Gale is to appear in vaudeville for two weeks, after which she will return to the cast of "Today" when that piece reopens after the holidays.

Oza Waldrop returned to the cast of the Chicago company of "A Pair of Sixes" Thanksgiving. She had been out of the show through an accident.

Mrs. George Mooser and son, after a trip around the world, lasting nine months, returned to New York this week.

Silver and Gray, announced to open at the Harlem opera house Monday last, will not appear there until the first half of next week.

Fay Odell, of "The Happy Widows" company, is in St. Vincent's hospital, Toledo, where she recently underwent an operation.

A. E. Anson has been engaged by Winthrop Ames for "Children of Earth," placed in rehearsal Wednesday. Mr. Ames is directing the staging personally.

Leslie H. Thurman, for several years stage manager of Keith's Louisville, has been appointed manager of the Masonic theatre there, succeeding Edward F. Sullivan, who resigned. Mr. Thurman takes charge this week. The policy of the Masonic is still unsettled. It may offer Shubert attractions from time to time.

Julia Reinhardt, understudy of Marie Bates in the David Warfield company, is in the Providence hospital, El Paso. She was severely injured in a fall in the theatre in the latter city.

Jos. Kilgour was especially engaged for the role of Steadman in "So Much For So Much" for the New York opening. William Ingersoll originally played the role.

Hugo Bryck, representing the Austria-Hungary Composers, Authors and Publishers, is in New York. While here on business Mr. Bryck is endeavoring to obtain funds for his country's red-cross society.

The Black Family, a German act, and the Marcantoni Trio, Austrian, both failed to come over here to play United time booked by Paul Durand. It is thought the members have joined the armies in their respective countries.

Theodore Lorch is hot on the trail of Franklyn Clifford, who made the rounds of the dramatic agencies last week and declared he had been engaged to manage the Playhouse, Passaic, N. J. Lorch says it is all bosh.

The Irving Place theatre company will play one performance in Ithaca, N. Y., Monday night. The company will jump to the college town for the single performance and then return to New York again.

The divorce action brought by Mrs. Leslie Morosco against her husband (brother of Oliver Morosco), is pending in the New York Supreme Court. The trial was held before Mr. Justice Guy last week. Mrs. Morosco is with the "Watch Your Step" show.

William Lawrence, who closed his road tour in "Way Down East" Saturday night, is planning to head another road company with his wife, Eileen O'Malley, playing the principal feminine role. Lawrence has several pieces in view for his new tour.

Riici, an American born young man, who has won fame abroad as a violinist, arrived in New York from the other side Tuesday. Riici had contracts for European engagements, but the war cancelled them. He's here to play vaudeville if Marinelli arranges the time.

The Red Cross minstrels, organized in Watertown, N. Y., and comprising Huddy Wilcox, Billie Sandy, Ray Coolidge, William Reese, Jack Stack, Robert E. Rofinet, Harold Radder, Elon R. Howland, Harry Stowell and James Jones, intend to tour northern New York towns.

Ferris De Rohn, aged 20, was arrested at Allentown, Pa., Monday on the charge of larceny. De Rohn entered the dressing room of Miss Mackie, in the Lyceum theatre there and stole jewelry. When apprehended the accused had all the articles on his person.

LONDON NOTES.

London, Nov. 20.

There seems to be a revulsion of opinion here in the matter of the general public's attitude toward members of the theatrical profession. At first it was alleged there was considerable objection to actors participating in the National Relief Fund. This started such a rumpus it was denied officially and efforts were immediately put forth to disavow any such intention. Now, they are asked to take part in all charitable "melon cuttings" and have even gone so far as to try to carry out a scheme for the exclusive benefit of members of the musical, dramatic and variety professions. It has for its object the creation of opportunities of small engagements for those out of work and enabling them to earn a little money. A series of entertainments will be given in London under the patronage of Queen Alexandra and the proceeds of each entertainment will be divided between the artists who appear. Better late than never.

Speaking of entertainments, the Woman's theatre, under the auspices of the Actresses' Franchise League, has undertaken the organizing of entertainments of a popular character for the various training camps. Gaston Meyer, the London manager, is to have the matter in charge and an executive committee, composed of Nina Boucicault, Cecilia Loftus, Decima Moore, Robert Courtneidge and others, will lend assistance. They may, however, strike a snag.

There is a popular-priced melodrama touring the provinces of England just now, entitled "The Girl Who Went Astray." At a suburban theatre where the show was appearing recently, a huge sign was painted which read: "The Girl Who Went Astray Twice Nightly."

A lot of "nuts" have enlisted in the English army hoping to return Colonels (kernels). (Bad enough without the diagram.)

NEW ACTS.

"Prune Center Painters," four people, and a mechanical horse, has been prepared by Alice May.

"The Beat," a comedy drama written by Ben Barnett, will be produced for vaudeville by one of two producers now after it.

Dorothy Brenner is opening in Syracuse this week, with a new act and partner.

Chas. and Fannie Van, at the Grand, Syracuse, next week, will go back to their old act.

Orchadee, with seven dancers, in new ballet turn. Orchadee formerly with Pavlowa (Stoker & Bierbauer).

Charles McNaughten, with a company in support, opened in a sketch at Schenectady, N. Y., this week.

Hyman Adler and Co., four people, dramatic sketch, "Solomon's Bargain," by James Horan, special setting (Alf. T. Wilton).

Vaughan Glaser and Co., dramatic sketch. Glaser is former stock star.

LONDON IN WORST OF SLUMP; HOPE FOR PEACE BY FEBRUARY

Even with Early End of War, Legitimate Theatres Would Probably Suffer Further Depression from Financial Reaction. "Peg" Claims It Has Not Had Losing Week, and "Perlmutter" Continues Winner.

(Special Cable to VARIETY.)

London, Dec. 2.

The extraordinarily good business which prevailed in the theatres here since war was declared has taken a big change. It is admitted now conditions are at their worst. Charles Hlawtrey, the actor-manager, goes as far as to say that if there is no improvement in three months, there won't be more than two legitimate houses open in London.

Nevertheless three new houses are now being built in London. There is a feeling in inner theatrical circles the war will see its finish in February, but that there will be a reaction caused by England's financial conditions that may make things even worse than they are now. This, however, it is not believed, will be a lasting condition.

At the Aldwych "The Earl and the Girl" revival is playing its last week. "The Glad Eye" at the Strand, another revival, closes Saturday. At the St. James "His House in Order" closes this week. The cast has been on half salaries during the run of the piece.

"Peg O' My Heart" at the Comedy started very slowly at first. It is claimed there has never been a losing week. The actors in the cast offered to cut their salaries, but the management stated they would be paid in full as long as the show's business covered running expenses. Six thousand dollars is being done weekly, of which a big percentage comes in Saturday night.

"Potash and Perlmutter" is still making money. This attraction at the Queen's will probably withstand anything short of a Zeppelin attack. The only other house doing business is the Ambassadors, situated on a side street in the West End. Charles Cochran, of Olympia fame, is running a short revue there with only a few people in the cast. This theatre will not seat many more than 500 persons.

Daly's theatre, known for years as "George Edwardes Gold Mine," has been closed since the end of last season.

JOHNSON-HITCHCOCK SUIT.

Washington, Dec. 2.

The fixing of dates marking Channing Pollock's and Rennold Wolf's reading of Philander C. Johnson's "Dr. Fakewell" and their beginning of work on "The Beauty Shop" occupied most of the last two days' session of the Hitchcock-Johnson piracy suit in the Equity court here. Monday's sitting brought a wrangle as to the admission of expert testimony.

The case will probably take up all this week, but it is expected all the

testimony will be in by Monday next and counsel can sum up.

Mr. Pollock yesterday gave information as to the part he played as a judge in the DeKoven contest. He stated that he consented to act as judge on the explicit understanding that he would not be compelled to read any manuscripts unless there be a tie for the award. He again denied that he had any knowledge of Johnson's manuscript at that time.

In his cross examination, Wilton J. Lambert, Johnson's attorney, brought out that the contract for "The Beauty Shop" was not made with Cohan & Harris until April, 1913, and that it was after that time Pollock and Wolf began to write the play. Pollock insisted many of the notes from which he and Wolf wrote the play were made prior to the Cohan & Harris contract, it having been Mr. Johnson's claim that his manuscript was accessible to Mr. Pollock from November, 1912, until May, 1913, the time it was in the DeKoven contest.

Mr. Wolf stated that Pollock had first suggested the idea of "The Thumping Legacy" to him in 1911, and that "The Beauty Shop" had been suggested to him by Mr. Hepner at dinner in New York in the latter part of 1911. He insisted that he had had no previous knowledge of Johnson's manuscript.

Sam Harris testified that he had not had any previous knowledge of "The Beauty Shop" play until the first act was presented to him.

Mrs. Johnson, wife of the author, testified that, with her husband, she had visited Daniel V. Arthur in Yonkers, in June, 1914, and they were told that as a judge in the DeKoven contest he had read 35 or 36 manuscripts and that Mr. Pollock had probably read a similar number.

Considerable time was taken up Monday in an argument which followed the introduction on the stand of Augustus Thomas, author of 70 plays. Counsel for the defense endeavored to have him tell the Court whether or not in his examination of the manuscript of "Doctor Fakewell," from which Johnson states part of "The Beauty Shop" by Pollock and Wolf were taken, he had observed any points of similarity. Objection was taken. The testimony of Mr. Thomas, declared Mr. Lambert, would be merely a matter of personal opinion. The outcome was an agreement that the testimony of Mr. Thomas be admitted pending the procurement by the defense of precedents showing the admission of testimony of expert witnesses.

Harry B. Smith testified he had written 120 plays. He said that "Foxy Quiller," in part, was based upon

JACK LAIT'S PRODUCTIONS.

Chicago, Dec. 2.

Jack Lait, in partnership with John H. Raftery is organizing a road tour for "Help Wanted," Lait's play, opening in Rockford, Ill., Christmas Day. This is but one enterprise of the new firm. Other plans announced this week include the production of a comedy with songs named "Maggie Magee" with Emma Carus scheduled for a summer engagement at the La Salle; a farce for Kitty Gordon called "Safety First" to follow Miss Gordon's vaudeville tour, and a new drama for Evelyn Nesbit. The last named enterprise is in association with William Morris.

Lait & Raftery will also conduct a general publicity bureau, in their headquarters, Masonic Temple building.

TAKEN TO HOSPITAL.

Portland, Me., Dec. 2.

Robert Scott, who is playing Morris Pasinsky with the New England company of "Potash and Perlmutter" was removed from the Jefferson theatre after the performance Saturday night to the Maine General Hospital.

Mr. Scott was attacked with acute appendicitis during the performance, but refused leave the stage until after the finish of the performance. He was operated on Sunday morning.

OPENING DATES.

The all-star revival of "The New Henrietta" which Joseph Brooks is sending on tour will open in Indianapolis on Dec. 23. Eileen Errol who is at present with May Buckley stock company in Cleveland will leave that organization to join the revival company.

Dec. 20 is the date set for the opening of "On Trial" in Chicago. Emily Ann Wellman will have the Mary Ryan role in this company.

The Chicago date for "My Lady's Dress" is Dec. 14. The company will play Washington and Toronto prior to going west.

Plans are afoot to send out "The Yellow Jacket" (not "Yellow Ticket") some time after New Year's. Charles D. Coburn's play.

PERUGINI DIES.

Philadelphia, Dec. 4.

Signor Perugini (John Chatterton) died today at the Edwin Forest Home, Holmesburg. He had been there since January. Perugini was about 60 years of age. He was one of Lillian Russell's early husbands. His last appearance was with "The Yellow Jacket."

The deceased's final request was that no flowers be sent to his funeral, and those caring to make a last tribute to his memory, donate a sum to the Lambs' Club for the benefit of the needy in the profession.

a printed book, but the Court would not allow him to answer the question

Daniel Frohman and Henry L. Miller were also called as expert witnesses. Neither could find anything in "The Beauty Shop" which would lead them to believe piracy had been practiced. All of them had read both plays and one or two had seen the play staged.

CLOSED IN DENVER.

Denver, Dec. 2.

After four weeks on the commonwealth plan the "My Best Girl" closed here Saturday. The attraction played to \$6,000 on the week, of which the company got 65 per cent. Victor Morley and J. C. Ragland went to Chicago from here to consult with Jones, Linick & Schaeffer regarding a reorganization of the company with a view to placing it into the La Salle following "The Candy Shop." All but one or two members of the organization returned to New York, their fares being paid. The venture is \$18,000 loser on the season.

When the company arrived here the Musicians' Union refused to permit their members with the organization to carry out their agreement to work on the commonwealth plan and demanded full pay. After the musicians were taken care of the crew also demanded full salary. These amounts, together with bills due in Denver, amounted to about \$1,300 and left about \$2,600 of the attraction's share to bring the company back on. The amount was a little short of what was required, so several of the members who had independent means elected to remain in Denver after the company left. All members signed a release in full to the management before leaving here.

ACTORS' FUND BENEFITS.

Thursday representatives of the three big actors' clubs met members of the Finance Committee of the Actors' Fund for the object of raising \$150,000 through benefits for the Fund.

Daniel Frohman, president of the Fund, was in the chair. Others attending were Marc Klaw, William Harris, Harrison Grey Fiske, Charles Burnham and Sam A. Scribner of the Actors' Fund, and William Courtleigh (Lambs), George M. Cohan (Friars) and F. F. Mackay (Players).

A meeting will be held Dec. 9, when the plans then discussed will be made public.

"WATCH YOUR STEP" CUT.

Detroit, Dec. 2.

The Charles B. Dillingham "Watch Your Step" show at the Detroit opera house this week is not the performance given first at Syracuse last week, as was to have been expected. The "Cuts" commenced after the first performance, the first to go being the "Automat" scene, which carried away with it W. C. Fields, the juggler. Mr. Fields' hit was undisputed, but he had been placed to close a slow moving scene, with no other position open to him.

Rene Gratz is also out of the performance, replaced by Sallie Fisher. There may be other changes before the show opens at the Amsterdam, New York, next Tuesday night.

New scenery is being painted for the production.

It is said here the management is looking to Irving Berlin's songs to carry the show above all else, the youthful composer having no less than seven hits in the score.

The show has been doing big business here so far and is greatly liked.

SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

No Material Improvement Since Last Report. Theatrical Business Fluctuated in November. Cut-rate Tickets Preventing Actual Cash Receipts Becoming Known in Many Instances. Four Broadway Theatres Now Playing Pictures. Others Expected to Close Until Christmas.

Theatrical business did not noticeably pick up during November. It fluctuated often during the month, giving managers hope one night and heart's disease the next.

On the whole a slight improvement was felt over the country. Nothing startling in a business way is looked for until the holidays, coming at a good theatrical time this year, Xmas and New Year's falling on Friday.

Thanksgiving was light on the matinee, with a big night business. In New York Friday evening following was equally as good in the \$2 houses through the large crowd in town on their way to the Army and Navy football game.

The unlimited number of cut-rate tickets being placed and disposed of for the legitimate attractions is making it difficult in several instances to secure reliable box office receipts. The fact that a two-dollar theatre ticket may be purchased for one dollar in certain ticket agencies, is becoming so well known one particular agency is attracting to its doors a line of automobiles, which have theatre-goers who want the cut rate.

The best Thanksgiving week business reported is that of Ziegfeld's "Follies" at the Nixon, Pittsburgh. The show closed to \$23,000 on the week, playing to \$6,150 Thanksgiving Day. It opened at the Illinois, Chicago, this week.

Four Broadway theatres commenced playing pictures Monday, and intend to continue the policy until Christmas. One or more may retain it indefinitely. The houses are the Casino, 39th Street, Harris and New York theatres.

Other Broadway theatres are expected to either play pictures or close until the holidays.

VARIETY's monthly estimate of the business at the New York box offices is:

"A Pair of Silk Stockings" (Little) (7th Week). Doing hardly anything, similar to the previous report on this play. Takings about \$3,200 last week.

"Chin Chin" (Montgomery and Stone) (Globe) (10th Week). Getting around \$17,000 weekly. Enormous drawing powers of this show not diminished. While speculators have been caught with a few tickets now and then box office is turning an overflow nightly into other musical comedy theatres. Front seats still bringing high premiums. Last week four performances (Thanksgiving and Saturday matinees and nights) at a \$2.50 scale put business way over the \$20,000 mark.

Classical Repertoire (Phyllis Neil-

son-Terry) (Liberty) (2d Week). Got about \$5,000 last week, holiday greatly helping. No general interest.

"Daddy Long Legs" (Gaiety) (10th Week). Going along to a substantial success at about \$7,000 weekly.

"Dancing Around" (Al Jolson) (Winter Garden) (8th Week). Holding at about the same as previously reported.

"Diplomacy" (Empire) (7th Week). Three-star combination of Charles Frohman's held up steadily at around \$7,500 weekly.

"Experience" (Booth) (6th Week). Started very badly, first two weeks hardly getting anything, but picked up big of late, doing about \$6,500 last week, with indications of a run before it. Half-priced tickets and giving clubs reduced rates has helped business.

"Innocent" (Eltinge) (13th Week). Around \$4,000 last week. Leaves Saturday. House dark until Xmas.

"It Pays to Advertise" (Cohan) (13th Week). Developing into one of the biggest hits in town. Doing between \$11,000 and \$12,000 with sufficient advance to guarantee long stay.

"Kick In" (Republic) (8th Week). Business improved since moving from Longacre. \$6,800 claimed for first week there, and \$7,200 last week.

"Life" (Manhattan O. H.) (7th Week). Doing very well, around \$16,000.

Marie Tempest (repertoire) (comedy) (5th Week). About \$4,500 last week. Miss Tempest's personal following responsible for showing.

"Outcast" (Elsie Ferguson) (Lyceum) (5th Week). Doing business all the time. Miss Ferguson's success very pronounced. Character of piece aiding. Between \$8,500 and \$9,000 last week.

"On Trial" (Candler) (16th Week). Season's earliest hit and continuing to big receipts, between \$11,000 and \$12,000.

"Papa's Darling" (New Amsterdam) (5th Week). Season's biggest flop. May have done \$6,000 last week, including Thanksgiving. Termed a very bad show, but held in to keep house open. Leaves Saturday. "Watch Your Step," Dec. 8.

"Polygamy" (Playhouse) (1st Week). Opened Tuesday night. Notices should draw, nature of story attractive. "My Lady's Dress" left as business turned for the better, doing about \$8,000 its last week.

"Pygmalion" (Mrs. Pat Campbell) (Wallack's) (8th Week). Move downtown, got \$6,800 first week there and \$7,400 last week. A manager said Mrs. Campbell is breaking her camp into Brooklyn from Columbia.

playing the Park, Liberty and Wallack's.

Princess Players (Princess) (2d Week). Best repertoire of sketches house has yet had. Expected to prove substantial draw. May go over \$4,000 this week.

"Pilate's Daughter" (Century) (2d Week). No hope held out.

"So Much for So Much" (Longacre) (1st Week). Opened Friday night. "What It Means to a Woman" closed Saturday, lasting a week, and doing \$1,800 gross.

"Suri" (Shubert) (5th Week). Moved from Casino Monday. Commenced well at Shubert. Was fluctuating at Casino much as "High Jinks" started there before settling down to long run. Did about \$8,200 last week.

"The Big Idea" (Hudson) (3rd Week). Coming off Saturday. Good notices but couldn't get started. Mayhaps too many "novelty plays" around. "Damaged Goods" revived for short run to succeed it.

"The Girl from Utah" (Knickerbocker) (14th Week). Leaving Saturday. "The Debutante" succeeding "Utah" dropped fast of late. Did about \$9,000 last week.

"The Garden of Paradise" (Park). (1st Week). Splendid notices on the opening last Saturday. Should draw business.

"The Hawk" (Faversham) (Elliott) (9th Week). Another show that moved, although commencing to slide before leaving Shubert. About \$6,800 last week, \$5,700 week before.

"The Law of the Land" (48th Street) (10th Week). About \$5,000 with the aid of cut-rate tickets.

"The Lilac Domino" (44th Street) (6th Week). Getting better, but still not big nor anywhere near capacity. \$7,600 last week, \$5,200 previous week.

"The Marriage of Columbus" (Punch & Judy) (4th Week). Small, new house poorly named, and show not attracting. Closes Saturday.

"The Miracle Man" (Astor) (11th Week). End of run in sight. About \$5,000 last week.

"The Only Girl" (Lyric) (5th Week). Profited by removal from smaller theatre to Lyric. Doing extremely good and looks substantial. \$12,000 last week. Should have a run on its notices, the best of the season.

"The Phantom Rival" (Belasco) (9th Week). Falling off for past few weeks. About \$7,000 last week.

"Twin Beds" (Fulton) (17th Week). Holding on fairly. \$9,100 last week.

"Under Cover" (Cort) (15th Week). Not doing enough to remain much longer. \$8,100 last week.

"Wars of the World" (Hippodrome). Matinees picked up last week, but house running way behind. Will do better this month, past the holidays.

"Yosemite" (Daly's) (2d Week). About all this revival got was publicity.

None of the Broadway houses that started a picture policy this week had anything to brag of, up to Wednesday. Even the best picture of the four was not drawing the early part of the week, while the poorest one did between \$15 and \$20 gross Monday and Tuesday.

Chicago, Dec. 2.

Business took a little spurt for the

better over the Thanksgiving holidays. Grand opera at the Auditorium, at \$2 a seat, is doing a fair business, but without getting any sensational returns. Society has taken to the idea pretty well and the engagement looks like a fair success.

Blackstone—Maude Adams has been doing a good business, but has not been able to pack the house in "The Legend of Lenora."

Cohan's—"Under Cover" has been doing in the neighborhood of \$7,000 Did \$8,000 last week.

Cort—"A Pair of Sixes" still drawing fairly well and is getting over \$7,000 weekly. Last week with the holiday aid, \$8,100.

Garrick—"Peg o' My Heart" is still getting around \$8,000 weekly. Did \$9,600 last week.

La Salle—"The Candy Shop" got over \$9,000 last week and the indications are that it will keep this gait up.

Olympic—"Potash & Perlmutter" getting around \$15,000 weekly.

Powers—"The Misleading Lady" is picking up and the play will probably remain for some time.

PROSECUTING PLAY PIRATES.

The United Protective Managers' Association is going after the pirate playbrokers. When the old association quietly passed away the "pirates" got into swift action and appeared to be getting bolder and bolder until the newly formed managers' body got busy in the courts.

With Lignon Johnson, the Association's attorney, directing the investigations, the Association has made progress in the fight to stop wholesale play pirating.

At Cincinnati last week one Darrell H. Lyall, operating the Royal Manuscript Co. of Cincinnati, was brought up for trial. He threw himself on the mercy of the court and a fine of \$100 was imposed.

Three other alleged "play pirates" are under indictment. They are Alma Barton of Watcher, Ia.; Frank Petty, Indianapolis, and Herbert Wilding, Fort Wayne, Ind. Four other play-brokerage firms are under investigation.

Most of these agents sent out letters to managers saying that they had a list of plays of no use to them (the brokers), and that they could be obtained at \$3 apiece. Among those listed are "Baby Mine," "The Purple Road," "The Easiest Way," "Bought and Paid For," "A Fool There Was," "Forty-five Minutes from Broadway," "The Chorus Lady," etc.

A fine results from the first offense and a prison sentence may be imposed for the second, but so far no one has been imprisoned, according to Attorney Johnson's statement.

"INNOCENT" CLOSING.

A. H. Woods has decided that at least one of his houses in New York is to remain dark from Monday until Christmas and after Saturday night "Innocent" at the Eltinge will lay off.

The theatre will be reopened Christmas Day with the production of "The Song of Songs." Calvin Thomas has been engaged for one of the parts. He will lease the cast of "Yosemite" at Daly's Saturday.

IMPROVED BUSINESS IN SPOTS ENCOURAGES SHOW OPTIMISM

Philadelphia Has More Hopeful Outlook, Despite Approach of Holidays. Warfield Stands 'Em Up In Los Angeles. Otis Skinner Does Well in New Orleans.

Philadelphia, Dec. 2.

Every theatre is benefiting from the improvement in general conditions and things theatrical are beginning to assume a more hopeful outlook. How long this improved condition will continue in face of the approach of Christmas and the beginning of a Billy Sunday revival campaign here early in January is problematical. A big tabernacle for the revival is being built not far from the center of the city, and the campaign will be under way for about two months beginning Jan. 3.

Two shows new to this city opened Monday, both serious. At the Broad Frances Starr played "The Secret" and had a fair house. At the Adelphi "To-Day" was installed and the house was fair. "Potash and Perlmutter" at the Garrick is going big. "High Jinks" is doing fairly well at the Lyric. "The Queen of the Movies" is getting along nicely at the Forrest.

St. Louis, Dec. 2.

"Fanny's First Play" opened at the Shubert Sunday night to the largest crowd of the season for a first night. The advance sales are good, Manager Stoltz reports. At the Olympic Maude Adams, in "The Legend of Lenora," and "The Ladies' Shakespeare" opened to almost capacity Monday night, and the advance is good.

"The Little Cafe" advance sale at the Olympic next week is exceptionally good, and "The Blue Bird" is doing nicely for the Shubert next week.

Los Angeles, Dec. 2.

David Warfield in his second week, playing to capacity business. Forbes-Robertson who follows Warfield is expected to do quite as well. The advance sale for the engagement is large.

"The Whip," also in its second week at the Majestic, is doing fairly.

New Orleans, Dec. 2.

Otis Skinner is doing well at the Tulane this week. "The Winning of Barbara Worth" is a draw at the Crescent.

Burlesque stock at the Dauphine is outdrawing the dramatic stock organizations at the Bunting and Lyric.

Announcement has just been made that "Cabiria" with Don Filipino band and Suzanne Lehman will begin an extended engagement at the Lafayette Dec. 27. Herman Fichtenberg is handling the enterprise. The film version of "Life's Shop Window" will occupy the Greenwall next week. R. M. Chisholm recently took over the house.

Boston, Dec. 2.

Next week brings John Drew in "The Prodigal Husband" to the Hollis, succeeding Margaret Anglin in "Lady Windemere's Fan." Drew's engagement is limited as "The Beautiful Ad-

venture" with Ann Murdock comes to the Hollis Dec. 21. Harry Lauder, on his single week of twelve performances at the Shubert, is underlined for next Monday by "Panthea."

"The Crinoline Girl" at the Colonial is on its last week and "The Girl from Utah" will open Monday to probable capacity as there is no competition for this musical production which is indefinitely booked.

In stock John Craig will use next week "In the Bishop's Carriage."

"The Yellow Ticket" at the Tremont will be succeeded Dec. 28 by "Seven Keys," expected to come in for a run.

Business continues to hold up fairly well with the moderate prices prevailing and the crowds showing the war depression mainly by indulgence more frequently in the picture houses which are springing up overnight and may mean a crash before many months simply by overdoing a good thing. Washington street is beginning to look like a midway.

San Francisco, Dec. 2, 1914.

"When Dreams Come True," with Joseph Santley, got about \$7,000 at the Cort last week. The indications are that the show will do about the same this week.

May Robson in "Martha by the Day" is at the Columbia with business very light. The Gaiety is holding up nicely. "Damaged Goods" at the Alcazar looks like a winner.

JOLSON MAY HOLD OVER.

It is not a certainty that "Dancing Around," with Al Jolson, now at the Winter Garden, will go on the road after closing at that house next month. The Shuberts are considering whether to hold Mr. Jolson there to head the next production, shortly to go into preparation.

Valeska Suratt will head the women. Blossom Seeley is also engaged.

HARLAN IN CAHILL SHOW.

Daniel V. Arthur engaged Otis Harlan for a role in the play which is to serve as the vehicle for the trio of stars that manager will present. At present but two, Marie Cahill and Richard Carle, have been placed under contract. A third is to be added next week.

Julian Alfred has been engaged to stage the production which will be placed into rehearsal next Monday.

Longacre Show Postponed.

"So Much for So Much," scheduled to open at the Longacre theatre Wednesday evening, has been postponed until tonight (Friday). The decision was reached after a late rehearsal Tuesday, to give Joseph Kilgour, lately joining, time for additional rehearsals.

ACTRESS LABELED "UNRELIABLE."

A young actress in this town (with her sister) has made a rather enviable reputation for herself within the last few years. Several weeks ago the young actress was engaged by Joseph Weber for a prominent role in his forthcoming production "The Fallen Idol." She rehearsed for a while. Manager and stage manager were very well satisfied with her work.

Late last week the young actress received word H. H. Frazee wished to see her. The appointment was for an hour when the actress was called for rehearsal with "The Fallen Idol." She appeared at the rehearsal, but as the hour for the appointment drew near she complained of being ill and the humane stage manager advised her to go home and rest.

She immediately dashed to the office of the other manager and with the aid of the authoress signed a contract which called for a salary of \$100 in excess of what the Weber management had agreed to. Instead of returning to the night rehearsal of the Weber piece she sent a note stating that she was ill in bed and her physician had advised her she would have to remain quiet for at least a month.

With the arrival of the note Joe Weber "smelled a rat." He got in touch with A. H. Woods and Cohan & Harris, thinking the actress was negotiating with either, but found that not so. Saturday Edgar MacGregor, general stage director for H. H. Frazee, and Fred. Latham, who is staging the Weber piece, met in the Hotel Astor and as a result of the discussion that ensued the young actress has been labeled "unreliable" by both, who now say neither wants her for his production. Later one of the stage directors relented and as a result the actress started rehearsals in the Frazee piece.

GOODWIN'S AUTOBIOGRAPHY.

Sample copies of Nat Goodwin's Book, an autobiography, bearing the imprint of Richard G. Badger, Boston, have just been issued, in rough form for review purposes.

To say that the comedian treats himself frankly in print is putting it mildly. His discussion of his matrimonial partners borders closely on poor taste and his reference to his enemies even worse.

Interest centers, of course, on Goodwin's own ideas of the several Mrs. Goodwins. Here is his own brief summary:

My first wife was an angel;
My second a silly woman;
My third a Roman Senator;
My fourth a pretty little thing;
My fifth—all woman.

The author discusses matrimony in many phases as an abstract proposition, as: "I do not recognize as sanctified any ceremony that can be annulled by a five-thousand-dollar-a-year judge."

The writer too often scolds and at such times he comes before the reader in most unattractive guise. But in his anecdotes, his little intimate discussions of stage failures who were his friends, he is altogether delightful.

The book is most interesting and as an intimate picture of a career, well worth reading.

SHOWS FOR STAIR-HAVLIN.

Two of A. H. Woods' road shows go on the Stair-Havlin time after Christmas. They are "Within the Law" and "The Yellow Ticket." The former (William Spaeth, manager), playing Newark this week, lays off until two days before Christmas when it will open on the S-H circuit in Baltimore. The latter (Geo. H. Florida, agent) playing Paterson this week, lays off two weeks before Christmas and then take up S-H bookings.

"The White Squaw" is being organized this week by John Sullivan, who has an opening booked for Monday in Baltimore, on the S-H time.

TRENTINI FRIGHTENED.

Pittsburgh, Dec. 2.

Emma Trentini was rushed from Union depot to the Mercy hospital upon her arrival Sunday evening. She declared her right leg was paralyzed but doctors, after making an examination, told her there was nothing the matter with her.

Last week in Detroit there was a smallpox scare, and Trentini determined she would be vaccinated. Her managers would not hear of it, as it would keep her from the stage two weeks. She persisted. It was then arranged secretly for the doctors to go through the form of a vaccination, but to inflict no more than a few harmless scratches.

En route to Pittsburgh the Trentini foot went to sleep. She became excited and telegraphed ahead for an invalid chair and hospital ambulance. When it was all over, Trentini was satisfied she did not have "lockjaw of the leg," as she put it.

NO XMAS LAYOFF.

It looks as though one road show will go right through December without the customary week-before-X-Mas layoff. It is H. H. Frazee's "A Pair of Sixes" company, with Paul Nicholson and Miss Norton.

This company is said to have been the best money maker of the four "Sixes" Frazee has out, the Nicholson-Norton show drawing an average of \$6,000 weekly.

"FALLEN IDOL" READY.

Joe Weber's new play, "The Fallen Idol," is to have its first stage presentation in Washington Monday, where it will remain all week. From Washington it goes to Providence for three days and then to New Haven for three days. By that time a line will have been gotten on the piece for a New York showing.

HEARN TO QUIT "SUZI."

Lew Hearn, the comedian, is to leave the cast of Lew Fields' "Suzi" Dec. 12. Mr. Hearn says the manager did not feature him sufficiently in the billing matter and ads.

HENRY MILLER, STAR.

When the second company of "Daddy Long Legs" is sent on tour Henry Miller will be starred in the title role. The company will make a tour of the Pacific Coast.

BILLS NEXT WEEK (December 7)

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 "Loew" following name are on the Loew Circuit.
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)—"P.," Pantages Circuit—"Inter," Interstate Circuit (booking through W. V. A.).—"M.," James C. Matthews (Chicago)—"B. O.," Broadway Booking Office—"Pr.," Proctor Circuit.

New York
HAMMERSTEIN'S (ubo)
"The Slave Ship"
Cross & Josephine
Liddle Chiff
Sophy Barnard
Lou Anger
Dorsey & Sales
Madden & Fitzpatrick
Josephine Davis
Lorna Higley
Leon's Models
COLONIAL (ubo)
Ethel Bairynore Co
Wilson & J. J. Baker
Willie Holt & J. J. Baker
Clark & Berkman
Nan Halperin
Okabe Troupe
Crossman & Stewart
Anthony & Mack
Warren & Francis
ALHAMBRA (ubo)
Douglas Fairbanks Co
Toby Claude Co
Lambert & Ball
Ed Morton
"Village Cabaret"
Chretienne & Louisset
Webb & Burns
Stone & Haines
Mario & Duffy
ROYAL (ubo)
Nesbitt & Clifford
Courtney Sisters
Ball & West
Genaro & Bailey
Horelik Family
Alan Dinchert Co
Raymond & Bain
Robins
Lane & O'Donnell
BROADWAY (ubo)
Musical Cotters
Reeves & Warner
Geo Richards Co
Hallen & Fuller
Zena Keefe
"Girl in Moon"
9 Krazy Kids
Whitfield & Ireland
Mirano Bros
(One to fill)
PALACE (orph)
Annette Kellermann
Keane & Window
Marvelous Manchurians
Hussey & Boyle
Bessie Clayton Co
Flanagan & Edwards
Mr Hymack
Lillian Shaw
(One to fill)
5TH AVE
Chas & Ada Latham
"Bell Ringers"
Bonita & Murphy
Tameo
Hope & Rice
Spissell Bros & Mack
Stellow
Cargell Bros
2d half
Girard & Gardner
Murphy & Lachman
Lawrence Hurl & Fall
Jackie's Dogs
(Others to fill)
PROCTOR'S 125TH
3 Rianos
3 Dancing Buds
Billie Seaton
De Leon & Davis
Barney & Victoria
Edele Nelson Co
Mills & Rhodes
Zenda Troupe
2d half
La Viva
Joe Pino
Adeline Denetti Co
Sam Liebert Co
Winfried & Martin
Wyatts Lads & Lassies
Hurnham Yant Co
Richard & Brandt
PROCTOR'S 58TH
Hayroff & Wilbert
Henry Bobker
De Bourg Sisters
Dason & Dixon
Burnham Yant Co
"Twice a Week"
Dickson & Rambler S
Laurent Trio
2d half
Gaston Palmer
Hendland & Clark
Murray Clayton & D
Wilton Sisters
Versatile Trio
Caroline McLain Co
Barney & Victoria
4 Richardinis
PROCTOR'S 23D
La Viva
Pauline Saxon
Bud Marlow
Wahl & Abbott
Caroline McLain Co
Miller & Kresko
Wyatts Lads & Lassies
2d half
Mme De Plinna

Robt Hickman Co
Bernard & Finnerty
Mills & Rhodes
De Bourg Sisters
"Twice a Week"
Billy Morse
4 Readings
AMERICAN (loew)
Schreck & Percival
W J Kelly
Sadie Sherman
Franklyn Ardell Co
Coombs & Aldwell
(Four to fill)
2d half
"Arcadia"
Ronald & Ward
Klin Kaid Klitties
Cabrey Bros
"Just Half Way"
(Four to fill)
BOULEVARD (loew)
"Arcadia"
3 Krazy Kids
Macart & Bradford
Nible & Riley
(Two to fill)
2d half
3 Harvey Girls
Macart & Bradford
Edmonds & Baill
John Troupe
(Two to fill)
LINCOLN (loew)
The Parshleys
"Winning Widows"
Isabelle Miller Co
Lane & Timmons
Kelt & DeMont
(One to fill)
2d half
Frank Gardner Co
Altoff Children
Florenz
(Three to fill)
DELANCEY (loew)
Carbrey Bros
Van & Ward Sisters
10 Dark Knights
Weston & Kelt
(Four to fill)
2d half
Kelt & DeMont
Ethel Mae Barker
K. Kelly Forest
"Daisy Maids"
Hallen & Hayes
(Three to fill)
ORPHEUM (loew)
Sinclair & Griffith
Joe Welch
Klass & Bernie
(Four to fill)
2d half
The Parshleys
Geo Randall Co
Van & Ward Girls
Joe Welch
Johnson & Deane
(Two to fill)
NATIONAL (loew)
Ethel Golden Barker
Japanese Prince
American Comedy 4
Barton & Lovera
(Three to fill)
2d half
Madge Caldwell
Lamb's Manikins
Joe Kelly
"When Women Rule"
Coombs & Aldwell
(Two to fill)
7TH AVE (loew)
Jeanette Adair
Andrew Mack
Frank Gardner Co
Duquesne Comedy 4
Richard Wally
(Two to fill)
2d half
Lyrica
Armstrong & Clark
"Last Hope"
Schreck & Percival
(Three to fill)
GREENEY (loew)
Browning & Field
Altoff Children
"Justice"
Hallen & Hayes
(Three to fill)
2d half
Gobert Billings Circus
Viola Duval
Ross Fenton Players
Connors & Witt
(Four to fill)

Brooklyn
ORPHEUM (ubo)
Eva Tanguay
Conroy & Le Maire
Howard & McCane
Boganny's Bakers
Will Ward & Girl
Leo Carillo
Lyron & Lacie Burch
Martin & Fabbri
Dupree & Dupree
BUSHWICK (ubo)
Blanche Ring Co
Hert Fitzgibbon
Joe Cook
Rosie Lloyd
Blisset & Scott

"Mysterious Russell
Sherman & Uttrey
Lady Alice's Pets
Arthur Barat
PROSPECT (ubo)
Carus & Randall
Clark & Hamilton
Ellmore & Williams
"Idiot"
Brooks & Bowen
Alpine Troupe
Parillo & Frabito
Dooley & Rugel
Skaters Bijou
FULTON (loew)
Waters & B & Tenny
Hess Sisters
Geo Randall Co
Johnson & Deane
Gobert Billings Circus
(One to fill)
2d half
La Titcomb Revue
Willard Hutchinson Co
Burton & Hahn
(Three to fill)
2d half
O'Neill & Dixon
Waterbury B & Tenny
Jeanette Adair
Franklyn Ardell Co
Howard's Bears
(Two to fill)
COLUMBIA (loew)
Gorham & Phillips
Heth Challise
"Last Hope"
Clayton & Lennie
Texico
(One to fill)
2d half
Von Hampton & J
Duquesne Comedy 4
(Four to fill)
FLATBUSH (loew)
Harrison & Klein
Kelly Forest
Pekinese Troupe
Connors & Witt
Ross Fenton Players
Lamb's Manikins
(Two to fill)
2d half
Barton & Lovera
Harry Cutler
Nible & Riley
Robinson's Elephants
Lane & Timmons
Chas Deland Co
Canton's Athletes
(One to fill)
WARWICK (loew)
Dorothy Dodge
Hyde & Williams
"Stage Struck Kids"
Ethel Golden Barker
(Two to fill)
2d half
Ethel Golden
Carroll Gillette 4
(Four to fill)
SHUBERT (loew)
Jordan & Stanley
Joe Kelly
La Titcomb Revue
Equillo Bros
(Three to fill)
2d half
Gwynn & Gossett
Hess Sisters
10 Dark Knights
Duquesne Comedy 4
(Three to fill)

Alhambra, N. Y.
PROCTOR'S
Mystic Bird
Mr & Mrs Allison
Elliott & Mullen
Livingston Trio
Club Room 4
Cushman & Sunderl'd
John P. Clark
Gail Stewart
2d half
Montague's Birds
Hurt Wheeler Co
Little Jerry
Manning Sloane Co
The Romanas
Sherman DeForest Co
Fields & Brown
Jorge & Hamilton

Allentown, Pa.
ORPHEUM (ubo)
(Splits bill with Easton)
1st half
Kaiser & Kaiser
Hearn & Ely
Lyron Montgomery Co
Ed Howard Co
"When Jack Loved
Bill"

Altoona, Pa.
ORPHEUM (ubo)
(Splits with Delas town)
1st half
Mullen & ...

Baltimore
MARYLAND (ubo)
Arthur Prince
Mr Gene Hughes Co
Bert Errol
Henshaw & Avery
Claudius & Scarlet
Clara Inge
Ching Hwa Four
The Hedders
All to fill
HIPODROME (loew)
Stewart & Dakin
Byron & Langdon
"On the Revers"
Frey Twins & Frey
(Three to fill)
2d half
BATTLE CREEK, Mich.
BIJOU (ubo)
Dick DeLoria
4 Juvenile Kings
Wm Armstrong Co
Great Lester
Cycling Brunettes
2d half
King & King
Patrick & Otto
Sells Bros
Flatbush
Maw & Kiduff
David Walters Co
Bay City, Mich.
WINONA BEACH (ubo)
"Sunnyside of Bway"
2d half
Jean Bentley
Ash & Shaw
Dorothy Deschelle Co
Williams & Wales
Empire Comedy 4
Billings, Meant.
BABCOCK (loew)
Les Casados
Ward Sisters
El Cleave
James Grady Co
Sampson & Douglas
Russell's Manikins
Birmingham, Ala.
LYRIC (ubo)
Novelty Georges
"Seminary Scandal"
Diamond & Brennan
Joe Jackson
Fred Soaman

Boston
KEITH'S (ubo)
"Colonial Days"
Four Roeders
Three Lyres
Chick Sales
Van Hoven
(Three to fill)
ORPHEUM (loew)
Pop Ward
"The Tangle"
Ben & Hazel Mann
Manhattan Trio
Chick Sales
(Three to fill)
2d half
Sherwood Trio
"The Criminal"
Force & Williams
Corcoran & Dingle
(Four to fill)
ST. JAMES (loew)
Force & Williams
"Between Trains"
Corcoran & Dingle
Howard's Bears
(Two to fill)
2d half
Mario & Trevette
Worton & Young
Emmy Pets
(Three to fill)
GLOBE (loew)
Simpson & Deane
Gertrude Cogert
Kin Kaid Klitties
Dave Ferguson
(Four to fill)
2d half
"Juffy G & Lewis
"Between Trains"
Joe West
(Five to fill)

Buffalo
SHEA'S (ubo)
Ben Horton

Easton, Pa.
ABEL O H (ubo)
(Splits with Allen town)
1st half
Dolly & Mack
Murphy Nichols Co
Dugan & Raymond
Robt DeMont Trio

Emette
EMPRESS (loew)
Joyce & West
Bush & Shapiro
"When It Str Home"
Sophie Tucker
6 Olivers

Calgary
PANTAGES (m)
Taipen Chinese Tr
"The Crisis"
Fred Dupres
Paine & Nesbitt
Cummin & Seatham
Charleston, S. C.
VICTORIA (ubo)
(Splits with Sava nash)
1st half
Vinton & Buster
Olympic Trio
(Three to fill)
Charlotte, N. C.
PIEDMONT (ubo)
(Splits with Greens boro)
1st half
Don Carney
Evelyn Wescott Co
Beaumont & Arnold
Keno Welch & M
2d half
Ray Meyers
Rawls & Von Kaufman
Soretti & Antoinette
(One to fill)

Chicago
MAJESTIC (orph)
Nora Bayes
Rooney & Bent
"Green Beetle"
Young & Jacobs
Will Rogers
McMahon & Chappelle
Nelusco & Hurley
Brensay Hayes
Gormley & Caffrey
PALACE (orph)
Eddie Foy Family
Harry Tighe Co
Lambert
Hayward Stafford Co
Weston & Leon
Cummins & Ladings
Kremoline & Darras
ACADEMY (wva)
Aerial Eddys
Gordon Bros
Walsh Lynch Co
Bob Hall
Edelweiss Girl
2d half
Two Zyls
Smith & Jerome
Mullaly Pingree Co
Allen & Francis
Young Namba Family
McVICKER'S (loew)
4 Phillips
Morris & Allen
Smith & Farmer
Frank Stafford Co
Wolgas & Grille
Musical Lunds
Andrew Mack
White's Circus
Eva Prout
Andrew's Opera Co
AMERICAN (loew)
Morton Jewell Troupe
Carmen & White
Victoria 4
Murry Livingston Co
2 Georges
Masloff Troupe
2d half
Marshall P. Wilder
Tower & Darrell
Hartley & Pecan
David Kalekco
"Grey of Dawn"
Reckless Trio
EMPRESS (loew)
Halsted St.
(Open Sun Mat)
Marshall P. Wilder
Tower & Darrell
Hartley & Pecan
David Kalekco
"Grey of Dawn"
Reckless Trio
2d half
Morton Jewell Troupe
Muelier Bros
Murry Livingston Co
Carmen & White
Victoria 4
Masloff Troupe
COLONIAL (loew)
Francis Murphy
Edna Aug
Lennor 4
Richard the Great
Rose & Moon
Ellsworth & Linden
2d half
Marco Twins
Edna Aug
"Motor Madness"
Richard the Great
Alice Hanson Co
3 Mori Bros
LYCEUM (loew)
Ben Horton

Cincinnati
KEITH'S (ubo)
Edgar Berger
Marga de la Rosa
Milton & DeLong Sis
Eva Taylor Co
Correll & Gillette
Mr & Mrs C DeHaven
Marshall Montgomery
Pipinski's Dogs

Cleveland
HIPODROME (ubo)
Maxine Bros
Roach & McCurdy
Shannon & Annis
C F Usher
Holmes Pictures
Marks Bros Co
Chas Ross
Curzon Sisters

Columbus
KEITH'S (ubo)
Vandinoff & Louie
Two Pucks
Mr & Mrs McGroovy
Chauncey Monroe Co
Claire Rochester
Adelaide & Hughes
Confort & King
"Little Nap"

Danville, Ind.
LYRIC (wva)
"The Masqueraders"
2d half
Ernie & Ernie
Nick Santora Co
McIntyre & Hart
Woodford's Animals
Denver, Col.
ORPHEUM
Morris Cronin Co
Nora Bayes & L
Chief Caulpolean
Adair & Adair
Marie Fenton
Alco Trio
Moore Littlefield Co
(One to fill)
EMPRESS (loew)
Monroe & Sydel
Calta Bros
Wilson & Wilson
Morris & Beasley
Oddsone
Kitty Francis Co

Des Moines
ORPHEUM
(Open Sun Mat)
Edwin Stevens
Alexander & Scott
Schwarz Bros
Edythe Durkin
Chas Weber
Les Salvaggis
Chas Ahearn Co

Detroit
TEMPLE (ubo)
Gardner Trio
Burns Gilmore & G
J W Hennings
Bert Leslie Co
Ward Baker
Vaughan Glaser Co
Ruth Roy
Loretta Twins
FAMILY (ubo)
Gordon Bros & K
"Light Housekeeping"
Wilson & Larsen
Stewart & Hall
Wood & Larson
Dancing Maddens
ORPHEUM (m)
Jack Gardner Co
Gertrude Van Dyke
Savoy & Brennan
Wright & Davis
Standard Bros

Duluth, Ia.
ORPHEUM
(Open Sun Mat)
Carlos Bros
Frank Wilson
Boland & Holts
"Matinee Girls"
Eleanor Habor Co
Cleo Gascolgne
(One to fill)
YOUNG GRAND (wva)
Murray Love 3
Lou Chiba
O'Connor Bentley & W
Martini & Maxmillian
2d half
Millard Bros
Howe & Howe
4 Slickers
Princess Ka
Kant Liberty, Pa.
SHERIDAN SQ (ubo)
Altus Bros
Walton & Brandt
Hilda Hawthorne
"Lawn Party"
Sam Ash
Hounding Pattersons

Edmonton, Can.
PANTAGES (m)
"Water Lilies"
Harry Girard Co
Hamilton & Barnes
Quinn B & Marlon
Hillier

Elizabeth, N. J.
PROCTOR'S
Cabaret Dogs

Adeline Denetti Co
Barrett & Earl
"Who is She?"
Versatile Trio
6 Navigators
2d half
Fitch B Cooper
"Bell Ringers"
De Leon & Davis
4 Reenes
Walker & Ill
Al Hall

Eric, Pa.
COLONIAL (ubo)
Frank Markley
Burns & Lynn
Nible's Birds
Aubrey & Rich
Frank Bush
Seymour & Dupree

Evansville, Ind.
NEW GRAND (ubo)
Ben Jerome's Revue
Chas Wayne Co
Hopkins & Axtell
Greaser City 4
Dennis Bros
2d half
"Enchanted Forest"
Weber Dolan & Fra
Bottomley Troupe
Ziska Co
Harvey Trio
Fall River, Mass.
ACADEMY (loew)
Siddons
Duffy Geisler & L
"The Criminal"
Johnson & Young
Whitney's Dolls
2d half
Ben & Hazel Mann
"The Tangle"
Phillips & White
Barnold's Dogs
(One to fill)

Flint, Mich.
BIJOU (ubo)
Florette
Hogart & Nichol
"Bway Love"
Goldsmith & Pinard
"Young America"
2d half
3 American Girls
Kumri Bush & Robin
Wm Bence Co
Kari
Maxim's Models
Ft. Wayne
TEMPLE (ubo)
Baron Lighter
"Glory of Ireland"
4 Society Girls
2d half
Thomas & Hall
Mabel Fitzgerald
Paul Kieist Co
Winona Winters
Fort William, Can.
ORPHEUM (wva)
Laynie Cimeron 3
Grand Rapids, Mich.
COLUMBUS (ubo)
The Parshleys
Porter & Sullivan
Louise Galloway Co
Harry Johnson
Dainty Marie
Jones & Sylvester
Australian Choppers

Greenboro, N. C.
PIEDMONT (ubo)
(Splits with Char lotte)
1st half
Ray Meyers
Bicknell & Gibney
Soretti & Antoinette
(One to fill)
2d half
Don Carney
Eva Wescott Co
Lohse & Sterling
(One to fill)

Hammond, Ind.
ORPHEUM (wva)
(Open Sun Mat)
"A Good Fellow"
"Bought & Paid For"

Harrisburg, Pa.
ORPHEUM (ubo)
Twisto
Leonard & Willard
J C Nugent Co
Cameron & Gaylord
Pekin Mysteries
Henry Lewis
Nana

Hartford, Conn.
POLI'S (ubo)
Willard
Rigolotto Bros
Bertha Creighton Co
McCormick & Irving
Cooper & Smith
Orr & DeCosta
Novelty Al Roses

Indianapolis
LYRIC (ubo)
Neal Abel
"Top Kees Dream"
Maw & Kiduff
Neuma & Eldrid
2d half
De Miehle Bros
Hulling's Seals
(Two to fill)
KEITH'S (ubo)
Mr & Mrs Gordon W
Bill Pruitt
Moshier Hayes & M
"Flirting the Furnace"
Richards & Kyle

Jacksonville, Fla.
ORPHEUM (ubo)
(Open Sun Mat)
Richard Bros
Hattie Urma
Whipple Huston Co
Kirk & Fogarty
Stickney's Circus

Johnstown, Pa.
MAJESTIC (ubo)
(Splits with Altoona)
1st half
3 Boy Scouts
Tom Williams Co
Connolly & Navely
Mometta Five

Kalamazoo, Mich.
MAJESTIC (ubo)
King & King
Parker & Otto
4 Solis Bros
May & Kiduff
David Walters Co
2d half
Dick DeLoria
4 Juvenile Kings
Wm Armstrong Co
Great Lester
Cycling Brunettes

Kansas City
ORPHEUM
Cressey & Dayne
6 American Dancers
Newhouse Snyder Co
Harry DeCoe
Harry Bros
Ida Division
(Two to fill)
EMPRESS (loew)
Murphy & Foley
Shriner & Richards
Romain & Orr
"Thro Skylight"
Neil McKinley
McClure & Dolly

Kokomo, Ind.
SIF (wva)
Smiley Bros & M
Olive Vail Co
Allman & Nevins
Dorsch & Russell
2d half
"A Good Fellow"

Lafayette, Ind.
FAMILY (ubo)
Mabel Fitzgerald
Kieist & Hall
Klitting's Animals
Madison & Laird
2d half
4 Society Girls
Wm Fleming Co
(Two to fill)

Lansing, Mich.
BIJOU (ubo)
3 American Girls
Kumri Bush & Robin
Wm Bence Co
Kari
Maxim's Models
Florette
Hogart & Nichol
"Bway Love"
Goldsmith & Pinard
"Young America"

Lancaster, Pa.
ORPHEUM
C Gillmwater Co
Lockett & Waldron
5 Metastis
Joe & Lew Cooper
Ashley & Canfield
Billy Swede Hall Co
Kaimar & Brown

Los Angeles
ORPHEUM
Burman & Irwin
Hansen & Frances
Will Oakland Co
Irene Tasker Co
Gertrude Hoffman Co
Swor & Mack
(Three to fill)
EMPRESS (loew)
Blanche Leslie
Perry GRAND & Myers
Polzin Bros
Earl & Curtis
Gray & Graham
"School Days"

PANTAGES (m)
Lander Stevens Co
Bruce Richardson Co
York Trio
Prince & Deerie
Togan & Geniva
Lansville
KEITH'S (ubo)
Mayako Duo
Julia Curtie
Bruce Duffet Co
Max & Mabel Ford
Mack & Orth
Sylvester Schaeffer

Lowell, Mass.
KEITH'S (ubo)
Arco Bros
Norwood & Hall
Ray & Hilliard
Dorothy Meather
Musical Goramans
Wms Thomp & Gpe
Gordon & Rice

(Continued to Page 21)

BURLESQUE

BY FREDERICK M. McCLOY

The cost of competition for business at New York theatres, and presumably elsewhere, has so greatly increased operating expenses during the past few years it would seem the time has arrived for prudence to step in and take an iron hold on the matter. Not so very long ago, a one-hundred-line display advertisement in a daily newspaper was an actual rarity. Fifty stands, one hundred eight-sheets, two hundred and fifty three-sheets, a thousand one-sheets and twenty-five hundred half sheets were considered adequate billing, with renewals for wash-downs and fresh one and half-sheets and an occasional new three-sheet to go over the routes during a run. Attractive mounted lithographs for lobby display and for the choicest window locations amply sufficed, and gallery photographs served perfectly for the newspaper layouts.

Contrast this with prevailing methods of exploitation, with their expensive painted boards, their costly flashlights, columns, even whole pages, of display advertising in the dailies, electric signs at prices running far up into the hundreds of dollars each outside the cost of maintenance, which includes frequent relamping and the high toll charged for current, and the elaborate lobby displays of large and in many cases hand colored flashlight photographs! And eagerness to outdo the other fellow will lead to new devices that will run expenses to still greater figures unless a halt is made and some sort of agreement entered into that will not only stop the mad rush but will bring a return to the sane methods of former days.

There is one thing only that commands prolonged patronage, and that is attractive entertainment. Efforts to turn failure into success have been rewarded only by promptly overcoming defects in a performance, supplanting uninteresting dialogue and scenes and situations with material having the "punch."

Knowledge of a great success travels on such speedy wings it reaches everywhere within forty-eight hours, even in this big city, and within a fortnight it extends throughout the country generally. And this is not accomplished by frantically rushing into a vortex of expense. A solid hit proclaims itself, requiring only the simple methods of advertising that keep alive its title and the name of the theatre in which it is being presented. Expending large sums of money in efforts to bolster up a failure never has accomplished its purpose, as many producers can testify to with sorrow. Thorough advertising is indispensable and wholly essential, but insatiate desire to dwarf the operations of competitors in this particular has led to extravagances that should be checked by united action upon the part of managers and result in a saving that could not be regarded as false economy. But, so long as one or two man-

agers maintain the present reckless outlay all the others will stick to it on the principle that they are "meeting competition" and protecting their interests.

And it is so easy nowadays to unite on a matter of this kind.

I have before me clippings from the three leading daily newspapers published in Norfolk, Va. They contain, under spread heads, reviews of the Sim Williams "Girls from Joyland" performance that occupy from half to three-quarters of a column. These publications recommend the show to their readers and emphasize the point that, regardless of what burlesque used to be, it has reached a condition of decency and merit that justifies the patronage of the most exacting theatre goer. Norfolk is technically a one-night stand, although possessing a population of over 80,000. It is one of those communities in which everybody knows everybody else and they are all very zealous in their guardianship of the "F. F. V." distinction. Strict observance of the conventions characterizes their social intercourse and noses tilt high in disdain of the slightest approach to indecorum. The mental chastisement that would fall upon a newspaper editor having the temerity to lead its readers into the presence of a coarse, vulgar show is beyond human perception. Ten years ago The Virginian Pilot, that veracious, aristocratic and tender-conscience chronicler of events in the punctilious little Southern city, would not have dared mention the name of a burlesque show, much less commend it for the entertainment of the populace. Yet that very paper starts its review of "Girls from Joyland" with this pointed exoneration and unequivocal endorsement:

"Those who go expecting to see something risqué, or anything at all offensive to the most critical, will surely be disappointed in Sim Williams' burlesque, 'The Girls from Joyland.' It is absolutely free from any objectionable feature, and is purely a scintillating, laughable girly performance, full of life, color and good music."

And the half column critique concludes with this hospitable declaration:

"'The Girls from Joyland' are welcome visitors."

Surely times have changed for burlesque!

Five of the last eight shows at the Columbia theatre have included the "Tipperary" song in the musical numbers. While this is a strong testimonial to the popularity of that ditty, the fact must not be lost sight of that it is possible to give the public too much of a good thing. There is a very large regular, weekly patronage at burlesque theaters all over the circuit, and the people that constitute it have a right to expect at least some degree of new-

ness in the shows. It may be regarded as unreasonable upon the part of these loyal supporters of burlesque to exhibit any sign of impatience when a "book" is not changed more frequently than once in four or five seasons. But the lack of sufficient activity to overcome sameness ad nauseam in musical numbers cannot be condoned.

REEVES' DIVORCE ACTION.

Monday, Dec. 7, Mrs. Al Reeves will appear before Judge Frederick D. Crane in the Nassau County Supreme Court at Mineola, L. I., and through her attorney, Surrogate John J. Graham, will ask for \$5,000 counsel fees and \$250 a week alimony. The motion will be opposed by Dr. Philip J. Brennan, representing Mr. Reeves.

This will be the first step in Mrs. Reeves' proceeding for absolute divorce. The trial of the case will begin some time in December, according to its place on the calendar.

ILLNESS NOT SERIOUS.

Nellie Florede, whose very serious illness was reported two weeks ago, writes from Newark sanitarium, Verona, N. J., her condition is not serious. Miss Florede says, "I have a slight case of tuberculosis, not an 'aggravated' one, and expect to return to the 'Golden Crooks' long before the season is over. My trouble is all caused from overwork and a cold I did not take care of in time."

Grand, New Haven, Dec. 14.

The Grand opera house, New Haven, will be added to the Extended Dec. 14, opening with the "Monte Carlo Girls." The week will be split with Bridgeport, the shows going from the Gayety, Brooklyn.

Title Change Temporary.

The reinstated "Transatlantics" will play under the title, "Blue Ribbon Girls" for three weeks only.

After Cincinnati, (Dec. 19) the original title will be resumed and the show will proceed to take up "The Daffydills" route.

Pete Clark's Long Contracts.

Peter S. Clark has reengaged Harry Bentley and Bert Wiggin, leading comedians of the "Rosey Posey Girls," for five and three years, respectively. Earl and Marie Gates and Walter and Jane Pearson for two years, and Harry S. LeVan for one year.

Changes Improved Performance.

The people who succeeded Florence Bennett and Sam Adams in "The Trocadero" have apparently improved the performance. A letter from Frank Finney, star of the organization, accompanied by a clipping from the Providence Journal, states George Banks in the eccentric comedy part has registered an emphatic hit and that Dorothy Clark, in the prima donna role, has proven entirely satisfactory.

"BEHMAN SHOW" NEXT SUMMER.

It seemed like old times at the Casino, Brooklyn, last week, with Lew Kelly and "The Behman Show" playing to practically capacity audiences nightly and with unusually good attendance at the matinees. Thursday and Saturday nights after the house had been completely sold out, all the available space on the stage was disposed of at a dollar a seat.

An amusing incident occurred Thursday night. While the first act was on, Manager Jack Singer, standing in the lobby, heard a German band playing the "Tipperary" song in an adjacent saloon. Hastening to the place, Mr. Singer engaged the musicians to come upon the stage and add their efforts to the "Tipperary" number which is used for the finale of the act. Entirely unknown to Mr. Kelly and the other members of the company, the itinerant musicians were quickly hustled onto the stage, and the surprising innovation resulted in ten curtain calls.

Mr. Singer has been awarded the summer run at the Columbia theatre which will begin Monday, May 17. The show will be revised to accord with the importance of the engagement and will be announced as "Lew Kelly (Prof. Dope) in 'Nobody Home.'" This title which is peculiarly suited to Mr. Kelly, was copyrighted some time ago by Blutch Cooper. Mr. Singer heard of it and when he sought to purchase it from Mr. Cooper, Blutch magnanimously, and without any consideration transferred it to Mr. Kelly's manager.

"FROLICS OF 1914" ATTACHED.

Pittsburgh, Dec. 2.

Several attachments were brought against "The Frolics of 1914" before the burlesque show left the Academy last Saturday. All claims were bonded.

The largest attachment was for \$700, alleged to be due Emile Agoust by James D. Barton. Mr. Agoust based his attachment against the show on a statement alleged to have been made by Barton in Detroit, he owned the production.

SOUTHERN TOWNS OUT.

Richmond will be eliminated from the Extended, Dec. 12, and Norfolk, Dec. 26.

The shows will fill the week at Atlantic City and Trenton.

Married on Pittsburgh Stage.

Pittsburgh, Dec. 2.

Josephine Mowrey and Albert Hilliard, both of the Watson Sisters burlesque company, were married on the stage of the Gayety Thursday night.

The audience remained to witness the ceremony.

Folly Renamed Gayety.

The name of the Folly, Chicago, has been changed to the Gayety. It will open on the Main Circuit Dec. 12 with "The Taxi Girls."

GINGER GIRLS.

The "Ginger Girls" show, vitalized and refreshed by the introduction of several new, spirited and thoroughly well produced musical numbers, was brought to the Columbia theater Monday of this week.

In one part or another, this show has been seen at that house every season since its opening five years ago. This does not detract from the excellence of the performance and production, however, but it certainly is not conducive to large patronage at a theatre, 40 per cent. of whose support comes from the same people week in and week out. To all that see this show for the first time, there is amplitude of highly enjoyable entertainment. The dialog is scintillant with bright witticisms and genuinely mirthful humor, there are many situations that compel unrestrained, hearty laughter and it is presented by performers who measure up with the best in their respective lines of work. There is a prodigal investment of beautiful and obviously costly scenery and costumes of original design and harmonious color-blending, and pronounced skill in stage management is visible in every detail of the presentation.

If it were possible to prolong the present engagement at the Columbia for a sufficient length of time to bring its attractiveness to the performance to the knowledge of all the theatre-goers in New York, and thus create a new, general patronage unconfined to those people who regularly or intermittently attend burlesque shows, I am convinced it could remain profitably at that house for a protracted run. But this is impossible, and appeal may be made only to the habitués of the Columbia, all of whom, it may be assumed, have witnessed the performance two or three or more times.

Of the details of the production there is little to be said that has not been reiterated time and again. Ed. Lee Wrothe is still giving his inimitable characterization of "Janitor Higgins," an impersonation to which he contributes the natural and developed talents that constitute the true performer. Jane Le Beau repeats her success of former seasons by the skillful handling of the leading feminine role and by the extreme cleverness of her impersonation of the Indian girl. Augusta Lang, a newcomer in the organization, makes a fine appearance and plays the ingenue role altogether satisfactorily. Miss Lang has an excellent mezzo-soprano voice. Leah Le Ray, the soubrette, meets all the requirements of her position. Owen Martin is a manly looking and thoroughly capable straight and shows his versatility in several well played character bits. Frank (Bud) Williamson, account of his feeble condition due to a recent operation in a Toronto hospital, was unable to appear in the first part of the show, but he made his presence felt in the last act by a forceful, masterly impersonation of a Klondike sheriff. Max Fehrman, who has been seen to advantage at the Columbia on former occasions, gets all that is possible out of a weak part.

The chorus in this organization is entitled to more than passing notice. Without competing, the young women

are graceful and pretty and desirably vivacious, and they sing and dance uncommonly well. Indeed, they are all so exceptionally capable as to suggest an assemblage of what are known as "end workers," which is the designation applied to the two or four girls in all shows that are picked for chorus prominence on account of their unusual agility and good looks.

With such an organization and equipment it is a genuine pity that "The Ginger Girls" has not been provided with new material for the present season.

COMING EVENTS.

New York is scheduled to have a number of new productions before the first of the new year.

Otis Skinner in "The Silent Voice" is reported as booked to open at the Empire Dec. 14.

The new Selwyn & Co. piece, "Rolling Stones," is due at the Harris Dec. 24.

A. H. Woods, who recently took over "The Song of Songs" from Charles Frohman, plans to give its New York premiere at the Eltinge Dec. 28.

"Lady Luxury," the former F. C. Whitney show, is slated to open at the Casino Dec. 21.

STOCK CHANGES.

Albert Roscoe, who has been playing leads with the Shubert Stock in Milwaukee, leaves the company on Saturday. Lela Lee will also leave the company at the same time. She will be replaced by Lila Shaw.

Suzanne Jackson and William Sullivan, with the Grand Opera House stock, Akron, O., leave Dec. 12.

Valerie Valaire has been engaged to play leads with the Keith stock in the Bronx, replacing Justina Wayne.

James A. Bliss has been transferred by O. D. Woodward, of Denver, to the American stock, Omaha.

700 IN CAST.

Pittsburgh, Dec. 2. With 700 in the cast, the mammoth musical comedy, "The College Hero," opened in the Schenley theatre Monday night. Boxes were \$100 each and all were filled. The house is sold out. It is expected about \$15,000 will be realized for charity. Later the show will be produced in other cities for charity.

The authors are Wade Davis and J. Mahlon Duganne.

Extended at Perth Amboy.

The Majestic, Perth Amboy, New Jersey, is now playing Extended shows for three days following Jersey City.

Tom Nolan Replaces Burke.

Tom Nolan has replaced Billy Burke in the Irish character part in the "London Belles."

TRYING BELASCO PIECE.

The Ira Hard stock company at Mt. Vernon is to tryout a piece entitled "The Admiral's Angel" for David Belasco.

Ina Hammer will have the leading role, while Marie Carroll will play the ingenue.

STOCKS OPENING.

Northampton, Mass., Dec. 2.

The Northampton Players, operated under the municipal idea, inaugurated its third stock season Nov. 30.

Nashville, Dec. 2.

The Hackett stock, headed by Norman Hackett and Marion Nichols, opened at the Orpheum in "Our Wives." The piece was handsomely mounted by Edwin Vail, stage director. The company includes Jessie Parker, Jeanette Connors, Lola Crandall, Carl Reid, Harry Hoy, Fred LeDuke, Maurice Schoenfeld.

White Plains, N. Y., Dec. 2.

Carl Hunt has arranged to install a stock for a winter's engagement at the Newell, opening Christmas week.

Syracuse, Dec. 2.

Arrangements were made this week for the Corse Payton stock, now playing the Lee Avenue, Brooklyn, to open at the Weiting Monday.

Lewis J. Morton has everything set for a comic opera company to open at Rand's opera house, Troy, N. Y., Dec. 14 and not 21st, as first reported. The opening bill will be "The Man Who Owns Broadway" and the second week will be "The Tenderfoot." Fred S. Lorraine will manage.

STOCKS CLOSING.

Omaha, Dec. 2.

Notice is up that the Eva Lang stock company at the Boyd closes Saturday night. Business has been off.

Duluth, Dec. 3.

Walter S. Baldwin is winding up his stock stay in Duluth Saturday night, his company closing then at the Lyceum. Baldwin may return here next April.

The Corse Payton Co. has been unable to put the Lee Avenue back on the map as a stock house, and the Brooklyn house becomes dark this Saturday.

Salem, Mass., Dec. 2.

Lester Lonergan closed his stock company last Saturday.

CHAS. TOWLE DIES.

Charles F. Towle, for many years associated with Klaw & Erlanger as a company and business manager, died suddenly in his room at a hotel in Pittsburgh Tuesday morning. Mr. Towle was manager of the "Ben Hur" company playing at the Nixon theatre. He was in the employ of K. & E. for 17 years. For 12 years he acted as manager of "Ben Hur." Last season he had the Stratford-on-Avon Players on tour under his own management. He is survived by a widow and two children, David Towle, in advance of "Ben Hur," and Mrs. Ruth Mitchell Harris. Eddie Cohen, who managed "Ben Hur" last season, went to Pittsburgh on Tuesday night to take over the management of the attraction. He was with the company last year.

GEO. T. BUSCH DROWNS.

Tampa, Fla., Dec. 2.

As he plunged into the pool at Sulphur Springs here Nov. 27 for a swim, George T. Busch, aged 24, of the vaudeville act of Busch and Lake, playing the Tampa theatre, sank to a watery grave, an attack of heart failure believed to have caused his death. The body was recovered three hours later.

His partner was in the water at the time but was unable to find him under water. Lake's reward of \$50 for the body was won by a local diver.

Young Busch lived with relatives at 32 Gamner place, Brooklyn, where his body was brought for burial. Busch's father lives in Yonkers, N. Y.

Busch and Lake offered a mental telepathy act. The Tampa theatre gave no performance the night of Busch's death.

GLEN SMITH SUICIDE?

Glen Smith, a third-class passenger on the "St. Paul," an American Line boat that sailed from New York Nov. 14, was found missing Friday, Nov. 2 and is believed to have committed suicide by jumping overboard. Smith gave his occupation as an actor and the American Line officials have asked the White Rats to locate his relatives if possible, although Smith is not a member of the organization.

George C. Tilyou, of Steeplechase Parks and inventor of scores of amusement devices, died Monday in his home, 37 Prospect Park West, Brooklyn, 52 years old. Heart disease was the cause of death. Frederic Thompson once said Tilyou had more ideas for keeping people merry than any other showman in the United States. Tilyou amassed a fortune in his enterprises. A widow and three sons survive.

Carl Henry (Henry and Francis) 33 years of age, died Nov. 30 at Saranac Lake, N. Y. The body will be sent to his home in Freeport, L. I. He was stricken but a short time ago, and went to Saranac for relief.

Max Ritter, formerly of Ritter and Foster, died in Boston Monday after a long illness. He leaves a widow, known on the vaudeville stage as Grace Foster, and a brother, Henry Ritter.

Von Kinzie Higgins, aged about 45, married, brother of David Higgins ("His Last Dollar") of late appearing in a vaudeville sketch, died Tuesday morning in the Lutheran hospital, Brooklyn, of pneumonia.

News of the death at Sheffield, England, last week, of John Kurkamp, well-known musician and former vaudeville artist, has been received by relatives in Louisville. Kurkamp was 47 years old and a native of that city. For several seasons he was in vaudeville with a musical sketch and for the last five years he was connected with a company headed by Martin Harvey, the English actor. He is survived by his widow, son, and five sisters. Burial was at Sheffield.

The father of Lawrence L. Weber died in New York Nov. 27.

NEW ACTS NEXT WEEK

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

"The Slave Ship," Hammerstein's.
Josephine Davis and Billy Geller,
Hammerstein's.
Leon's Models, Hammerstein's.
Wilton Lackaye and Co., Hudson,
Union Hill.
Annette Kellermann, Palace.
J. Robert Keane and Muriel Window,
Palace.
Lorna Higgy, Hammerstein's.
Eva Tanguay (Reappearance), Or-
pheum, Brooklyn.
Annette Kellermann (Reappearance),
Palace.
"Village Cabaret," Alhambra.
Rosie Lloyd (Reappearance), Bush-
wick.

Han Ping Chien.

"Pekin Mysteries" (Magic).

20 Mins.; Full Stage (Special Set).

Colonial.

This is a Chinese magical act of five people. It came over to this country as "The Peking Mysteries," but the billing appears to have been altered since, to feature Han Ping Chien, the principal of the turn. He can stand featur-ing. His work at palming and magic is very fine at times, especially with the palming. The magic is of the familiar Chinese sort, made popular here by Ching Ling Foo. Han Ping Chien is a much younger man and is an animated magi-cian, always smiling. For comedy he has a funny tapping of a brass plate with a stick that he does after each trick. It grows quite funny. The bowls of water and things of that kind in the Chinese line are well done, with some variation in the matter produced, also the appearance and disappearance of the same large earthen bowl. Toward the finish two of the young men have some remarkable contortions while doing the Chinese spinning of plates, and a youngster in the act does some ladder balancing on poles that's worth while. The biggest trick Han Ping Chien does is not wholly pleasant for an American audience. It is the in-sertion and withdrawal of several short sticks into and from the nose. But the trick is too big for him to take out. The act might be rearranged some-what to break up the plate spinning and contortion with the magic, bring-ing it around to a strong finale. But as a Chinese magical act Han Ping Chien has a very good one; as good, if not better, than any that has ever played on this side. His people are bright looking, the setting looks good and the turn goes through with a liveli-ness. *Sime.*

Reddy and O'Connell.

Rathskeller Duo.

12 Mins.; One.

Bronx O. H.

Boys doing usual rathskeller stuff. Boy at the piano holding up what there is to the act. The singer has hardly any voice and no personality. He might sing on the key, but he refuses to. The act will do only on the small-est of small time, and then only be-cause of the popular numbers used.

Flo Irwin and Co. (3).

"The Lady of the Press" (Comedy).

20 Mins.; Full Stage.

Hammerstein's.

Flo Irwin has a worthy successor to "Mrs. Peckham's Carouse" in Edgar Allan Woolf's latest, a 20-minute com-edy with a neat little theme, a reason-ably strong climax and a collection of splendid crossfire comedy material. The scene shows the interior of Nora Larkin's (Miss Irwin) office, the prin-cipal being a versatile press agent. Her daughter (Janet Findlay) is in love with the son (Junius Matthews) of the can-didate for gubernatorial honors (Hug Jeffrey). The opening introduces the prospective son-in-law to the press agentess with some smart patter fol-lowing the disclosure of the love affair. The boy's father has firmly refused to allow his son to marry into the Lar-kin family, whereupon the lady of the press decides to bring him around to a position where he will request her per-mission for the match. Through the son, she learns something of the can-didate's past and brings him to her of-fice with the announcement that she has been retained by his opponent to handle his campaign. During the en-suing scene Miss Irwin, sampling a nerve tonic she is booming, accumu-lates a short "souse," the final adjust-ment coming shortly after with the re-turn of the son and the father's ac-quiescence to the marriage. The skit contains any number of good comedy angles and situations, but as yet the cast has not become sufficiently accus-tomed to their characters to take full advantage of the opportunities pro-vided by Woolf. Both men are a bit off in type and delivery, particularly Jeffrey as the candidate. Miss Irwin is at her best in this role and with a few weeks' work should develop the piece into a standard vehicle. Miss Findlay, with little to do, did it as well as one could expect. At Hammer-stein's the sketch went over nicely. *Wynn.*

Hussey and Boyle.

"The New Chauffeur" (Talk and Songs).

19 Mins.; One.

Colonial.

James Hussey and Jack Boyle have a two-act that is a comedy number, the fun-making contributed by Mr. Hussey's Hebrew funnisms, and Mr. Boyle's excellent "straight" work, also singing (he scoring roundly with "Carolina"). The two boys had a comical double version of a popular number. Mr. Hussey recalls Willie Howard (Willie and Eugene Howard) in his stage work, but has some distinctiveness of his own and a personality that is worth much to him. Hussey is using "My Last Dol-lar" with the orchestra drowning him out, that was done for a long while by Harry Fox. He also employs the goat-smell joke Frank Tinney has be-come identified with. But withal these two boys immediately become a stan-dard turn. They have been playing around New York, on other time, under an assumed name. No reason for that, they belong on big time. They followed three light numbers full of light en-tertainment and were one of the two big hits at the Colonial Monday eve-ning. *Sime.*

Arnold Daly and Co. (2).

"Ask No Questions."

17 Mins.; Full (Interior).

Palace.

The program at the Palace this week announces "Arnold Daly in 'Ask No Questions.'" Nothing is said regarding the supporting company, except in the cast of characters that follows the in-troductory billing. This is just as well, for Mr. Daly is the only one that is worth consideration in the act. As for the playlet, it is one of the "Ana-tol" series from the pen of Arthur Schnitzler. The same one, in fact, that John Barrymore appeared in. It was reported last week that the only rea-son Mr. Daly had for doing this play-let in New York was to show Win-throp Ames he could play the role of Anatol, Mr. Ames, to the contrary notwithstanding. Be that as it may! Mr. Daly did play Anatol on the stage of the Palace theatre for exactly 17 minutes Monday night and played with a moustache and a monacle. The com-bination, that of the monacle, which supposedly is English, the moustache which was decidedly German, Mr. Daly's accent which is decidedly Irish, and a playlet adapted from the Hungarian, was well worth sitting through, if only to witness the fact that Mr. Daly did not ask the ques-tion upon which the entire playlet is built. In the version that Mr. Bar-rymore played the recollection is that the question of the young woman's fidelity was put and answered and, of course, therefore, the playlet was a deal more interesting. There is not a ques-tion regarding Mr. Daly's acting in the playlet that could not be answered with-out the aid of his hypnotic power. He is a very clever artist, though it looks as though Mr. Ames was right when he said "But not for 'Anatol.'" The playlet does not give Mr. Daly oppor-tunity to display his capabilities as a comedian, and as he made his mark as a disciple of Shawism, he had best return to his earlier meat and feed that to vaudeville audiences as long as they will receive it.

Lane, Plant and Timmins.

Piano Act.

12 Mins.; One.

Orpheum, New York.

Three men and a piano, contributing the conventional trio singing specialty, particularly well arranged and with sufficient light comedy and harmony to lift it above the stereotyped classi-fication of a "cabaret act." Dressed in brown walking suits, they open with "A Hundred Years from Now" going into "Tulip and Rose," a splen-did ballad with excellent harmonizing qualities. "My Wife's in Europe" fol-lows, rendered by the comic, a stout individual with good voice and equally good delivery. A parodied operatic song allows for the introduction of the pianist's falsetto. In this number the comedian would do well to eliminate his efforts at fun, giving the soloist the required attention. A novelty num-ber, utilized for an encore, could be consistently replaced, since it has been a bit outworn for such an important place in an otherwise excellent rep-ertoire. Lane, Plant and Timmins measure up nicely with the best in their line. *Wynn.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York.

"The Debutante" (Hazel Dawn),
Knickerbocker (Dec. 7).

"Watch Your Step," Amsterdam (Dec.
8).

"The Tangle."

Comedy Sketch.

15 Mins.; Full Stage.

American Roof.

"The Tangle" is a new Roland West sketch. Its foundation has often been seen in vaudeville sketches, but the business and comedy of the piece al-ways retain their hold upon the women. A nephew of a wealthy uncle will re-ceive \$50,000 if married within a speci-fied time. The uncle visits the boy, who maneuvers through the wife of another man (who has gone away for a few days) to pose as his wife while uncle is around. Two babies inter-fere with the plan, with the usual com-plications. The nephew is played by a young man who indicates a moving picture experience in comedy reels. The girl handles herself satisfactorily, and the uncle does as well.

Signor Bagonghi.

Burlesque Riding.

8 Mins.; Full Stage.

Palace.

Signor Bagonghi is a midget with acrobatic tendencies, who after being fastened to a rope with a block and pulley attachment does a number of grotesque feats on the back of a horse while the animal careens around a circus ring. The midget is assisted by a man and a woman who act as ring master and pulley attendant. The greater part of the comedy is attained through the rider occasionally missing the horse, evidently on purpose, and dragging through the air at the end of the rope, making efforts to capture the steed. At the Palace Monday night the act opened the show and enter-tained very well in that spot, with the house only about half seated.

"At the Foot of Kileau."

Dramatic.

34 Mins.; Full Stage (Special Set).

Hippodrome, Los Angeles.

Los Angeles, Dec. 2.

Story and setting are Hawaiian in atmosphere, resembling somewhat "The Bird of Paradise." One of its best features is the hula hula dance by a number of girls. The scenic and lighting effects are elaborate. The plot is tenuous, but well told within the sketch limit.

Grace and Henney.

Songs and Dances.

8 Mins.; One.

Columbia (Nov. 29).

With all the confidence imaginable, Grace and Henney walked out as though they had the world by the ears and exactly three minutes later jus-tified their demeanor. They opened with the conversational version of "Great, Big, Bashful Doll," following with a series of double dancing arrangements that will make some of these Broadway fixtures lace up their dancing shoes and go into secret practice. They should find plenty to do. *Wynn.*

Mme. Sumiko and Co. (5).
Songs and Dances.
6 Mins.; Full Stage (Special Set).
Hammerstein's.

Sumiko, Shizuko, Fusako, Teruko, Hanako and Takaori. No, not a split week route, nor the basis of a new fangled lyric, but the programed surnames of Mme. Sumiko's cast of Japanese dancers, direct from the Imperial theatre, Tokio, this week at the "corner." The Madam is said to be the first Japanese prima donna mezzo soprano of Tokio, but for a showing at Hammerstein's the rep doesn't imply very much. The sextet, Takaori in the orchestra leader's chair, offer a series of songs and dances with Mme Sumiko rendering "My Hero" in English, between kimono changes. A special set designed by Prof. Lenzo Kita of the Imperial backgrounds the production, while some dazzling styles of hair dress created by Mme. Kinoshita, also of the Imperial, are displayed by the principals. Takaori, musical director of the Imperial, arranged the music. The costumes are from the costume department of the Imperial. A Jap number is used for an opening with a short dance by the girls coming next and preceding the finale, the English solo by Sumiko. With all the businesslike description the turn is considerably short of requirements. If Sumiko becomes sufficiently Americanized to have a production built by Ned Weyburn, a scenic set painted by Lee Lash, consult Mme. Frances on some costumes, arrange for a flock of modern orchestrations, and get next to some spit-curls, it might be a sensible move to migrate back to the Imperial, Tokio, and bill herself as direct from Hammerstein's, New York. *Wynn.*

Burk and Walsh.
Piano, Talk and Dances.
12 Mins.; One.
Broadway.

The young men forming this team move along slowly with a routine of talk and business until they get busy with their dancing and then they scored substantially. The boys should devote more time to dancing and less to opening talk. One does Laddie Cliff's old dance effectively. Good pop house act.

Leon and Co. (3).
Magic and Illusions.
18 Mins.; Full Stage (Special Set).
Broadway.

The Leon act proved most mystifying. Leon handles himself like a master of the black art and produced divers articles from the folds of a magic cloth. The routine tricks are well executed by Leon. He is assisted by a young woman and two men. The little miss is the figure used in the cabinet and illusion tricks, and following each disappearance and reappearance she bobs up with the expression "It's me again." Among the most effective feats was the catching of pigeons from the air with a long butterfly net outfit by Leon and the closing illusion wherein a suspended glass cabinet filled with water and strapped is covered for a brief period, only to be cleared with the girl curled up inside. A good act.

Webb and Burns.
"The Italian Minstrels."
16 Mins.; One.
Colonial.

Webb and Burns, two men dressed as Italians, have taken the Clark and Verdi original idea, embellished it with music, and mingled the music with songs and talk. During the talk there is the shoving about, mild slapstick, with duets and solos while singing and playing. The act looks as though it came from the small time. It was "No. 2" at the Colonial, following another singing number. In the early spot it may go along, if cut down to about 12 minutes. The fault now is too much monologing, one of the men (comedian) during his bit at the end giving an imitation of a woman undressing in her boudoir, something James T. Powers made familiar on the legitimate stage, and others have done in vaudeville. There is the usual laugh-making quality (among the women) for this sort of thing. The comedian goes to some lengths in it. *Time.*

The Siddones (3).
Equilibrists.
10 Mins.; Full Stage.
American Roof.

The Siddones are a trio of foreign equilibrists who have much of the usual routine performed on chairs and tables. Two men and a woman, the latter filling in now and then. On the Roof the trio had considerable trouble with the surroundings and made it apparent they were working under difficulties. The big trick misses, as the majority of audiences have been educated up to a point where an act of this kind must have something up their sleeve at the finish or they will pass along unnoticed. The trick is a bit of balancing by one of the men on a pile of chairs and tables. So many are doing a fall from a high pyramid that when this chap merely balanced himself on two of the legs of a chair it was not enough. The Siddones merely show flashes of ability through the act.

Henry Bobker.
Character Studies.
12 Mins.; One.
Fifth Avenue.

Bobker with a suit-case fitted as a dressing room table makes his changes on the stage. The first, a Hebrew, gives one the idea he has seen Ben Welch, and in German, Cliff Gordon can be recalled. Before the character studies, Bobker does a straight number and finishes with an Italian song and some talk. The idea is pretty well worn and the comedian has quite a time getting over.

"Essau."
Trained Baboon.
10 Mins.; Full Stage.
Fifth Avenue.

The monk goes through the usual routine displayed by all those gone before, but there is enough comedy to get it over on the small time. Another small monk is allowed to run free around the stage and its antics bring laughs.

Reed and Nelson.
Dramatic Sketch.
24 Mins.; Full Stage (Special Parlor Setting).
Fifth Avenue.

Acting that would hardly be convincing everywhere pleased the Fifth Avenue during this sketch Tuesday night. It is taken from the story of L'Aiglon and is depicting the son of Napoleon with his father's ambitions, but a weak constitution. The company came in for a good share of applause. The character acting of the old man, the friend of L'Aiglon, was the main strength, though the heavy man was really the only one deserving of credit. The son of Napoleon was at no time the actress called for in this role. But the small time audiences have probably forgotten Bernhardt or Maude Adams, so this young woman will be safe while on those circuits.

Sherman and Uttrey.
Songs and Dances.
13 Mins.; One.
Alhambra.

A man and woman act that starts and finishes on the Brice and King order. The woman makes the effort of imitating Elizabeth Brice very apparent. The two do three numbers as duets, with each singing a solo. The feature is the singing, good voices belonging to both. Of the five numbers the one at the finish, "Rag Picker," does the most. While standing still and depending only upon the singing the pair can please, but in the dance line they are not far enough advanced to attempt it. "No. 2" they managed to pass through the last number.

De Bourg Sisters.
Magic.
12 Mins.; Full Stage (Parlor Set).
Fifth Ave.

Two girls, apparently French, employ a small packet of parlor tricks, doing some kidding in French and using two plants for further comedy efforts. Pretty old stuff throughout and the usual fun that can be had from well worn Continental comedy. The act will do in certain small time houses.

Weber and Ford.
German Comedians.
19 Mins.; One.
Jefferson.

Good German comics, who would do a whole lot better if they did not talk so much. The act has a big comedy opening in a picture, that outdoes any Keystone. The team is shown thrown from their boarding house. While on the stoop a telegram arrives offering them an engagement at a theatre providing they are there by two o'clock. It is then 1.45. The comedy comes through their efforts to get to the playhouse. They arrive on time and dash onto the stage. Once there they run through a musical routine that is enough without the alleged comedy talk. The work on the instruments will get them over nicely without the talk after the comedy opening the film makes for them.

"The Chief of Police."
Dramatic Sketch.
16 Mins.; Three (Interior).
Harlem Opera House.

"The Chief of Police" is nothing more than a sermon preached by an officer of the law to two women, the point being driven direct that the women of today, particularly the young, shapely, attractive things, should not rig themselves up in short, tight-fitting skirts, low necked dresses, transparent sleeves, peekaboo waists and with painted and powdered faces, parade themselves after the fashion of the street woman of the red-light districts. On top of the preachment against dressing to catch the eye of the men was further talk against women playing cards for money, drinking and smoking cigarettes. The act tells of the arrest of a coarse looking individual, a sailor lately returned from an eight-months' whaling cruise, who, upon the police chief's examination, tells that he accosted a much-painted and over-dressed girl whom he thought was demimonde. Sailor Joe says he started for a dance hall, anxious to see a woman's face again. The halls were all closed, so Joe piped off the first miss that came his way who resembled the type he was familiar with in the lower world. He encountered a "society miss" and his jailing followed. Mrs. Beecher, head of the Woman's Federated Clubs, calls on the chief and insists that an example be made of the man. The chief tells Mrs. Beecher what he thinks, without mincing words. After Joe is called, the girl is summoned. Arrayed in fashion sufficient to make any man look twice, she tells the chief that she had been at a local hotel, played bridge whist for money, drank four or five highballs and cocktails and had smoked cigs. The chief calls her a "common gambler" and bawls her out in plain, unmistakable English. He then orders both women to go home and the curtain falls as the chief says, "Reform, like charity, begins at home." Fairly well acted. Great for some neighborhoods, but likely to slip in others. Spicy billing and plenty of fanfare about "why men go wrong" might get it a week at Hammerstein's. Otherwise it might do a Humpty-Dumpty in the bigger houses.

Brenner and Wheeler.
Songs and Dances.
25 Mins.; Two (Special Set).
Fifth Ave.

Dorothy Brenner is a dandy looking little bonde and the man is on the up-to-date juvenile order. They have a very neat offering, with the action supposed all to happen at a bazaar, for which they have a special setting. During the act Miss Brenner does a kid character that really stamps her one of the best in this line. A good vein of comedy runs along and fits in nicely between numbers. Wheeler is a good dancer and has a good voice. This act could be used nicely on the big time, in an early spot until fully developed.

Ethel Mae Barker.

Violinist.

12 Mins.; One.

Columbia (Nov. 29).

A petite little Miss who deals almost exclusively in classics and who handled the most difficult spot of the Columbia bill with no evidence of nervousness nor extra effort, corraling one of the hits. She doesn't sing, confining her time to four selections on the violin and at the completion of her specialty she looked sufficiently strong to hold down almost any position in any kind of a house. With proper handling Miss Barker will eventually reach her goal, for she carries all the requirements—appearance, ability, personality and all. *Wynn.*

"The Passenger Wreck" (5).

Comedy Drama.

21 Mins.; Full Stage.

Jefferson.

Another of the "movie" acts. All of the action leading up to the final minute tends to show a very poor melodramatic sketch, but the twist comes when the picture director dashes down the aisle, with the camera over his shoulder and "bawls" the actors for their "rotten" performance. Then the audience wakes up and applauds. The act is a little too long and talky leading up to the "moment." With the script pruned down a bit and the action speeded there is no reason why the turn should not do nicely for featuring purposes on small time.

Jacquet and Foley.

Songs, Piano and Dancing.

13 Mins.; One.

Jefferson.

At the opening a man and woman appear and run through the usual routine of that type of two-act. The woman is the usual, she passes but that is all. The boy with her does some very nifty stepping, and has a voice with which to handle popular stuff nicely. The act gets by and wins applause on this alone. Then there is the surprise. A fight at the first entrance between the members of the team as to who should take the bows—all in pantomime—and the girl drops her wig. Another female impersonator, but a good one. The team with the right sort of material will hit the bigger time.

Ward and Northlane.

Songs and Dances.

14 Mins.; One and Three.

City.

An exceptionally clever pair who should eventually develop their present offering into a satisfactory big-time turn. Miss Northlane is an attractive blonde, whose appearance is a valuable asset to the combination, although her head gear is not quite as becoming as it could be. Ward is up to the minute with his footwork, has shown some good judgment in the arrangement of the turn and selected the numbers with more than average care. The pair were a big hit at the City and look capable of holding down a position on the better grade bills. *Wynn.*

Jackie Marks.

Songs.

12 Mins.; One.

Columbia (Nov. 29).

Jackie Marks, a hefty youngster, decidedly English with an English dialect, repertoire and style of delivery, will have to Americanize his specialty, strengthen his talk to some extent and shorten the time required for costume changes to earn recognition on this side. Marks scores his points nicely, looks well in a clean make-up, and can get a character number over, but his offering has not been properly constructed nor reconstructed for America. He opens with a comic ditty called "What's Good Enough for Father Is Good Enough for Me," with some dialog during the chorus that doesn't fit any too well. Then comes a military number, probably entitled "In the Royal Artillery," the change necessitating a stage wait that should be overcome. The third and closing song brings Marks out in widow's weeds for one of those irresistible airs with a line that might be the title. It is "I'm Looking for Another Old Man to Begin Where My Other Old Man Left Off." Jackie's widow is his best effort, with the soldier affair running a distant last. It should be replaced. The talk throughout is rather weak. As soon as Marks begins to realize the difference between the Strand and Broadway he may develop into a good big-time single, for he seems to possess all the other essentials. *Wynn.*

Mr. and Mrs. Arthur Cappelin.

Comedy Sketch.

14 Mins.; Full Stage.

Columbia (Nov. 29).

The Cappelins have a good laughing vehicle for the "pop" time, the material and construction necessitating its classification in that grade for the principals possess ability for better endeavors. The skit bears a slight resemblance in theme and business hits to Billy "Swede" Hall's "The Finish" played by Lorraine and Dudley. It deals with the suspicious wife, masquerading as a servant and carries numerous complications that result in the expected laughs. They were a big hit. *Wynn.*

"The Twist"

Dramatic Sketch.

15 Mins.; Full Stage.

Bronx O. H.

A man and a woman are the principals concerned in the playing of "The Twist." Their names are not programmed, but whoever they are the work that they are doing in this sketch show that they have either had touring or stock experience in the legit. They both know how to use their voices in putting over lines and how to handle a situation. The act itself starts off like a hit, but takes a flop toward the end. The turn looked like big time material at the opening, but as the finish came into view the possibilities for even small time vanished. However, if the script is taken in hand and the last seven or eight minutes of dialog rewritten and the act restaged there is a good chance for it.

PALACE.

There is but one suggestion that could have been made for the betterment of the playing quality of the show at the Palace this week, and that is that Harry Fox and Jennie Dolly should have been down in the next to closing spot on the bill. But evidently this was impossible because this team was playing at the Prospect, Brooklyn, as well. Hal Forde, who appeared in the lower position, was not quite strong enough for it on a Palace bill, although he undoubtedly can hold the spot in other houses.

The Monday night performance was fully 20 minutes shorter than the matinee show. This was gained by cutting the running time of the acts in the early section. The Leightons, who were to have appeared second after opening, were not in evidence and Adler and Arline replaced them, doing ten minutes of their novelty hypnotic burlesque, which proved a laugh. The show started with an overture at 8.11 and the final curtain was run down at 11 p. m. sharp. Following the overture a Weekly was shown. This was followed by Signor Bagonghi (New Acts), who did only eight minutes.

Maurice and Florence Walton have revised their act for their second week at the house. Maurice has the making of a great vaudeville offering away from the dancing. He is a comedian. This he has proven time and again while working in the various dance palaces about town, and in being the first one of the dancers to make use of this valuable asset for stage purposes he has started something the others will find trouble in following. This week he is doing two comedy numbers as encores to the act proper and they were far and away the best of the turn. After presenting the usual four dances he offered a ballroom version of the Fox Trot, showing how it should be danced and as some of our very best little dancers really do it. The burlesque brought the first real applause of the act. This he followed with a sailor's version of the Turkey Trot as Maurice witnessed it in a San Francisco resort. Another scream.

Mr. Fox and Miss Dolly preceded Arnold Daly, who closed the first part of the bill. Harry wants to watch out with that "fag" stuff or he'll overdo it. He is too good a little entertainer to resort to this means for laughs so frequently. Mr. Daly and his company presented "Ask No Questions" (New Acts) and were heartily rewarded for their efforts.

Mlle. Lucille and "Cockie," the human bird, opened the second half of the bill and got away very well, even though "Cockie" did take a piece out of Mlle. Lucille's lip when he kissed her and she had a hard time stopping the flow of blood. Bessie Clayton, presenting her series of dances, is now in her third week at the Palace and the greatest tribute to her act is that not a single person left the house until her turn finished, although several parties left immediately after, with still two turns to come.

Mr. Forde was next. The public does not care for a single man in one of the prize spots of a Palace bill, no

matter who he is. Of course the fact that Miss Clayton fainted after her act and had to be practically carried on the stage to acknowledge the insistent applause, made it all the harder for Mr. Forde. Nevertheless, after he once got under way he interested the audience.

Henrietta De Serris and her models closed the show. Eight art reproductions are shown. The bas-relief work was the strongest favorite with the audience. The final groups "The Defense of the Flag," with the good old Stars and Stripes played up strong, was a great applause winner.

AMERICAN ROOF.

The Roof patrons are going to get their fill of pictures the same as the downstairs customers if the present running of the show is continued. The first of this week a comedy reel was used during intermission and a two-reel episode of a serial closed the show. The few extras the Roof held Monday night might be accounted for by the picture, rather than any name on the program.

The show was comedy from start to finish with the hit of the bill going to Harry Cutler in the second spot. What this fellow would have done in a better spot would have been hard to say, but he cleaned up easily where he was placed. Cutler is using some new songs in his act, the Wilkie Bard "Chrysanthemum" number showing up probably the best of the lot, this chap handling it to good advantage. A strong finish was made with the English rag time version, which called for an encore after applause.

The headline honors were bestowed upon the Hess Sisters and "On the Rivera." The Sisters ("No. 4") brought but fair returns. The "Haunted House" number failed to get them anything. The little dance at the finish received the most attention. The "Rivera" act was minus the special set on the roof. The act lost a lot by not having it, as they were forced to work in a bare stage with but a few chairs and tables around. Some of the people have musical ability but fail to impress through self-consciousness. This act was given the second after intermission and put over a nice hit.

The American Comedy Four, next to closing, got laughs with their old-time slap-stick comedy. The four men have kept up with the times. The comedy and makeup are those used years ago. To the Eighth avener the rough comedy was highly amusing. The men do some good harmonizing.

Barton and Lovera closed the first half. The man gets a good laugh on his entrance and keeps them coming throughout the act. The dancing of the woman does not seem to get much excepting it gives the man a chance to burlesque it. This couple closed the first half as well as could be expected.

Tom Smith opened after the comedy reel at intermission. Smith has some "nut" comedy really amusing and had the audience guessing whether he was kidding them or not. His song is much too old and should be replaced with something more recent. Good returns for this chap.

The Siddons, "The Tangle," and Swaine's Cats and Rats. New Acts.

HAMMERSTEIN'S.

The bill was rather roughly handled this week with the desertion of three numbers prior to the Monday opening. The addition of two extra turns partly help balance the disappointment, the program running one act short for the week.

One could hardly credit the show with any particularly entertaining qualities although occasionally some one broke the monotony long enough to collect individual honors, the first being the Conlin-Steel Trio with the appearance of the sixth card. The addition of some new comedy dialog and business has strengthened the turn somewhat, although it is one of those sure-fire affairs that can hardly fail anywhere. The girl sets the pace for the other two, keeping the action at a high percentage throughout. The third member makes a neat appearance, fills out the picture nicely and adds to the general excellence of a thoroughly enjoyable turn.

Turelly followed the Pathe views with a short repertoire of classics on the harmonica. Turelly did as well as one could expect with his specialty and position, after which the Farrell-Taylor Trio with a man replacing the woman, working blackface, labored through a strenuous period without any visible results. Taylor's voice was in bad shape which handicapped the three to some degree.

Adele Ritchie was a decided hit with a new routine of popular numbers, using "Rover" to open and "Tipperary Mary" to close, a sextet of Shapiro's harmonists in Tommy Atkins uniforms assisting for the latter song in the auditorium. "Let's Help Each Other" was another applause winner.

E. F. Hawley and Co. in "The Bandit" were probably the bill's biggest hit, opening after intermission at that. The perfect portrayal of the principal characters, combined with the extreme tension of the theme seemed to hold the gathering semi-spellbound and the finale brought the turn home. The balance of the honors rightfully belongs to Ball and West and Cross and Josephine, the latter (second week) in next to closing spot, the duo of men following Hawley. Foster Ball's character impersonations, although apparently familiar to many present, were voted a unique treat. The couple got a reception at either end of their routine.

Cross and Josephine were a natural hit, Cross using "The 5.15" for his solo number. The couple's general appearance, ability and repertoire bring them up to the top notch class in vaudeville doubles and while the circumstances were not entirely in their favor Monday night, they walked away to their usual gait.

La Graciosa's appearance was preceded with an announcement by Loney Haskell calling especial attention to the number, without a single walkout recorded. The series of special drops lends considerable class to the general picture and Rinaldo's light and color effects call for intermittent applause. For a closing number La Graciosa measures up somewhat ahead of the average posing act. Flo Irwin and Co., and Mme. Sumiko (New Acts),

Wynn.

ALHAMBRA.

King Comedy reigns supreme at the Harlem house this week. Of the nine acts showing six have a goodly share of laughs and all seemed to be gratefully accepted by the Alhambra crowd, which turned out in quite large numbers.

Arthur Wimperis, the English musical comedy and revue book writer, probably would have been proud of his efforts if he had been in the audience at the Alhambra Monday night. His "optimist" gag, conceded the best of any revue in England when used at the Palace, London, was seized by two of the features at the Alhambra that night. First Mabel McCane swung it over, and then later down on the bill Emma Carus made use of the same hit. There is a tag to the gag regarding a pessimist that neither turn used. If the two ladies were to make proper inquiries, they would no doubt be able to get more out of the quip.

Miss Carus was the head liner, and with the aid of Carl Randall, a dandy dancer, she more than held the position. Miss Carus, though inclined to carry the actions in her Irish song a little to the broad side, made her singing numbers do very nicely. She also gets much comedy out of her dancing efforts. Randall, with his splendid eccentric dancing, came in for a good share of the applause which was plentiful for the act. The last number the pair do in the costume of about the 70's was good for comedy.

The big laughs were about evenly divided between Homer B. Mason and Marguerite Keeler and Conroy and Le Maire. Their present vehicle, "Married," shows Mr. Mason to be the ideal comedy sketch man. His "souse" at the start is a scream, and after this, when "plumb sober," he is just as funny. Miss Keeler deserves as much credit for the capable way she handles the girl role. The act closing the first part was a big laughing hit. Conroy and Le Maire appeared next to closing and had the audience with one steady laugh all the way.

Joseph Howard and Mabel McCane, with the aid of a new idea and the picture machine, firmly established themselves. The first bit of talk went over nicely, but the singing of a few old songs, composed by Mr. Howard, was received almost with cheers. During the act Miss McCane showed no less than nine costumes, all very attractive. Mr. Howard could have sung a few more.

The Sharrocks in their novel skit, "Behind the Grandstand," both amused and interested the audience in a very big way. Their mind reading is done swiftly and does not at any time seem inclined to drag. Comedy was well placed throughout the act.

Parrillo and Frabito, the "Street Singers," with their vocal and instrumental efforts, finished very nicely. The boy with the big accordion has a splendid way of working and the song man was there all the time. Finishing with a "nance" number the latter quite made the crowd shout and was forced to do a short recitation.

The Alpine Troupe of wire-walkers made a good opening act and the Cartillians, with their poses in the bronze, closed a corking good bill.

COLONIAL.

The stories of poor business at the Colonial were not borne out by the Monday evening attendance. The house was very big on what has become recognized as the worst theatre night of the week this season. It was said about the Colonial the same condition of good attendance has existed for the past four or five weeks. It might be attributed in part to the energetic work of William Wood, the manager, who has compiled a list of 2,500 of the most prominent families in the vicinity. To these Mr. Wood industriously applies himself through circularizing. One of the residents on Mr. Wood's mailing list was there in person, Mrs. Louis Bernstein, wife of the publisher. Mrs. Bernstein said she had paid her admission to hear Harry Carroll sing her husband's songs. Mrs. Bernstein reached the Colonial in her pretty white painted Ford, which stood outside. During the performance an officer came into the lobby, and told the attendant to tell whoever owned it they could not permit baby carriages to stand at the curb.

Mr. Carroll justified the box office expense of his publishing firm by carrying off the hit of the Colonial bill. There were four distinct successes on the program. The first came in Hussey and Boyle (New Acts), and immediately after Carroll were Douglas Fairbanks and Co., with Fannie Brice, next to closing, completing the hit-quartet.

Miss Brice did what many another would not have done, followed a conflicting act on the same bill. Her work is very similar to that of Jimmy Hussey's, so much so Miss Brice had to forego much of her dialog, but getting over with the songs. Both of these funny people have many of Harry Delson's ways. As they win out so easily, Delson should get a chance now and then, it would seem.

Miss Brice used a couple of new songs in addition to her usual ones. The newer numbers were "Such a Suit," a "Yiddish" number in which a stage hand figured, and "Let's Toddle," a rag that Fannie closed with a dance to the melody of "At the Ball."

The program was peculiarly arranged otherwise, besides the two similar individual players. The first four turns had singing, with two of them containing dancers also. It made the program very ding-dongy up to Han Ping Chien (New Acts) closing the first part. The second section held two singing turns out of four, giving little diversity in a program of nine acts.

Mr. Fairbanks is again playing "A Regular Business Man," with Patricia Collinge his principal support. The piece, as handled by Mr. Fairbanks, who has become somewhat acrobatic in it for the return visit, can easily go over the route a second time, through his very breezy playing. Isabel West does the wido very nicely in it.

The show opened with a Weekly that was weak enough to suit anyone. Reba and Inez Kaufman followed with a character change singing turn. Nice appearing little girls, who neatly sing and dance. They gathered in considerable applause for the opening spot. A couple of novel little twists in the turn, together with the girls and their appearance, struck the house as just right.

"No. 2" held Webb and Burns (New Acts). They are an Italian duo, on the Clark and Verdi plan.

Immediately after came Ralph Riggs and Katherine Witchie, who dance, sing and carry their own leader. When Mr. Riggs first reached New York he was a corking good soft shoe dancer of the eccentric order. He appears to have sacrificed that and his prospects for the "modern" thing, which is all wrong, although it explains the "No. 3" spot. Mr. Riggs and Miss Witchie might as well get away from the society stepping. Let the others who can't stage dance do that. Mr. Riggs is also muffling his singing voice and has collected some affectation, including an English accent that never came from Chicago. It sounds more like the Lamb's Club.

When Harry Carroll, with his six-cylinder grin, struck the stage immediately following intermission, the audience applauded loudly. It was a "good reception," and the house kept it up throughout, almost stopping the show, when Harry, closing with "Tipperary Mary," had Jules Lenzberg, the leader for the house, do a violin obligato that became a dandy string rag. It brought unbounded applause for both. Very few would have stood for the musical director getting this chance to show his popularity, also playing, but Harry is a good natured little chap, and Jules is not a bad fellow himself, also a matinee idol up that way. Mr. Carroll sang "Schneider's Grocery Store," "Land of My Best Girl," a rag, and his medley (all published by Bernstein and all good). The McBanns, juggling, closed the performance.

The program, at the space allotted to the intermission announcement, says "Patrons returning to their seats as quietly as possible during intermission will be appreciated." During intermission is when Mr. Lenzberg does his act in the pit. If he ever grows bald young, Jules can recall when he shook hairs out of his head while working that same head off for his boss.

Stme.

STOCK PARTNERS SEPARATE.

The Hackett-Morgan Players, who furnish the musical stock at Saxe's Spooner theatre, in the Bronx, will undergo a change this week, when Gertrude Morgan, the leading woman, leaves, breaking up the Hackett-Morgan combination, which has been playing together for ten years.

Ruth Mitchell will play the leads beginning next week, the company being known in the future as the Hackett Players.

ST. LOUIS STOCK PAYING.

St. Louis, Dec. 2.

For the first time in the history of St. Louis stock has paid for a lengthy period. The Park and Shenandoah theatres playing musical comedy and drama alternately with two companies, have been pretty well attended for more than seven months.

George Natanson, Roger Gray, Louise Allen, Mabel Wilber and Sarah Edwards, head the musical company; Marion Ruckert, Mitchell and Carson Davenport, the dramatic.

LONDON HIP'S REVUE.

London, Nov. 17.

Albert P. de Courville, who presides over the destinies of the London Hippodrome, is entitled to much praise for having produced last night, at that house, a new revue in eight scenes. It is not by any manner of means the greatest show that has been presented there, but, considering the conditions that prevail here and the consequent necessity for economy of expenditure in the way of salary lists, he has done remarkably well.

The new revue is entitled "Business as Usual." It was written by E. V. Lucas and Mr. de Courville. Mr. Lucas is one of the star writers of "Tunch," and he also is responsible for the lyrics. His work here is offered in the name of "F. W. Mark" for reasons best known to himself. He need have no cause to be ashamed of it, especially the lyrics.

The story is naturally of a trivial character, though it has some pertinently serious moments. The music has been arranged by J. M. Glover, who has not been equally happy in hitting it off.

The program is very careful to state that the musical compositions were "arranged" by Mr. Glover and not composed. Many of the principal numbers are of American origin, and, in fact, the big march evolutions prior to the closing, entitled "The Allied Flags," are unveiled to the tune of "Keep on a-Dancing." The best of the musical numbers of English origin are the work of Herman Darewski.

During the progress of rehearsals rumor were rife regarding the "sublime idiocy" of de Courville in entrusting the dances and ensembles for "Business as Usual" to Harry Hall, a slender, youthful looking man who came over here last year from the New York Winter Garden to act as assistant to Ned Wayburn. It was said that Hall was just a working stage manager who timed the scenes and did the usual clerical work in connection with Wayburn's productions. He a creator! Oh, dear no! Not Hall! Too ridiculous for words! Wrong again. All credit to de Courville for his perspicacity in selecting Hall and full honors to Hall for having created absolutely new "business" throughout in the production of the numbers.

The cast on the whole is competent, but lacking in individual brilliancy. Unity More is the soubret. She has been loaned by George Edwardes. It would be a stroke of good luck if Mr. Edwardes were to recall his "loan." The leading woman is Violet Loraine, a comely woman of large stature and alternately good and otherwise. For instance, in her opening song she pranced up and down the stage emitting howls, re-inforced by the chorus and not one word of the lyric was intelligible. Somebody might suggest to Miss Loraine that the bit of business of raising one's skirt in front coyly while marching up and down the stage grows a trifle monotonous if persisted in. A few minutes afterwards Miss Loraine had a corking duet and dance with Ambrose Thorne, entitled "We've Been Married Just a Year." This is an old idea in America, consisting of a lyric, in which the

pair tell the audience that they have an addition to the family. It is a trick lyric, and whenever the audience expects them to say that it's a baby something else is mentioned. It has been said that Miss Loraine has never been to the States. If this be so she has done remarkably well in catching the American idea of putting over a typical vaudeville song and dance.

Another "in-and-out" is Morris Harvey. Some of the things he did were excellent. Others, including his conception of the make-up and dialect of "Abe Potash" resembled a genuine characterization about as much as it did a Scotch Highlander. Harry Tate, always full of ideas, gave a sketch of a suburban English house-holder fortifying his home against the onslaughts of the Germans. Some of the things he said and did were excruciatingly funny in this scene, but it fell short at the finish through the lack of a "punch" for its curtain. Henry Leoni is the tenor and is a fine, manly, virile one. He proved that when he was in America some years ago. Several others did nicely in various bits, but the cast is not expensive and the substitution of other artists for any one or all of them should have no appreciable bearing upon the value of the entertainment.

It is probably the first revue ever produced in the West End without an American artist in the cast.

The scenery is fine, the costuming good, and the program is an innovation for an English musical production, in that it can be readily deciphered.

Summed up: "Business as Usual" is a hit.

BROADWAY.

Show ran late Monday night. About 11.30 when the last act made its exit. Business appears to be picking up, a state of affairs probably due to the slash in admission. Ten acts, an Imperial animated song, a funny reel comedy, weekly events pictured, and another installment of the "R U in Merry Throng?" (local) series comprised the show. It rounded into fairly good entertainment.

Luce and Luce opened with their musical turn. The act runs in much better shape now that the team has a new closing number with a drop in "one" and costumes to match. Dressed in the regulation "fox hunt" garb they offer a huntsman's selection with the woman handling all the trap effects. This resulted in big applause. Burk and Welsh (New Acts) were followed by Charles Sweet. It's the same old act but still good for the laughs.

The Georgalas Trio is the Georgalas Brothers and an addition in the person of a young woman, who appears about the middle of the act and permits one of the boys to crack small targets to the right and left of her face and also shoot a garter target off her right leg. This added a little spice, considering that the boys go about their sharpshooting in a most serious way. Good act for the pop houses. Cotter and Boulden were programmed, but in their place appeared the Valerie Sisters. One girl affects a Fanny Brice manner of working, but takes too much for granted. The girls might revise their song routine. A "sister act" that

should remain contented with small time bookings.

Eddie Girard and Jessie Gardner were a laughing hit. The Five Musketeers appear to be the Four Musketeers with a young woman added. The latter plays the violin. She could pay more attention to her facial make-up. The men are strong on vocal pyrotechnics. Act thoroughly enjoyed at the Broadway. Leon and Co. (New Acts).

Donovan and Lee were next to closing and were a sure-fire hit. It's the same old breezy Jim Donovan, kidding in his usual way and causing much laughter with his Irish stories about Clancy. Jim's new partner comes up to all expectations. She sings and dances well and proves a capital "straight" for Donovan. For an encore she did an Irish jig that brought down the house. The Runtons closed the show with their juggling, the man doing all the heavy work. An effective act for the time.

HARLEM OPERA HOUSE.

All the talk about hard times goes for Sweeney when one laments the crowds that are flocking to the Harlem opera house nightly. The place surely has them coming strong, and every indication points to the capacity attendance keeping up all winter.

Tuesday night standing room was at a premium. The show gave big satisfaction. There was sufficient novelty and entertainment to round out the bill in good shape. "Delivering the goods" seems the answer for the Harlem's new lease on life.

Maglin, Eddy and Roy, comedy acrobats, started, and were a laughing hit. The men have some old "bits" but they got over big at the Harlem O. H. The trio have a number of bully good acrobatic tricks. Marie Scott King, and "The Chief of Police" (New Acts).

There was an old Mary Pickford picture with the photography away off. "At the Woodbine Inn," two men and a woman, had snap and dash and a line of comedy that was relished.

Next came Sol. J. Levoy and the n.p. version of "California and You." This is a thing with the songs is a draw at the H. O. H., but the makers are hewing too close to the theme of others that have gone in review. The picture takes the song writers, plural in this case, and has them out getting the inspiration. In almost every song the picture has the writers and composers riding in autos, eating and drinking and then jumping frantically about while working the song cut with lead pencil and piano. Too much "sameness" may spoil the novelty and entertainment of this departure.

Theo and her Dandies didn't accomplish much until Theo in abbreviated attire in the illuminated balloon swung out into the audience. It's the old crane effect but put Theo in great favor. Theo now permits two or three persons in the audience to climb in the basket and take a ride. This was surefire. Fox and Burkhardt talked and sang with big results. This pair could stand better patter.

Gillette's Monkeys closed. The Simian performers sure keep Gillette busy keeping them apart and keeping the stage paraphernalia in position.

JEFFERSON.

Someone has become active within the last week at the Jefferson. Just what it was that attracted Tuesday night, whether the very good small time show of 10 acts or the special attraction, a raffle for a husband, matters not. The house was jammed.

In the raffle for a husband, the management discovered a comedy stunt that takes up a half an hour of time and keeps the audience in an uproar throughout. The management advertises that a husband is to be drawn for on a certain night. On the evening in question numbered coupons are given to each person entering the theatre. Then, before the drawing the house manager makes an announcement to the effect that it is the purpose to promote matrimony among the patrons. A certain number of numbers will be drawn prior to the regular drawing for the surprise. Those whose numbers are called who are eligible and willing to commit matrimony are invited to step on the stage. Tuesday night seven girls and eight or nine boys came forward. Of course a number were plants, but this did not detract from the value of the "stunt." The girls are eliminated first. Then the favored young woman is given her choice of the boys. Of course the girl and boy finally paired off are the plants. But there was a lot of comedy in making the selection. If the couple care to present themselves at the theatre next Monday night and are willing to be wed in full view of the audience the management will give them a start in life by furnishing a five-room apartment for them. The "stunt" in itself is so good it might easily be worked once or twice a month.

Adlon and Co. opened the bill. Adlon is a pantomimic juggler and his company is his assistant. It is a good small time comedy juggling act. Joe Pino (New Acts) had the second place and pleased.

Barrett and Belle with the comedy talk, singing and dancing were next, and managed to get some applause, although the act they are doing is of the type more or less extinct. Edgar Foreman and Co. in the little dramatic sketch of circus life interested very much, and was a favorite with the 14th streeters. Jacquet and Foley (New Acts), singing and dancing.

The Six Berlin Madcaps with their fast routine of acrobatic dancing were a riot. Weber and Ford (New Acts) (working under the name of Knight and Irwin) got over very well with a German comedy musical act, even though the talk was full of "old boys." They closed the first part of the show and following them came the drawing.

A Pickford reprint entitled "The Stronger Love" opened the second part. "The Passenger Wreck" playing under the name of "The Great Diamond Robbery" (New Acts) was enjoyed, although until the finish of the act it looked weak.

Burt "Gone" Melburn in his black-face monolog had to work rather hard at his opening, but when he left them they were asking for more. The Aldo Brothers with their comedy bar act closed the bill.

BILLS NEXT WEEK.

(Continued from Page 13.)

<p>Lynchburg, Va. TRENTON (ubo) (Splits with Roanoke) 1st half Geo Smedley E & M Foster Jeanette Spellman Sam Hood "Mary Ellen"</p> <p>Memphis ORPHEUM John & Emma Ray Corrodin's Animals Bankoff & Gille Collins & Hart Lal Mon Kim Kingston & Ebner The Astaires</p> <p>Milwaukee MAJESTIC (orph) Henrietta Crooman Co Hyams & McIntyre Quiroga Nellie Nichols Ryan & Tierney Milares Byrd Frost & C The Gaudschmidts</p> <p>Minneapolis ORPHEUM (Open Sun Mat) Zercho's Dogs Miller & Lyles Francis McGinn Co Merrill & Otto Mile Maryon Vadie Co O'Brien Havel Co Grant & Hoag UNIQUE (loew) Parlee Tradio Richmond & Mann Moore & Elliott Bell Boy 3 Gash Sisters NEW GRAND (wva) Heuman Trio George Beane Co Anna Primrose Co 3 Emersons</p> <p>Montreal ORPHEUM (ubo) Kremka Bros Morris Golden Keno & Mayne "Eloping" Belle Baker Morris & Yates McLellan & Carson (One to fill)</p> <p>Mt. Vernon, N. Y. PROCTOR'S Walton Sisters Barto & Clark Chain & Templeton Sam Liebert Co 4 Readings "Law of Plains" 2d half Zenda Troupe Bud Marlow Billie Seaton Rae Broche Co Club Room 4 Farrell Taylor 3</p> <p>Nashville, Tenn. PRINCESS (ubo) Selbim & Glorini American Girls Kumari Bush & Robin Billy Clark Yocartys</p> <p>Newark, N. J. LYRIC Sullivan Harris & F Leonard & Haley 4 Richardson Audrey Yates Walker & Ill "Candy Shop Girls" Rae Broche Co Drawee Co 2d half Cabaret Dogs 3 Dancing Buds Charley Diamond 3 Blanche Colvin Reedie Nelson Co Bonita & Murphy Walton & Vivian Scamp & Scamp</p> <p>Newburgh, N. Y. COHEN O H (loew) Nelson Waring "When Women Rule" John Troupe (Two to fill) 2d half "Spider & Fly" Browning's Field Equillo Bros (Two to fill)</p> <p>New Haven POLI'S (ubo) (Splits with Springfield) 1st half L. Saale & Raymond "Where Ignorance Is Bliss" Fitzgibbons Ned Nestor & Girls Conlin Steele Trio Harry La Van Co</p> <p>New Orleans ORPHEUM Bickel & Watson H Brockbank Co Jeanne Jomely "Entertaining" Edie & Ramsden Mile Ansonia Co Ward Bell & Ward</p>	<p>New Rochelle, N. Y. LOEW "Spider & Fly" (Two to fill) 2d half Hollingshead & Sullivan van "Between 8 & 9" (One to fill)</p> <p>Norfolk, Va. COLONIAL (ubo) (Splits with Richmond) 1st half Frans Lehar E & M Foster Gilmore & Castle Conroy's Models (full week) (One to fill)</p> <p>Oakland ORPHEUM Trovato Elida Morris Imhoff Conn & Cor "Red Heads" Corbett Sheppard & D Asahi Quintet Elphye Sanden (Two to fill) PANTAGES (m) (Open Sun Mat) Walter Terry Girls Gardner & Revere 5 Mowatts Mile Maryon Vadie Co O'Brien Havel Co Grant & Hoag UNIQUE (loew) Parlee Tradio Richmond & Mann Moore & Elliott Bell Boy 3 Gash Sisters NEW GRAND (wva) Heuman Trio George Beane Co Anna Primrose Co 3 Emersons</p> <p>Ogden, Utah ORPHEUM (loew) Ethel & Lucy Baker Leighton & Robinson Grace DeWinters Ryan Richfield Co Harry Thomson Cycling McNutts</p> <p>Omaha ORPHEUM The Gouldings Chas Grapewin Co Harry Tauda Act Beautiful Weston & Clare Hans Kronold Mr & Mrs D Crane Solid Duo</p> <p>Ottawa, Can. DOMINION (ubo) Ioleen Sisters Hopkins Sisters Julia Nash Co McDevitt, Kelly & L Walton Sisters (Two to fill)</p> <p>Penn. Ind. WALLACE (wva) 2d half Florence Modena Co Olive Vail Co Dorsch & Russell (One to fill)</p> <p>Philadelphia GRAND (ubo) Morin Sisters W & E White Daly & Healy Burke & Burke Aitken Figg & Duffy J Flynn's Minstrels BROADWAY (ubo) Oakland Sisters Mahoney & Tremont Gallagher & Carlin Bill Rogers (Two to fill) KEYSTONE (ubo) Newport & Strik Williams & Segal May Duryea Lady Sen Mel Devine & Williams (One to fill) KEITH'S (ubo) F J Ardath Co Doc O'Neill Lupita Perea Primrose Four Houdini Emmet De Voy Co L & M Hunting Bessie Wynne GLOBE (ubo) Miller & Tempest Hallen & Hunter The Prescotts Willie Weston E F Hawley Co Donovan & Lee 4 Lukens</p> <p>Pittsburgh GRAND (ubo) Aurora of Light Stewart & Donohue Arnaut Bros Jarrow "Serg't Bagby" Leonard & Russell Trixie Friggans HARRIS (ubo) Marcella's Birds Dare Austin Co Billy Van Murphy & Kline Edith Browning Co Sylvester Nolan & Nolan</p> <p>Portland, Ore. ORPHEUM Dainty English 3 Brown & Rochelle Grover & Richards Violinskis DeHaven & Nice Shenice Quintet Billy E Van Co EMPRESS (loew) Amoros & Mulvey Meredith & Snooser Pisano & Bingham "Sidelights" Cabaret 3 Alvin & Kenny PANTAGES (m) Maurice Samuels Co Nadell & Kane Oxford 3 Dunlay & Merrill Reed's Dogs Agnes VonBrachdt Poughkeepsie, N. Y. COHEN'S (loew) Florenti Von Hampton & Joece Ira Gwynn & Gossette Burton & Hahn "Dairy Maids" 2d half Nelson Waring "Winning Widows" Bryan Sumner Co 3 Kelos (One to fill)</p> <p>Providence, R. I. KEITH'S (ubo) Little Song Birds Homer B Miles Co Adler & Arline Doyle & Dixon Steffy Berko Hoey & Lee Kurist Boosters Elwood & Snow Leon & Adeline Sis San Francisco ORPHEUM (Open Sun Mat) Princess Rajah Annie Allen Barry & Wolford Genevieve Warner El Rey Sisters Johnny Johnston Co Cartmell & Harris Chas Howard Co Ethel Green EMPRESS (loew) (Open Sun Mat) Davis & Matthews Hoyt & Wardell McIntosh & Maids Bernard & Harrington Fred Hildebrand Nichols Nelson Tr PANTAGES (m) (Open Sun Mat) Claire Hawson Co Creole Orchestra Arthur Whitlaw McConnell & Niemeyer Great Harrahs</p> <p>Richmond, Va. LYRIC (ubo) (Splits with Norfolk) 1st half La Crandall Miskell & Miller Burr & Hope Foster & Lovett Dalia Freese Co</p> <p>Rossmore, Va. ROANOKE (ubo) (Splits with Lynchburg) 1st half Marie Dorr "Bungalow Girls" Gibson & Dyson Mr & Mrs Cappella (One to fill)</p> <p>Rochester, N. Y. TEMPLE (ubo) Togo Troupe Eddie Ross John E Gardner Co Cardo & Noll Moran & Wiser Jack Gardner "Bride Shop"</p> <p>Sacramento ORPHEUM (6-7) Platov & Glaser Travilla Bros & Seal Burt Markert Jack & Forsa Hubert Dyer Co (Others to fill) EMPRESS (loew) (Open Sun Mat) Canaris & Cleo Ell Robinson Robbie & Dale Svergaill Haydn Burton & H Black & White</p> <p>Saginaw, Mich. BLIQU (ubo) Jean Bentley Ash & Shaw Dorothy DeSchelle Co William & Wales Empire Com-Jy 4 2d half "Sunnyside of Bway"</p>	<p>St. Louis COLUMBIA (orph) Valeska Suratt Co Rae Samuels Cantor & Lee Transatlantic 3 Aileen Stanley Chas McGood Co Royal's Dogs</p> <p>St. Paul, Minn. ORPHEUM (Open Sun Mat) Anna Chandler Cole & Denaby Kramer & Pattison Finn & Finn Hermine Shone Co Ernie Potts Co Mercedes EMPRESS (loew) Purcella Bros Joe Kelsey LaVier Brown & Jackson "Love In Santarum" PRINCESS (wva) Millard Bros Howe & Howe 4 Slickers Princess Ka Murray Love 3 Lou Chiba O'Connor Bentley & W Martini & Maxmillian</p> <p>Salt Lake ORPHEUM (Open Sun Mat) Frank North Bertha Coghlan Co Martin Van Bergen Rube Dickinson Three Types Libby & Barton White & Jason EMPRESS (loew) Geo & Lilly Garden Hindrome 4 Stanton Woodworm's Animals (Two to fill) PANTAGES (m) (Open Wed Mat) Teddy McNamara Co Titanio Saunders & Von Kuntz Roddell Singers Lockarte & Ledy</p> <p>San Diego PANTAGES (m) 11 Minstrel Maids Isabel Fletcher Co Hugo Lutgens Elwood & Snow Leon & Adeline Sis San Francisco ORPHEUM (Open Sun Mat) Princess Rajah Annie Allen Barry & Wolford Genevieve Warner El Rey Sisters Johnny Johnston Co Cartmell & Harris Chas Howard Co Ethel Green EMPRESS (loew) (Open Sun Mat) Davis & Matthews Hoyt & Wardell McIntosh & Maids Bernard & Harrington Fred Hildebrand Nichols Nelson Tr PANTAGES (m) (Open Sun Mat) Claire Hawson Co Creole Orchestra Arthur Whitlaw McConnell & Niemeyer Great Harrahs</p> <p>San Jose, Cal. VICTORY (orph) (10-11) (Same bill as at Sacramento this issue)</p> <p>Savannah, Ga. BIJOU (ubo) (Splits with Charleston) 1st half Chas Thompson Craig & Williams Nonette Malla & Bart (One to fill) Schenectady, N. Y. PROCTOR'S Nina Payne Manning Sloane Co Felix & Baran Sisters Wright & Rich Baker De Voe Trio Talking Horse Ed Heron Co Peele & Termini 2d half Mr & Mrs Allison "Liberty Yells" Cushman & Sunderlin The De Bars Gail Stewart Parisian Trio (One to fill)</p> <p>Seranton, Pa. POLI'S (ubo) "Lonesome Lassies" Gould & Ashlyn Sylvia Loyal & P De Micheli Bros Azard Trio Louise Mayo</p> <p>Seattle ORPHEUM (Open Sun Mat) Pierre Pelletier Co</p>	<p>St. Paul, Minn. 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POLI'S (ubo) (Splits with New Haven) 1st half Mack & Williams Fisher & Edwards Mozart 5 Gordon Eldred (for Spd only) Pearl Bros & Burns Crane Wilbur Co Boxing Kangaroo 2d half Naidy & Naidy (extra for Spd only)</p> <p>Stockton YOSEMITE (orph) (8-9) (Same bill as at Sacramento this issue)</p> <p>Syracuse, N. Y. GRAND (ubo) Webbe & Captiola C & F Van Walter Leroy Co Harry Breen "Telephone Tangle" Mullen & Coogan 3 Jahns TEMPLE (ubo) Maud & Grant Frances & Ross Great Leon Brenner & Wheeler Azard Bros</p> <p>Tacoma PANTAGES (m) Dancing Nerids Strenuous Daisy Davis & Walker Laurel Ordway DeWitt Young & Sis</p> <p>Tampa, Fla. TAMPA (ubo) (Opens Sunday night) Gene & Arthur Spiegel & Jones Doris Wilson Co Right & Albright Pierlot & Scofield</p> <p>Terre Haute, Ind. VARIETIES (ubo) Harvey Trio Ziska Co Bottomley Troupe Webber Dolan & F "Enchanted Forest" 2d half Dennis Bros Greater City 4 Hopkins & Axtell Chas Wayne Co Jerome's Review</p> <p>Toledo, O. KEITH'S (ubo) The Kramers Mack & Barton Ray Dooley 3 Fisher & Green "Song Revue" (One to fill)</p>	<p>Toronto SHEBA'S (ubo) Diero Howard's Animals The Langtons Van & Schenck S & K Morton Danah & Conroy YONGE ST (loew) Dean & Hamilton Rockwell & Wood Arno & Stickney Nowlin & St Clair Owen McGliveny 5 Martells Ethel Whiteside Co (One to fill)</p> <p>Troy, N. Y. PROCTOR'S Winifred & Martin Montague's Birds Stafford Co Hurt Wheeler Co Sherman DeForest Co The DeBars Parisian Trio Fields & Brown 2d half Nina Payne Felix & Barry Sisters 3 Rlanos Baker De Voe Trio Talking Horse Ed Heron Co Peele & Termini Chas Gibbs</p> <p>Union Hill, N. J. HUDSON (ubo) Eddie Howard Stuart & Kelly Woods Wilton Lackaye Co O'Brien Dennett & C Carl Rosine Co James Thornton Barton & Lovers</p> <p>Utica, N. Y. SHUBERT (ubo) Cavano Duo Military Dancers Edward George Harry Fern Co Dolly Connolly Co Capt Scorchio (One to fill)</p> <p>Vancouver, B. C. LOEW'S Bessie's Cockatoos 3 Loretas Dolce Sisters Lida McMillan Co Brady & Mahoney Edwards Bros PANTAGES (m) Imperial Opera Co Sherbourne & Mont Sheer & Herman Haley & Haley Four DeKocks</p> <p>Victoria, B. C. VICTORIA (loew) Dixon & Dixon Chellor & DePaula Chas Fletcher "Wide" Nichols Sisters Wanda PANTAGES (m) W S Howe Co Ten Bonamors Larry Comer Beulah & Beltrah Wayne & Co</p> <p>Washington, D. C. KEITH'S (ubo) Marie Fitzgibbon Hawthorne & Ingils Kitty Gordon Fox & Dolly Brandon Hurst Co McMahon Diamond & C Doria's Dogs Lorraine & Burks</p> <p>Waterbury, Conn. LOEW Mario & Trevette Archer & Belford Phillips & White Ben Beyer & Bro (Two to fill) 2d half Simpson & Deane Pop Ward LeRoy & Harvey Manhattan Trio Siddons (One to fill)</p> <p>Winnipeg, Can. ORPHEUM Chas F Semon Josephine Dunfee Australians McLeans 4 Danes Mr & Mrs J Harry Marie & Billy Hart Fred V Bowers Co PANTAGES (m) Josephson Troupe "The Crooks" Novelty Quartet Three Guys Evans & Sister STRAND (wva) The Bimpe Ruth Roden Moore Brown & Christ Bonnie Sextet</p>	<p>"DAMAGED GOODS" (Richard Donsett)—Hudson (Dec. 7).</p> <p>"DADDY LONG LEGS"—Gaiety (11th week).</p> <p>"DANCING AROUND" (Al Jolson)—Winter Garden (9th week).</p> <p>"DIPLOMACY"—Empire (8th week).</p> <p>"EXPERIENCE"—Booth (7th week).</p> <p>FRENCH DRAMA—Century Lyceum (4th week).</p> <p>GERMAN STOCK—Irving Place.</p> <p>"INNOCENT"—Eitling (14th week).</p> <p>"IT PAYS TO ADVERTISE"—Cohan (14th week).</p> <p>"KICK IN"—Republic (9th week).</p> <p>"LIFE"—Manhattan O. H. (8th week).</p> <p>MARIE TEMPEST CO. (Repertoire)—Comedy (6th week).</p> <p>"OUTCAST" (Elsie Ferguson)—Lyceum (6th week).</p> <p>"ON TRIAL" Candler (17th week).</p> <p>"PILATE'S DAUGHTER"—Century (3d week).</p> <p>"POLYGAMY"—Playhouse (2d week).</p> <p>PRINCESS PLAYERS—Princess (3d week).</p> <p>"SO MUCH FOR SO MUCH"—Longacre (2d week).</p> <p>"SUZ" Shubert (8th week).</p> <p>"THE DEBUTANTE" (Hazel Dawn)—Knickerbocker (Dec. 7).</p> <p>"THE GARDEN OF PARADISE"—Park (3d week).</p> <p>"THE HAWK" (Wm. Faversham)—Maxine Elliott (10th week).</p> <p>"THE LAW OF THE LAND"—48th Street (11th week).</p> <p>"THE LILAC DOMINO"—44th Street (7th week).</p> <p>"THE MARRIAGE OF COLUMBINE"—Punch and Judy (5th week).</p> <p>"THE MIRACLE MAN"—Astor (12th week).</p> <p>"THE ONLY GIRL"—Lyric (6th week).</p> <p>"THE PHANTOM RIVAL"—Belasco (10th week).</p> <p>"TWIN BEDS"—Fulton (18th week).</p> <p>"UNDER COVER"—Cort (16th week).</p> <p>"WATCH YOUR STEP"—New Amsterdam (Dec. 8).</p> <p>"WARS OF THE WORLD"—Hippodrome (14th week).</p> <p>"YOSEMITE"—Daly's (3d week).</p>	<p>LONDON.</p> <p>"A COUNTRY GIRL"—Daly's.</p> <p>BELGIAN PLAYS—Criterion.</p> <p>"DOUBLE MYSTERY"—Garrick.</p> <p>"EARL AND GIRL"—Aldwych.</p> <p>"HIS HOUSE IN ORDER"—St. James'.</p> <p>"KING HENRY IV"—His Majesty's.</p> <p>"MAMBERNA"—Globe.</p> <p>"MERCHANT OF VENICE"—Princes.</p> <p>"MISS HOOK OF HOLLAND"—Prince of Wales.</p> <p>"MILSTONES"—Royalty.</p> <p>"MR. WU"—Savoy.</p> <p>"ODDS AND ENDS"—Ambassadors.</p> <p>"OUTCAST"—Wyndham's.</p> <p>"POTASH & PERLMUTTER"—Queen's.</p> <p>"THE LITTLE MINISTER"—Duke of York's.</p> <p>"THE IMPOSSIBLE WOMAN"—Haymarket.</p> <p>"THE GLAD EYE"—Strand.</p> <p>PLAYS STOCK-TRIED.</p> <p>Hamilton, O., Dec. 2.</p> <p>"The Play Without a Name," in three acts, by Carl Mason, local playwright, was given its first stage presentation at the Jefferson Nov. 29 by the Pearl Stock. A permanent title will be given later by popular vote. The play is planned as a road production for next season.</p> <p>New Orleans, Dec. 2.</p> <p>"The Grand Chance," a new three-act play, by Catherine Henry, scenario writer for Selig, was tried out by the National Stock at the Elysium theatre, Nov. 24. Eugene West and Hazel Bawden had the leads.</p> <p>The scenes of the play are laid in Columbia College and a gold mining camp in Colorado. It has a short cast.</p> <p>Director Von Mitzell Leaving.</p> <p>Baltimore, Dec. 2.</p> <p>Max Von Mitzell, stage director for the Poli Players in this city, will sever his connection with the Auditorium after this week. His successor has not been announced.</p> <p>FORSBERG CO. SATISFIED.</p> <p>Robert E. Irwin, manager of the Edwin Forsberg Players at the Orpheum, Newark, denies a story from Buffalo that Cliff Stork and Mabel Brownell are returning to his house. Irwin says Forsberg has a two years' lease on the Orpheum and has no intention of leaving until its expiration.</p>
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SHOWS NEXT WEEK.

NEW YORK.

"A PAIR OF SILK STOCKINGS" Little (8th week).

"CHIN-CHIN" (Montgomery and Stone)—Globe (11th week).

CLASSICAL REPERTOIRE (Phyllis Neilson Terry)—Liberty (3d week).

STANDARD POLYSCOPE SCHEME COMES TO A SUDDEN HALT

**Harry Tammen, Henry Seligman, James Stillman, Big Names
Mentioned During Promotion of New Program, Reported
to Have Lost Interest in Enterprise.**

The formation and organization of what was promised as a 20-reel weekly program under the name of the Standard Polyscope & Program Co., suddenly halted this week and several of the men who had previously been declared to be interested in its formation announced their retirement.

Myron Fagan, financial editor and agent of the Scripps-McRae syndicate of newspapers, declared he had retired from participation in the enterprise, except that he stood ready to handle its advertising in the future it developed.

In the early stages of promotion it was declared H. H. Tammen, of Denver, was an interested party and that Henry Seligman, the New York banker, and James Stillman, might participate in the venture. It was said this week these men had merely been approached and their views on the proposition secured. They were not impressed with the possibilities of the plan and never agreed to go into it, it was claimed.

The plan was to line up 22 film exchanges to handle the product of six or seven film manufacturers including Eclair, Balboa, Ramo, Goebel, Blanche and M. & S.

The prospect was that the manufacturers were to contribute \$125,000 to the working capital on the basis of \$4,000 per reel per week released under the program. The exchanges were to invest \$2,500 each. To date, it is understood, about 12 exchanges have signed agreements. The film manufacturers who were to contribute to the program have not yet, as far as could be learned this week, definitely committed themselves to the venture.

Its most active promoter is William Cooper, of Chicago, a son-in-law of John F. O'Connor, who is making his New York headquarters in the law offices of Nobel, Esterbrook & McHarg, 115 Broadway. Mr. Cooper was unable to prepare a statement of the concern's affairs when approached Wednesday afternoon, being pressed for time, he said.

NOT SO ABOUT MARY.

Friends of Mary Pickford went on the warpath for her following VARIETY's story last week of the renewal of Miss Pickford's contract with the Famous Players Feature Film Co., at \$2,000 weekly for 52 weeks commencing in January next, when her present agreement with the same firm at \$1,000 a week expires.

Miss Pickford's friends objected to the statement in the story Mary had asked that the new contract give her the option of demanding that the price for "Pickford films" produced by the Famous be doubled to exhibitors, and that exhibitors would have to increase

the admission charge when showing them.

That is not so about Mary, who has not changed with her rapid advancement to the fore of picture players, say her friends, who also remark she appreciates too thoroughly the popularity the masses have given her on the sheet to even think of taking advantage of it at their expense.

FINANCING TOPICAL EVENTS.

The obtaining of the exclusive picture rights of the Yale and Harvard football game this season by the Colonial Motion Picture Corp., has opened up a new field for the moving picture manufacturers and a new source of revenue for the college athletic associations. In the past the weekly news pictorials secured such scenes of games as they wished without payments. This year the weeklies were unable to secure actual scenes of the Yale-Harvard game, but had to satisfy themselves with glimpses of the crowd in the Yale Bowl and general surroundings.

The success of the arrangement is said to have been very great, the picture people booking the picture into 400 houses, many of which played it for a full week.

FAMOUS ADVANCES RELEASE.

The Famous Players has advanced the release date of "The Sign of the Cross," scheduled for February, to Dec. 21. It was decided the appropriateness of the subject to the pre-Christmas period should be taken advantage of.

The feature is in five reels with William Farnum as Marcus.

JAIL FOR M. P. ACTOR.

Los Angeles, Dec. 2.

E. S. Ferris, formerly a picture actor, was sentenced to four years in the penitentiary by Judge Craig yesterday. He was convicted of contributing to juvenile delinquency.

The complainant was Florence Wagner, 14 years old.

NEW INCORPORATIONS.

Albany, N. Y., Dec. 2.
International Scenario Authors' Corporation. Capital, \$25,000. Marie E. Bartling, C. S. McCullum, Arthur F. Pierce, Jr.
Photo-Play Properties Corporation. Capital, \$500,000. Thomas A. Kennedy, Malvina Reyer and Clarence Britton, of Brooklyn, N. Y.
Munley Amusement Co. Amusement park. Capital, \$5,000. Timothy F. Murphy, Laura A. Kelly, Brooklyn; William Munley, Stapleton, S. I.
Howe's Brownville Theatre Co. of Brooklyn. Capital, \$1,000. C. Royal Fraser, Earl A. Darr, William M. G. Watson, New York.
Lumax Manufacturing Co. films of New York. Capital, \$50,000. William H. Griffen; V. H. Smith, James H. Miller, New York.
Kriterlon Film Corporation of New York. pictures. Capital, \$1,100,000. C. H. Ayres, H. E. Bully, H. F. Rhatigan, H. E. Ringholm, P. R. Buland, of New York.
Colorgraph Laboratory, Inc., of New York. pictures. Capital, \$25,000. Jas. J. Atkinson, Albert E. Osborne, Preston R. Myrick, of New York.
Manuscripts Universal Society of Writers, Inc., of New York. Capital, \$20,000. Anna T. Helmberg, Thomas F. McMahon and William J. Lockhart of New York.

HELP ON REPEAL.

Philadelphia, Dec. 2.

A movement for the repeal or modification of the state censorship law and to make it possible for picture theatres to operate Sunday was started yesterday when a delegation of 30 members of the Exhibitors' League of Pennsylvania enlisted the aid of United States Senator Penrose.

The delegation called on Senator Penrose at his office and the case of the movie men was placed before him by several speakers. It was charged that J. Louis Breitingner, the chief censor, is not a practical man, that he hasn't sufficient knowledge of the business and should be removed from office. Senator Penrose was informed that the Board of Censors is now charged \$2.50 per reel on about 233 reels each week and that the cost to the exhibitors aggregates \$30,000 annually. This large cost is due to the fact that the censors insist on charging the same fee for passing upon duplicate films as they do for the original. It was asserted that the cost of state censorship is not the only burden which the exhibitors have to carry, but that municipal and Federal war taxes are also to be reckoned with. Overproduction and hard times have made it impossible for more than 25 per cent. of the exhibitors to make a profit, it was stated.

After listening to the appeal for the repeal of the censorship law Senator Penrose replied that he would be glad to co-operate with the picture men and that he would do as much as possible in the effort to secure the repeal of the law. It is probable that a bill repealing the present law, which may offer a substitute reducing the charges and providing for the appointment of censors informed as to the business, will be presented early in the coming session of the State Legislature.

The question of Sunday opening was called to Senator Penrose's attention, but he did not make any promise as to that phase. His attention was also drawn to a bill being framed by the Department of Labor and Industry at Harrisburg which, it was asserted, would impose building restrictions which would make trouble for exhibitors.

\$10,000 FOR NAZIMOVA.

There is a strong possibility Mme. Nazimova may appear in pictures, that is if there is any producing firm willing to pay the Polish actress the price that she is asking.

Nazimova expressed a willingness to appear before the camera in any of the Ibsen pieces with which she has been identified, preferably "The Doll's House," for \$10,000. There were no takers. Billie Burke when approached by a feature producer some time ago also asked \$10,000 to appear in a picture production.

Among the announcements from the Alco this week appear these release dates: Petrova in "The Tigress," Dec. 7; Mabel Taliferro in "The Three of Us," Dec. 14; "Tilly's Punctured Romance" (U. S. and Canadian rights purchased from Max Sennet), Dec. 21, and "Springtime," with Florence Nash, Dec. 28. The first release of the new year will be "The Garden of Lies," with Jane Cowl, on Jan. 4.

CALIFORNIA WITH WORLD.

The California Motion Picture Corporation retired from the Alco program late last week, releasing its latest production, "Mrs. Wiggs of the Cabbage Patch," through the World Film Corporation. Its future output will be marketed also by the World.

"Mignon" will be released Jan. 18 with Beatriz Michelena. Other releases will be "The Lily of Poverty Flats," based on Bret Harte's poem "Her Letter, His Answer and Her Last Letter," Edward Sheldon's play "Salvation Nell" and David Graham Phillips' story "The Price She Paid."

A statement from the Alco headquarters Monday made it appear that the retirement of the California Corporation was caused by the action of the Alco directors in declining to distribute the "Mrs. Wiggs" subject. The Alco, says the statement, was willing to handle other California Co. subjects, but the Coast manufacturers insisted "Mrs. Wiggs" be distributed in the regular way. On the deadlock the two concerns parted company.

The Alco released a split feature, "Lina Cavalieri," for the Pacific territory and another subject (unnamed in the statement) for the east and middle west, as substitute for "Mrs. Wiggs."

The Alco this week announced that it had paid \$100,000 for the United States and Canadian rights of "Tilly's Punctured Romance," the 6,000-foot Keystone comedy, which it would release Dec. 21.

Marie Dressler applied to the courts to prevent this transaction, alleging that it interfered with her property rights in the film. Justice Newberger refused to issue an injunction, pointing out that the lease of the film on the "state rights" plan by the Keystone to the Alco would work no injury to Miss Dressler. The contract between Miss Dressler and the Keystone Co. stipulates that the film shall remain the joint property of the two parties and shall not be sold.

A Life Photo Film Corporation statement said that Bernard Loewenthal, treasurer and financial manager of that concern, was in negotiation with Walter Hoff Seeley, looking to the enlargement of the manufacturer's contract with the distributors.

PICTURE RIGHTS, TOO.

London, Nov. 22.

English dealers in pictures are having some trouble over a recent ruling that the owner of the dramatic rights to a book or other manuscript controls the picture privileges to the composition.

All recent contracts between author and producer of plays have a clause bearing on the subject, but there are innumerable old productions that did not provide for this situation.

The Monopol Film Co. of New York, and several others, made picture productions of "Carmen," which are being offered on the market here, and now the Cines people of Rome claim to have secured the exclusive picture rights to the work from the author, threatening to proceed against all others.

FILM FLASHES

C. W. Bush, of Powhattan, Kan., has purchased and opened a movie house at that place.

When Rev. H. E. Robbins, rector of St. James, Hartford, read his resignation to his congregation Sunday he ended a parish row that started several months ago and culminated when the rector opened the Star theatre as "an educational playhouse." When the rector presented "The House of Bondage" him, many of his supporters criticised him, and when, on Thanksgiving eve, a turkey was raffled at the Star the last straw was broken. The rector said the raffle was held without his knowledge, but the theatre manager says that the rector thought it a great idea as a business booster.

The "Seats of the Mighty" will be released next Monday. The picture opened this week at the Casino, New York.

The new four reel English picture, "Called Back," made on the other side under the direction of George Tucker, the American director, with Jane Gail, the former leading woman of the Universal, is to be released by the Cosmofotofilm Co.

Paul Cromelin, president of the Cosmofotofilm Co., returned this week from a two week's trip.

"Help Wanted" is shortly to be a picture play. A company left this week for the Pacific Coast to make the feature film.

An effort is being made to have Emmett Corrigan play his old role in "The Deep Purple" in its forthcoming picturization.

Steps are under way to get "Blue Jeans" for the pictures, but the royalty asked is said to be prohibitive.

Tait's Table Golf is a side diversion of Carl Laemmle's, of the Universal. The Tait Specialty Co. has been formed to handle the indoor sport. Rob Tausig is in charge of the eastern distribution.

Wm. G. Schmidt has opened the Feature Booking office, at 387 Fulton street, Brooklyn. It is the only feature film service located in that borough, which swarms with picture houses. Brooklyn is so chock full of film places, most of the exhibitors over there are hanging on in the hope of finding a purchaser. Hardly a house in Brooklyn plays straight pictures but is losing money. Some of the picture places with a seating capacity of 1,000 to 1,200 are getting a \$15 or \$20 gross daily play. Perhaps Mr. Schmidt knew about that before opening his office, but he may be able to give Brooklyn exhibitors a cheaper service than they are now securing, and that will help a whole lot.

The Universal declares there is no foundation for the statement that William Randolph Hearst is a stockholder in that corporation.

When "The Rose of the Rancho" was given a private showing at the Belasco theatre on a Sunday evening, the audience wondered who arranged the exhibition. Before the reel started "atmosphere" was created by a scenic showing, and a chorus was employed for further effect. It appears not only the audience appreciated the staging, for last Sunday night at the Strand, S. L. Rothapel, manager of that house, was presented with a silver cup as a token of remembrance of his gratuitous and tireless effort. Messrs. David Belasco and Jesse L. Lasky were the donors. It was Mr. Rothapel to whom the picture makers entrusted the private show.

The new Bates theatre, at Mohawk, N. Y., opened Monday, playing pictures. The building stands on the site of the old Varley theatre. Frank E. Dunham is manager.

Picture theatre owners at Watertown, N. Y., are making loud complaints at the inroads on their patronage being made by evangelist Biederwolf, who is conducting a series of revival meetings there in a specific tabernacle. The evangelist who patterned his speeches after those of Billy Sunday has been drawing immense crowds for the past two or three weeks while the theatre patronage has fallen off.

Edwin August began work this week on the first picture he will produce for the Kinetophote at its Coney Island studios.

Oscar Eagle will direct "Runaway June," the Reliance serial to be released early in January.

Director Frank Crane is busy selecting the cast that is to support Lew Fields in the five-reel production of "Old Dutch," which is to be produced at the Peerless studios. Mr. Crane has just completed the production of "As Ye Sow," in which Alice Brady is featured.

The World Film Corporation has secured the film rights to the famous Bret Harte story "M'liss," and will produce the same as a five-reel feature at the Peerless studios.

"The Renegade" is being adapted for film purposes by Capt. Leslie T. Peacock. The picture version will be in four parts. One of the big scenes is to be the massacre of a troop of cavalry by Indians.

Frederic L. Ferguson, manager of the New York Branch of the George Kleine Attrac-

tions, Candler Theatre Building, for the past year, has resigned. He will book a circuit of motion picture theatres in New York State from headquarters in the Strand Theatre Building, New York.

Jeannette Bageard has been appearing in the film production of "The Fight," which George Lederer is producing.

William H. Tooker has signed a long term agreement with the Life Photo Film Co.

The B. A. Rolfe Co. this week engaged Orrin Johnson to play the lead in "Satan Sanderson," a forthcoming production for the Alcoa program. Jane Grey will be in support.

The Pathe plant on this side is said to have received this week war views so horrifying they could not be used for public exhibition.

Tom Terriss's first production for the Kinetophoto Corporation will be "A Man's Shadow," work on which began in the concern's Coney Island studio this week. Anne Luther, a former Lubin star, will be seen opposite the English actor in the feature.

Edwin August, who joined the Kinetophoto forces recently, this week began work on his first Kinetophoto feature. Bias Milford, formerly Edison Co. leading woman, will head the August cast.

The Board of Trade scene in "The Pit" filmed in the World studio, Fort Lee, last Saturday, is said to have been the largest interior set ever constructed in this country, measuring 80x120 feet.

Picture house managers in Hartford have solved the problem of a closed Sunday. They give benefit performances on the Sabbath, turning over to a charitable organization all receipts in excess of actual expenses.

The second picture feature with Marguerite Clark will be "The Crucible," announced by the Famous Players for release in the Paramount program Dec. 14.

Supporting John Barrymore in the Famous Players' production of "Are You a Mason?" will be Alfred Hickman, the original Billy of the stage version; Charles Dixon, Charles Butler, Ida Waterman, Dodson Mitchell, Helen Freeman, Jean Acker, Lorraine Huling, Harold Lockwood and Kitty Baldwin.

The fight of the Binghamton, N. Y., managers to give picture shows Sunday will come to final issue in that city's councilmanic chamber Monday evening, when the new ordinance prohibiting all Sunday performances comes up for final vote.

The new Strand, Syracuse, owned by the same interests that operate the Strand, Buffalo, is scheduled for opening Feb. 1.

M. L. Bennage, who managed Hammerstein's Lexington opera house, during its former regime of features, has severed his connection and is now promoting a picture circuit.

Several picture men are after the lease of the Crescent, Bronx, the Anderson-Ziegler house which formerly played Stair-Havlin shows.

Eleanor Woodruff sails for Paris December 7 via the Madonna to take up active work for the Red Cross.

William Farnum last week signed a contract for \$1,000 weekly to pose in pictures.

If the present plans of two New York agents go through Billy Sunday, the evangelist, will be the central figure in a picture feature which they have in mind.

The World Corporation inaugurated Dec. 1 a branch office at 3626 Olive street, St. Louis. R. L. White is in charge. George J. Belhoff, formerly Philadelphia manager for the World Corporation, has been appointed Cleveland manager.

Dr. Arnold Genthe, a Fifth avenue photographer, has been retained by the Reliance to advise on lighting effects in studio work.

Harry Mestayer, recently at the Princess, New York, will appear in the picturization of "Stop Thief," to be done by George Kleine.

Dixie Rucker, youngest daughter of Col. George K. Armes, U. S. A., has joined the Essanay in Chicago.

A new picture serial is in the making by the Reliance, entitled "Runaway June." The scenario is the combined work of George Randolph Chester and Lillian Chester.

H. H. Horkelmer, of the Balboa Co., is in New York again. He's out with an announcement that his company will give away \$1,000 in prizes for the best letters replying to the query: "Who Pays?" A serial, twelve separate films, will be issued by the Balboa.

Clara Kimball Young appeared in several of the uptown, New York, theaters last week, where "Lola," the feature film in which she figures, was on exhibition.

INJUNCTION REFUSED.

Cincinnati, Dec. 2.

Judge Gorman in the Common Pleas Court last week refused to enjoin the Park theatre of Northside and the Arcade theatre of Avondale from using the pictures "Life's Shop Window," "St. Elmo," "Will o' the Wisp" and "The Thief" on the complaint of the Norwood Amusement Co., Imperial, Liberty and Columbia theatres, the plaintiffs claiming an exclusive contract for the pictures in Cincinnati.

Judge Gorman said there was no evidence to indicate the defendant had any knowledge of the original contract.

NEW "TALKER" PLAN.

If the laboratory experiments of Dr. Dinshah P. Ghadiali are successful, it won't be long until the theatres will have the pictures "talking" upon a different plan from that evolved by Thomas Alva Edison or any of the other electrical geniuses.

The Ghadiali invention will have the "talk" emanate from the picture figures as they move to and fro upon the photoplay screen. In the former "talking pictures" the sounds came from the side or back of the stage to give the impression that the picture subjects were doing the talking.

A corporation has been formed to boom the Ghadiali invention. Pictures are being worked out at an experimental laboratory.

PROTEST SUNDAY SHOW.

Portland, Me., Dec. 2

This town is much stirred over the agitation of the Sunday show question following the appearance Sunday night of a company billed as the Yiddish Players at the Jefferson theatre and the demand of the Federation of Churches for the arrest of the theatre manager. The performance was for the benefit of the Hebrew Biblical Society. Officers of the Federation complained to the police, who refused to act without a warrant.

Now the Protestant churchmen declare they will carry the matter up to the city fathers and the courts if necessary.

LONERGAN QUILTS THANHOUSER.

Lloyd F. Lonergan, for three or four years general supervising director and chief of the scenario department of the Thanhouser picture company in New Rochelle, severed his connection Saturday last. Mrs. Lonergan retired from the employ of the company at the same time.

Mr. Lonergan left the newspaper field in New York to become associated with Thanhouser at the behest of Edwin Thanhouser, when the company was in its infancy. He was a close and intimate friend of the late Charles I. Hite, president of the corporation, and who took over the Edwin Thanhouser interests. It is stated the cause of Mr. Lonergan's retirement from the company is that a new regime has become active in the management of the concern's plant since the death of Mr. Hite.

There is a strong belief in film circles that Mr. Lonergan may be again associated with Edwin Thanhouser when the latter makes his re-entry into the active film producing field.

ST. LOUIS HAS 121.

St. Louis, Dec. 2.

That more than \$2,400,000 has been invested in the last four years in St. Louis picture theatres now in operation is the conclusion of a report made here by John T. Fitzsimmons, picture show magnate. St. Louis has 37 first-class picture houses, having an average value of \$40,000; 69 theatres ranging in value from \$10,000 to \$15,000 each, and 15 tent shows valued at \$3,000 each. In all St. Louis has 121 picture places.

The number of picture houses which have closed here in the last two years is a negligible quantity. Many plans are now under way for the opening of new ones. Last week Harry Buckley, manager of the Columbia, opened a new picture house adjoining the theatre. It is called the Strand. The down-town picture houses are unable to accommodate the daily attendance, despite their number.

WILBUR LEAVES PATHE.

With the completion of "The Perils of Pauline," in which he has been a principal, Crane Wilbur retires from the Pathe forces. He was with the organization four years.

LASKY ENGAGEMENTS.

Two engagements made by Jesse L. Lasky for pictures this week were Rita Jolivet, of "What Every Woman Should Know," and Harry Woodruff. The latter immediately started for the Coast to commence on the feature "A Gentleman of Leisure."

The engagement of Miss Jolivet had not been finally closed up to Wednesday, but it was reported it would be within a day or so.

Thanksgiving Open-Air Show.

The Burland theatre in the Bronx, playing straight pictures, gave an open-air show Thanksgiving night, throwing open the air-dome attached to the theatre proper for the occasion. A capacity audience watched the film in the open. It is the first time around New York an open-air performance has been given at this time of the year.



TOM TERRISS

Producing and starring in famous Terriss plays for the Kinetophote.

COAST PICTURE NEWS.

By GUY PRICE.

Dustin Farnum will appear in a benefit at Los Angeles.

Camille Astor is playing leads with the Selig Co.

Several of the Universal companies have moved to the new ranch studios at Universal City, Cal.

Al Christie and Eddie Lyons are now alternating as directors for the Nestor.

The Photoplayers of Los Angeles are planning their next grand ball.

Carlyle Blackwell has added a half-dozen players to his Favorite Players organization.

Myrtle Steadman has set a record for herself, playing in two pictures at the same time.

Several new buildings have been constructed at Inceville, the home of the New York Motion Picture Co.

George Beban, who was starred in a picture recently by Thomas H. Ince, will be back from Italy before the Christmas holidays. The actor went to Naples to secure several scenes for his photoplay.

Prosperity Note: Raymond B. West, "the boy director," has a new auto.

A party of 200 photoplayers attended the Corona Road race in California last week.

Renee Gardner is going into pictures. He has decided to leave the musical comedy stage.

Sidney Harris is out of the movie business and is going on the road with a theatrical company.

Gordona Bennett, who left the Selig company a few weeks ago, will return to the screen soon.

The Morosco Photoplay company is occupying its new offices in Los Angeles, Charlie Eytan being in charge.

Another Song Filmed.

Agreements were signed this week by which the World Film Corporation will produce a picturization of Charles K. Harris' Song, "Always in the Way."

PAYING SPECIAL TAX.

There was unwonted activity this week, particularly Monday and Tuesday, on the part of New York and Brooklyn theatre owners to comply with the new special tax which the government has imposed upon the country, during the present war crisis abroad. The tax does not hit the picture and legitimate theatre owners alone, but they come in for their share of taxation.

All moving picture and opera house owners must pay the tax, due Nov. 1 last, and if not paid by Dec. 1, will cause a 50 per cent. additional penalty besides a criminal liability in case the tax was ignored completely. The drain on the tax offices brought an extension of timewas granted until the collectors could take care of all the tax applicants. Any show house having 250 chairs or more comes under the tax payment.

REEVES TO WRITE SERIAL.

Arthur B. Reeves, creator of the "Craig Kennedy" scientific detective short stories, will write the new Pathe melo-dramatic serial, to be released in 14 episodes (two reels each) beginning Dec. 28, under the general title, "The Exploits of Elaine."

An arrangement has been made under which the feature will be exploited in the Hearst newspapers. Charles L. Goddard, who wrote "The Perils of Pauline," will collaborate with Reeves in the new serial. The "Craig Kennedy" stories came before the public in the Cosmopolitan magazine, owned by William Randolph Hearst.

PARAMOUNT BUYS ABROAD.

The Paramount will depart from its custom of using only American-made pictures when it will release during the holidays the English features, "The Two Columbines" and Dickens' "Christmas Carol."

The Paramount people secured the pictures through the Cosmofotofilm Co., which handles the American rights for the London Film Co. and Motion Picture Sales Agency of London.

SPEAKING AT VITAGRAPH.

For the first time since the Vitagraph leased the Vitagraph (former Criterion) a speaking playlet will be produced at that house Sunday night. It will be a Vitagraph affair from start to finish, given in conjunction with the regular daily program and will continue indefinitely. It is called "What the Moon Saw," by Sidney Rankin Drew. The following will speak the lines: Mr. Drew, S. Rankin Drew, Mrs. Sidney Drew, Edwina Robbins, Paul Scardon and J. Herbert Frank.

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FEATURE REVIEWS

Reviews of film released daily. Pictures of over one reel are indicated.

PRINCE OF PEACE.

The Dyreda Art Film Co.'s second release under the World Film Corporation banner, is again a universal peace sermon like the first. It is in four parts and a marvel of stunning war action and dramatic power. In the handling of massive action pictures, nothing better has been seen than this work directed by J. Searle Dawley. A large part of the drama takes place inside a German church, defended by a battery of French artillery and demolished by the shells of the attacking Germans. The illusion of real warfare, with bursting shells, collapsing walls, falling men and tolling smoke of battle, is extremely impressive in its graphic realism. One detail that puts the "punch" over with utmost force is the celebration of a mass by the priests, while the nuns go through their devotions half obscured by the powder smoke and all but trampled by the artillerymen serving their guns. An excellent trick in the presentation of this portion of the action is that the whole view is shown from the organ loft with a glimpse of a nun playing a Te Deum. At other points in the later portions of the feature French and German artillery are shown moving into action amid bursting shells. All these views are half-raisingly vivid and the reckless driving and riding of the soldiers is calculated to make any audience sit up and take notice. All the "war stuff" is excellent in the highest degree, and the material has been so skillfully handled that it contains nothing that could possibly give offense to partisans of the warring nations. The picture has one glaring defect. At the outbreak of an incident of a grand which drives a man insane occupies an entire reel with action that has little to do with the rest of the tale. Interest is aroused in one set of characters and then permitted to lapse, the result being that the audience feels itself hoaxed. The story: Waldo, son of Baron Von Kraft, is driven insane when his girl friend, at a soldiers' prank, puts a skeleton in his room. His sweetheart in atonement enters a convent. War is declared, and the fighting forces attack and defend the convent. Baron von Kraft, a German, enters the French lines to deliver dispatches captured from a French messenger, in hope of trapping the enemy. His son's sweetheart, now a nun, unwittingly discloses his nationality and he is executed on the altar of the chapel, the same shot killing the nun, who falls across his body in the shadow of the cross. This bare resume indicates nothing of the grip and power of the picture, which, aside from the defect mentioned, is, perhaps, the most interesting peace sermon yet put on the screen, and in addition a revelation in camera acting and studio direction. It clinches the Dyreda Company's claim of "Art" in its firm name.

SEATS OF THE MIGHTY.

Sir Gilbert Parker's novel of colonial Quebec, made into a six-reel feature, was shown at the Casino Sunday night after being several times delayed. It bears the brand of the Colonial Motion Picture Corporation and is released in the World Film Corporation program. The picture has many fine points: Its big scenes are highly effective and the company is one of extraordinary strength. But it does contain faults of narration perhaps inseparable from the adaptation of so long and complex a history of events. Much of the action takes place in studio sets and this detail of exposition detracts somewhat from the interest, audiences having come to depend much on scenic beauty in the open as

an aid to illusion. The production is an elaborate one and the cost of settings must have been large, not to speak of the costuming and properties. These matters of detail appear to have been handled by an expert. Furnishings and costuming at all times carry conviction, from the court robes in those scenes having to do with DuBarry and La Pompadour's intrigues in Paris to the uniforms of the soldiers on Quebec heights, that famous battle forming the climax of the piece. In spite of the picturesqueness of the photoplay, the story is unwieldy. For example it took more than a reel to establish the basis of Capt. Maye's possession of the state secret of the Du Barry letters. All this came before the introduction of the love story, and aroused early interest in characters who were of minor importance—or no importance at all—in the story proper. This illustrates one phase of scenario making from novels, the tendency seems to be to attempt too much. In the present instance 17 characters are listed by name on the program. It is almost impossible to follow the multiplicity of character and story relations that arise from so large a number of persons. The limitations of the screen make necessary the utmost simplicity of story, and quite aside from the artistic consideration, the fewer important characters involved the better. The scenario writer has attempted too much in this case. Little, if anything, is made of the characters of Mathilde, Voban and Bigot, but their introduction in a vague, shadowy way obscures the main tale without making clear their relation to the action. The battle scenes at the end were excellent and there was something of a thrill in a trick handling of the explosion of the palace. The exposition of the dramatic story of Doltair, Capt. Morey and Alixe was clear enough to anyone who had read the book, but the rapid shift of events must have been distracting to anyone unfamiliar with the original. In an example of massive and impressive studio directing, the feature is really notable. Not less imposing is the array of names in the cast, including Lionel Barrymore, Millicent Evans, Glen White, Louis Meredith (who did splendidly in the small part of Mathilde), Grace Leigh and Marjorie Bonner among others.

BELGIAN WAR PICTURES.

Four reels of topical pictures of the European war, exploited in most positive manner as being views of actual hostilities, are being offered at the 38th Street theatre as an educational feature under sponsorship of the Chicago Tribune. Newspaper exploitation of the film may put it over. But there is little in the views themselves to make them sensational. On the facts as they come on the screen one would be inclined to the belief that the Tribune war photographer once or twice came within the zone of fire and secured film material fit for exhibition, and on this basis the promoters, in an effort to start something, have arranged a vast amount of other matter of about the force of the ordinary material released since Aug. 1 in the topical picture weeklies. The best material, in a dramatic sense, is an actual battle scene (taking the lecturer's word for it without reservation) near Malines. A group of Belgians in their trenches is shown. Occasionally one of the fighters drops wounded and is replaced by a fresh man. There is a certain business-like frigidity about the affair that carries conviction. In another place the showing of a house within the Belgian lines is portrayed convincingly. There is an utter absence of dramatic effect in the whole film

RELEASED NEXT WEEK (Dec. 5 to Dec. 12, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.:

GENERAL	UNIVERSAL	MUTUAL
Vitagraph..... V	Imp..... I	Gaumont..... G
Biograph..... B	Bison..... B101	American..... A
Kalem..... K	Crystal..... C	Keystone..... Key
Lubin..... L	Nestor..... N	Reliance..... Rel
Pathe..... Pthc	Powers..... P	Majestic..... Maj
Selig..... S	Eclair..... Eclair	Thanhouser..... T
Edison..... E	Rex..... Rx	Kay-Bee..... K B
Essanay..... S	Frontier..... Fr	Domino..... Dom
Kleine..... Kl	Victor..... Vic	Mutual..... M
Melies..... Mel	Gold Seal..... G S	Princess..... Pr
Ambrosio..... Amb	Joker..... J	Komic..... Ke
Columbus..... Col	Universal Iks..... U I	Beauty..... Be
	Sterling..... Ster	Apollo..... Apo
		Royal..... R
		Lion..... La
		Hepworth..... H

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

DEC. 7—MONDAY.

MUTUAL.—Out of the Darkness, 2-reel dr. A; Keystone title not announced; Our Mutual Girl, No. 47, Rel.

GENERAL F.—Just a Kid, dr. B; The Price of Silence, 2-reel dr. K; Through Desperate Hazards, dr. (13th of "The Beloved Adventurer" Series), L; Mystery of the Seven Chests, 2-reel dr. S; The Moonshine Maid and the Man, dr. V; Crystals, Their Making, Habits and Beauty (educ), and Buster Brown Causes a Commotion, com, split-reel, E; Sweetie and the Hypnotist, com, S-A.

UNIVERSAL.—The Outcome, w-dr, I; Terence O'Rourke—The Inn of the Winged Gods, 2-reel dr, Vic; Hilly's Charge, juv-com, Ster.

DEC. 8—TUESDAY.

MUTUAL.—The Reader of Minds, 2-reel dr, T; Her Brave Hero, com, Maj; Limping Into Happiness, com, R.

GENERAL F.—Cousin Pons, 2-reel dr, B; In Dutch, com, K; He Made His Mark, and Dobs at the Shore, split-reel, com, L; Saved by a Watch, dr, S; Sunshine and Shadows, 2-reel dr, V; The Rose at the Door, dr, E; Mrs. Trenwith Comes Home, dr, S-A.

UNIVERSAL.—The District Attorney's Brother, 2-reel dr, G S; Vivian's Cookies, and Whose Baby, split-reel, com, C; The Widow's Last, dr, N.

DEC. 9—WEDNESDAY.

MUTUAL.—The City of Darkness, 2-reel dr, B; The Girl in Question, dr, A; The Forest Thieves, mel-dr, Rel.

GENERAL F.—The Mystery of the Yellow Sunbonnet, 2-reel dr, K; A Recent Confederate Victory, 2-reel dr, L; The Abyss, dr, S; The Athletic Family, com, V; A Matter of High Explosives, com, E; The Fable of the Bush League Lover Who Failed to Qualify, com, S-A.

UNIVERSAL.—The Genii of the Vase, com, J; For the Mastery of the World, 3-reel dr, Eclair; Universal Animated Weekly, No. 144, U.

DEC. 10—THURSDAY.

MUTUAL.—Not of the Flock, 2-reel dr, Dom; Keystone title not announced; Mutual Weekly, No. 102, M.

GENERAL F.—For Her People, dr, B; The Man from the Sea, 2-reel dr, L; Hearst-Selig News Pictorial, No. 82, S; Pure Gold, dr, V; Sophie's Sweetheart, w-com, S-A.

UNIVERSAL.—Three men Who Knew, 2-reel dr, I; His New Job, com, Ster.

DEC. 11—FRIDAY.

MUTUAL.—Fortunes of War, 2-reel dr, K B; In the Conservatory, dr, Pr; In Wild Man's Land, com-dr, Maj.

GENERAL F.—And She Never Knew, dr, B; The Bold Bandit and the Rah Rah Boys, com, K; Of Moonshine Mountain, dr, L; One Kiss, com, S; A Strand of Blond Hair, com, V; The Best Man, 2-reel dr, E; Every Inch a King, 2-reel dr, S-A.

UNIVERSAL.—Their Ups and Downs, com, N; Adventures of the Nimble Dollar, dr, P; The Little Gray Home, 2-reel dr, Vic.

DEC. 12—SATURDAY.

MUTUAL.—On the Edge, 2-reel dr, Rel; Keystone title not announced; Percy, the Miller, com, R.

GENERAL F.—Saved by Their Chee-lid, melo-drama, I; The Flying Freight's Captive, dr, K; Sam and the Bully and The Fresh Air Cure, split-reel, com, L; How to Do It and Why, or Cuted at College, 2-reel com, V; The Stenographer, dr, E; Broncho Billy's Dad, w-dr, S-A.

UNIVERSAL.—Love Disguised, com, J; Her Higher Ambition, dr, Frnt; The Trail Breakers, 2-reel w-dr, B101.



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Temporary Headquarters 1600 Broadway, 6th Floor
NEW YORK CITY

which makes its most convincing alibi (as the lecturer takes care to point out in advance). There isn't a thrill from start to finish, except in the belief of the auditor that he is watching actual war events. The poorest studio director in the business could have made the scenes triply effective in a dramatic way with a force of posed actors at \$2 a day. Either the Tribune's photographer has chosen its views with poor judgment, or too timid dithering of the film has destroyed its force. Even Cobb's written descriptions of the field are almost as graphic as the pictures—which is as much a boost for Cobb's able work as a slap at the film. There is rather too much scenic material, such as the flight of Antwerp refugees across the river, the burning of Liege, scenes of desolation in Termonde, Antwerp and Alost, and other manifestations of the wreck the war has wrought. Make no mistake, these scenes are striking and impressive, but mere scenes of unpeopled wreckage rather disappointing when one's expectations have been aroused to the point of looking for a visualization of war's actual clash and conflict. The feature is very well put on at the 39th Street. The stage is especially lit with wood wings. Broken trees litter it here and there stands a boulder and occupy-

ing the center back of the stage just under the bottom of the screen is arranged a mimic grave-mound ten feet long, such as might be heaped over the graves of dead soldiers. The lecture which accompanies the pictures is a model of terseness and simplicity, delivered by a man with a fine deep voice and a crisp British enunciation. The pictures were taken by Edward F. Weigle, war photographer for the Tribune. The name of the "Chicago Tribune" is fully sprinkled over the reels, and the commonly accepted opinion of these pictures is that the Chicago paper, which modestly proclaims itself on the sheet as "The Greatest in the World," grabbed at the opportunity to advertise itself all over the country by a series of "war films," starting at the Studebaker, Chicago, where, with the untold publicity given it by the Tribune, and half pages in every other local daily out there, the Studebaker did from \$1,400 to \$1,500 a day, the fate of the receipts in Windytown reaching New York. The Tribune is said to have secured permission for its views from the Belgian government under an agreement which calls for the payment to the Belgian Relief Fund of one-half the profits. If looked upon as a "commercial" from the Tribune's standpoint, the Chicago

paper has turned out a great advertiser for the Tribune, although it may not reach as many people as the Chicago paper would like to see it reach, at the 39th Street's admission prices, 25-50. And it must be said that the flamboyant advertisements of "An actual war picture" that have been displayed regarding this film are not lived up to by the pictures themselves. More conservatism in the billing would give the Chicago Tribune among the new multitude of people its name will now reach for the first time a better reputation for reliability than the present state of affairs will allow the casual auditor to retain of "the world's greatest newspaper."

RALPH KELLARD IN K. C.

Kansas City, Dec. 2.

Ralph Kellard will open as leading man of the Auditorium Stock Dec. 6 in "The Argyle Case," replacing Harry Hollingsworth. Mr. Hollingsworth will produce a show of his own, it is understood. Mr. Kellard has been at the Alcazar, San Francisco.

ADDRESS DEPARTMENT

**Where Players May Be Located
Next Week (December 7)**

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 type, \$10 yearly. All are eligible to this department.

A
Abeles Edward Variety N Y
Adams Rex & Co Variety N Y
Adelaide & Hughes Grand Syracuse
Adler & Arline Keith's Providence
Alice's Pets Bushwick Brooklyn
Alpine Troupe Prospect Brooklyn
Ardath Fred J Co Keith's Philadelphia
Aubrey & Rich Colonial Erie

B
Barnes & Crawford Variety N Y
Barnold's Dogs & Monkeys Variety N Y
Barnum Duchess Variety N Y
Big Jim F Bernstein 1493 Bway N Y C
Bowers Fred V & Co Variety N Y
Bowers Walters & Crooker Her Majesty's Melbourne Aus
Bracks Seven care Tausig 104 E 14th St N Y C
Brady & Mahoney Loew's Vancouver B C
Brooks Wallie Variety N Y
Buch Bros Miles Pittsburgh
Busse Miss care Cooper 1416 Bway N Y C

**CARE and DORA
BYAL and EARLY**
Direction, M. S. BENTHAM

Byron & Langdon 174 E 71st St N Y C

C
Carr Nat 10 Wellington Sq London Eng
Co Dora 9 Riverside Ave Newark N J

**SAM and MARY
CHIP and MARBLE**
In "THE LAND OF DYKES"
JOHN W. DUNNE, Mgr.

Conroy & LeMaire care Shuberts
Cook Joe Variety N Y
Corradini F care Tausig 104 E 14th St N Y C
Correlli & Gillette Keith's Cincinnati
Claude Toby Alhambra N Y C
Claudius & Scarlet Maryland Baltimore
Cross & Josephine Hammerstein's N Y C
Curtis Julia Keith's Indianapolis
Curzon Sisters Keith's Cleveland

D
Darrell & Conway Shea's Toronto
D'Arville Jeanette Montreal Indef
De Felice Carlotta Variety San Francisco
De Long Madie Variety N Y
Devine & Williams Variety N Y
Derkin's Animals Keith's Boston

**JIM and SYBIL
DIAMOND and BRENNAN**
"Nifty nonsense"
Next Week (Dec. 7), Lyric, Birmingham

Dooley Ray Trio Keith's Toledo
Doyle & Dixon Keith's Providence
Duffett Bruce & Co Keith's Louisville
Dupree & Dupree Orpheum Brooklyn

E
Elizabeth Mary Variety London
"Eloping" Orpheum Montreal
Emmett Mr & Mrs Hugh 227 W 46th St N Y
Erroll Bert Maryland Baltimore

F
Fagan & Byron care Cooper 1416 Bway N Y C
Fields Teddy Variety N Y

EDDIE FOY
AND SEVEN LITTLE FOYS
IN VAUDEVILLE

Frank J Herbert Vitagraph Studio Bklyn
Frey Henry 177 Madison Ave N Y C

G
Galloway Louise & Co Grand Pittsburgh

JACK E. GARDNER
In "CURSE YOU, JACK DALTON"
Direction, HARRY WEBER

Gardiner Trio Temple Detroit
Genaro & Bailey Royal Bronx N Y
Gere & Delaney Keith's Indianapolis
Gillette Lucy Keith's Providence
Glaser Vaughn & Co Temple Detroit
Glenn Carrie Variety N Y
Godfrey & Henderson Variety N Y
Gray Trio Variety N Y
Greer Karl J Marienhil Str Bingen-Rhein Germ
Guerita Laura Variety London
Gygi Ota Variety N Y

H
Hagans 4 Australian Variety N Y
Hamilton Jean Touring England
Harrah Great Pantages San Francisco
Hart Marie & Billy Orpheum Winnipeg
Havilans The Variety N Y
Hayama 4 Variety N Y
Hayward Stafford & Co Orpheum Omaha
Haywards The White Rats N Y
Hermann Adelaide Pierpont Hotel N Y C
Howland & Leach Palace Chicago

I
Inge Clara Variety N Y
Iolcen Sisters Dominion Ottawa

J
Jarrow Grand Pittsburgh
Jarvis & Harrison Poli Springfield
Johns Trio Grand Syracuse
Jordan & Doherty Variety N Y
Johnstons Musical Empire Glasgow Scot
Josephson John Iceland Glimma Co Variety N Y
Juliet Forsyth Atlanta

K
Kammerer & Howland Rehoboth Mass
Kelly & Galvin Forsyth Atlanta
Kelso & Leighton 167 W 45th St N Y C
Keno & Mayne Orpheum Montreal
Keuling Edgar Louis Variety N Y
Kramers The Keith's Toledo
Kramka Bros Orpheum Montreal

L
La Count Beale care Bohm 1547 Bway N Y C
La Croix Paul Fountain Pk Louisville
Langdons The Shea's Toronto

Lamb's Manikins

LOEW CIRCUIT
Direction, FRANK BOHM

Lambert & Ball Alhambra N Y C
Lane & O'Donnell Royal Bronx N Y C

FRANK LE DENT

DEC. 14, PALACE, SOUTHAMPTON, ENG.

Leslie Bert & Co Variety N Y

Blanche Leslie

Next Week (Dec. 7), Empress, Los Angeles

Leonard & Russell Grand Pittsburgh

AL LEWIS
Original "Rathskeller Trio"
Care VARIETY, New York

Lipinsky's Dogs Keith's Cincinnati
Littlejohns The Variety N Y
Lloyd Rosie Bushwick Brooklyn
Lorraine & Burks Keith's Washington
Lowes Two Variety N Y
Lyers Three Keith's Boston

M
Mack & Barton Keith's Toledo
Mack & Orth Keith's Louisville
Madden & Fitzpatrick Hammerstein's N Y C
Manny & Roberts Variety N Y

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The one best way to insure prompt receipt of your mail is through VARIETY'S

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It can't go wrong. No forwarding. No delay.

May be changed weekly.

ONE LINE, \$5 YEARLY (52 times).

Name in bold face type, same space and time, \$10.

Send name and address, permanent, route or where playing, with remittance, to VARIETY, New York.

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JESSE L. LASKY
PRESENTS

H. B. WARNER
IN
THE GHOST BREAKER

PLAYING HIS ORIGINAL ROLE
IN THE PICTURIZATION OF THIS
THRILLING BROADWAY SUCCESS

BY PAUL DICKEY AND CHARLES W. GODDARD
RELEASED DECEMBER 7TH

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MARGUERITE CLARK
IN
"THE CRUCIBLE"
By MARK LEE LUTHER
IN FIVE PARTS

JOHN REIGNS LIFE AS A MODEL

The stirring portrayal of an agonized
souls triumph through suffering, over
threatening evils.

RELEASED DECEMBER 21ST
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The Famous English Player
Has Joined the
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*Mr. Terriss will Produce and Star in
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McCree Junie Columbia Theatre Bldg N Y
Mayo Louise Variety N Y
McCormick & Irving Bushwick Brooklyn
McMahon Diamond Co Keith's Washington
Meredith Sisters 330 W 51st St N Y C
Meyakos Trio Keith's Louisville
Middleton & Spellmeyer Freeport L I
Morris & Beasley Loew Circuit

N
Nash Juila Co Orpheum Montreal
Nestor & Delberg Loew Circuit
Nelusco & Hurley Grand Pittsburgh
Niblo's Birds Colonial Erie
Niblo & Spenser 363 12th St Bklyn
Nichol Sisters care Delmar 1493 Bway N Y C

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NORTON - NICHOLSON
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Noble & Brooks Tivoli Sydney Australia
Nosses Musical Seipp's O H Kokomo Ill
Nugent J C & Co Orpheum Montreal

? MYSTIC BIRD?

U. B. O. Orpheum
Direction, HARRY WEBER

O
Oakland Will & Co Orpheum Los Angeles
O'Brien Havel Co Orpheum Memphis
O'Neill Doc Keith's Philadelphia



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"Lily of Poverty Flats"

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Dramatized by Marion Russell

BEATRIZ MICHELENA

IN

"Mrs. Wiggs of the Cabbage Patch"

The Famous Liebler Stage Success

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After the Great Opera With the Same Star

RELEASED JANUARY 18th

In Preparation

"Salvation Nell"

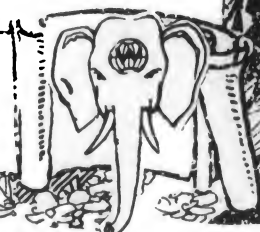
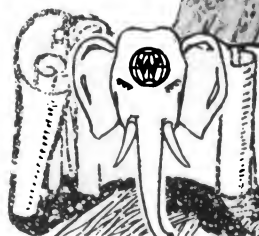
By Edward Sheldon

"The Price She Paid"

By David Graham Phillips



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Manufacturers of Dramatic Feature Films
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Universal Motion Picture Presents

"DAMON and PYTHIAS"

In 4 Parts Orchestral Music
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1,000 REELS
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FOR

=====VARIETY'S=====

9th Anniversary Number

There is not too much time yet remaining. Have your announcement in the best theatrical advertising medium of the year.

An ad in time saves money, and an advertisement in VARIETY is an investment.

Below is a copy of a letter the White Rats has kindly sent out to its members:

Dear Sir and Brother:—

The Anniversary Number of VARIETY will be published December 25th. As VARIETY is the medium of the WHITE RATS ACTORS' UNION, this Organization is anxious to see its membership thoroughly represented in the advertising columns of VARIETY'S BIG NUMBER.

VARIETY is advocating proper organization for the actor, has advocated the essentials and conveniences of proper organization, therefore should be encouraged by the actor. It has attained a position in the field of theatrical trade journalism that is a remarkable triumph in itself. Its circulation is unquestioned. The paper is undoubtedly bought and read by every important manager, agent and artist all over the entire world.

When "The Player" suspended publication through an agreement with VARIETY the cause of the White Rats was taken up by VARIETY and VARIETY has stood by its agreement with our organization, and it is only fair that we should lend our efforts to support the paper when we have an opportunity to do so.

With its selling qualities as its foremost recommendation and its official connections with your organization to recommend it as well, we suggest you consider VARIETY in placing your holiday advertising appropriation.

With thanks for your consideration of the above, remain,

Fraternally,

(Signed) BOARD OF DIRECTORS.

*I am
Returning to
South Africa at once
Therefore must postpone
all American offers
for Four Months*

*Meantime adress all
communications to
M. S. Beutham.
Yours
Sam Stern*

Do You Know?

That Vaudeville's biggest novelty and best staged animal act was

Made in America

and did not come from Europe and was not forced to cancel years of work owing to the war and as we are not booked for the rest of our existence, but are offering more in entertainment, novelty, stage beauty and box-office power than any similarly priced attraction

ROSE & CURTIS invite all managers to see

LADY ALICE'S PETS

This Week (Nov. 30)

B. F. Keith's Royal, New York

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Dec. 21—B. F. Keith's Alhambra, New York.

Next Week (Dec. 7)

B. F. Keith's Bushwick, Brooklyn

Stephens Leona 1213 Elder Ave N Y
Sutton McIntyre & Sutton Variety N Y

T

Texico Variety N Y
Taylor Eva & Co Keith's Cincinnati
Tobdy Alice Maryland Baltimore
Toyo Troupe Temple Rochester
Treat's Seals Dominion Ottawa
Trevitt's Dogs Grand Pittsburgh

V

Valli Muriel & Arthur Variety N Y
Van Billy B Van Harbor N H

Hope Vernon

U. B. O. and Orpheum Time
Direction, FRANK EVANS

WM. MAUD
ROCK and FULTON
Featured in "The Candy Shop"
EN ROUTE

SAVOY and BRENNAN
SHOW GIRL AND THE JOHNNIE
VARIETY, New York

Sherman & De Forest Variety N Y
Skatelle Bert & Hazel Varieties Terre Haute
& Grand Evansville
Stafford & Stone Echo Farm Nauriet N Y
Stanley Aileen Variety N Y
Stanley Forrest Burbank Los Angeles
Stanton Walter Variety N Y
St Elmo Carlotta Variety N Y

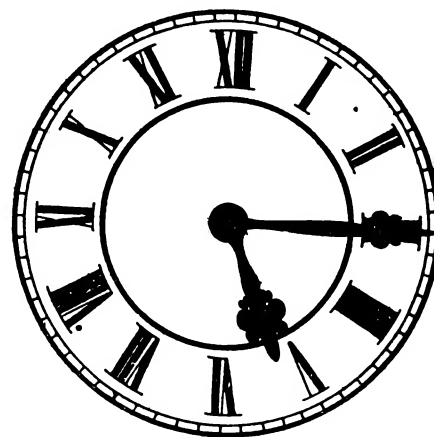
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JEROME H. REMICK & CO. GREAT NOVELTY SONG "ON THE 5.15"

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ANOTHER

"CASEY JONES"

BY

MURPHY and MARSHALL

CHORUS

On the 5.15. Hear the Whistles Blowing,
On the 5.15. Your Ingersoll is slow,
On the 5.15. Down the Track she's going,
On the 5.15. Bang! goes the Gate on the 5.15.

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Z

Zazell H M Co Interstate Circuit
Zoeller Edward care Cooper 1416 Bway N Y C

THE CASTILIANS

IN BRONZE AND VERDIGRIS
REPRODUCTIONS OF THE WORLD'S
MASTERPIECES IN STATUARY
This Week Nov. 30) Alhambra, New York

REPRESENTATIVE ARTISTS AND COMPANIES IN BURLESQUE

LEW KELLY**"PROF. DOPE"****Johnnie Jess**Featured with
BILLY WATSON'S "BIG SHOW"**Lillian Fitzgerald**Featured with
"ROSELAND GIRLS"
Management James E. ("Blutch") Cooper**Gladys Sears****"TANGO GIRLS" CO.****Francis Elliott**In **"A NOVEL CREATION"**
"AUTO GIRLS"—1914-15**Harry Seymour****NOT A STAR—A COMET!**
"AUTO GIRLS"—1914-15**BURLESQUE ROUTES**

(Week Dec. 7 and Dec. 14.)
 Al Reeves Beauty Show 7 Gayety Washington
 14 Gayety Pittsburgh.
 American Beauties 7 L O 14 Empire Newark.
 Auto Girls 7-9 Stone O H Binghamton 10-12
 Van Culler O H Schenectady 14 Corinthian
 Rochester.
 Beauty Parade 7 Star Cleveland 14 Gayety Cin-
 cinnati.
 Beauty Youth & Folly 7 Gayety Baltimore 14
 Bijou Richmond.
 Behman Show 7 Casino Philadelphia 14 Em-
 pire Hoboken.
 Ben Welch Show 7 Columbia Chicago 14 Engle-
 wood Chicago.
 Big Jubilee 7 Star St Paul 14 Gayety Mil-
 waukee.
 Big Revue 7 Corinthian Rochester 14 Garden
 Buffalo.
 Big Sensation 7 Penn Circuit 14 Murray Hill
 New York.
 Bohemians 7 Victoria Pittsburgh 14 Penn Cir-
 cuit.
 Bon Tons 7 Casino Brooklyn 14 Music Hall
 New York.
 Bowery Burlesquers 7 Gayety Milwaukee 14
 Columbia Chicago.
 Broadway Girls 7 Cadillac Detroit 14 Hay-
 market Chicago.
 Cabaret Girls 7-9 Jacques O H Waterbury 10-
 12 Gilmore Springfield 14 Howard Boston.
 Charming Widows 7 Bijou Richmond 14 Aca-
 demy of Music Norfolk.

MATT KENNEDYAnd His
"LIBERTY GIRLS"
Management, T. W. DINKINS**JACK CONWAY**Featured with **"Star and Garter"**
Direction, Phil B. Isaac**FANNIE VEDDER**

Management, JACOBS & JERMON

ADA LUMINGENUE, **"The Broadway Girls"**
Management Theatrical Operating Co.
Seasons 1914-15**LON HASCALL**SIMON LEGREE (Stage Manager)
"BEHMAN SHOW"**LEO HOYT**German Comedian, **"Prize Winners" Co.****EDNA RAYMOND**Prima Donna, **"Prize Winners" Co.****NELLIE FLOREDE****"GOLDEN CROOK" CO.**

Cherry Blossoms 7 Star Brooklyn 14 Troca-
 dero Philadelphia.
 City Belles 7-9 Majestic Perth Amboy 14 Gay-
 ety Baltimore.
 City Sports 7 Trocadero Philadelphia 14-16
 New Nixon Atlantic City.
 College Girls 7 L O 14 Westminster Provi-
 dence.
 Crackerjacks 7 Garden Buffalo 14 Star Toronto.
 Dreamlands 7 Gayety Minneapolis 14 Star St
 Paul.
 Eva Mull's Show 7-9 Grand New Haven 10-12
 Park Bridgeport 14-16 Jacques O H Water-
 bury 17-19 Gilmore Springfield.
 Fay Foster Co 7 Savoy Hamilton Can 14 Can-
 dillac Detroit.
 Follies of the Day 7 Englewood Chicago 14
 Gayety Detroit.
 Follies of Pleasure 7 Columbia Indianapolis 14
 Buckingham Louisville.
 French Models 7 Gayety Chicago 14 Columbia
 Indianapolis.
 Gayety Girls 7 Columbia New York 14 Or-
 pheum Paterson.
 Garden of Girls 7 Academy of Music Jersey
 City 14-16 Majestic Perth Amboy.
 Gay New Yorkers 7 Empire Philadelphia 14
 Palace Baltimore.
 Gay White Way 7 Empire Hoboken 14 Empire
 Brooklyn.
 Gay Widows 7 Gayety Philadelphia 17-19
 Grand Trenton.
 Ginger Girls 7 Orpheum Paterson 14 Casino
 Brooklyn.
 Girls from Happyland 7-9 Bastable Syracuse
 10-12 Lumberg Utica 14 Gayety Montreal.

**JAMES ("Blutch")
COOPER**Presents
Four Shows that Have Gone Over
"GYPSY MAIDS" "ROSELAND GIRLS"
"GLOBE TROTTERS"
"BEAUTY, YOUTH AND FOLLY"
COLUMBIA CIRCUIT
Room 415 Columbia Theatre Bldg.
New York**Abe Reynolds**

AND

Florence MillsFEATURED IN
"THE COLLEGE GIRLS"

Direction, Max Spiegel

Girls from Joyland 10-12 Grand Trenton 14
Gayety Brooklyn.Girls from Follies 7-9 Worcester Worcester
10-12 Empire Holyoke 14 Olympic New
York.Girls of Moulin Rouge 7 Gayety Detroit 14
Gayety Toronto.Globe Trotters 7 Palace Baltimore 14 Gayety
Washington.Golden Crook 7 Gayety Pittsburgh 14 Star
Cleveland.Gypsy Maids 7 Star & Garter Chicago 14 Prin-
cess St Louis.Happy Widows 7 Gayety Kansas City 14 Gay-
ety Omaha.Hastings' Big Show 7 Gayety Buffalo 14-16
Bastable Syracuse 17-19 Lumberg Utica.Hello Paris 7 Star Toronto 14 Savoy Hamilton
Can.Heart Charmers 7 Standard St Louis 14 Cen-
tury Kansas City.High Life Girls 7 Standard Cincinnati 14 Em-
pire Cleveland.Honeymoon Girls 7 Gayety Toronto 14 Gayety
Buffalo.Liberty Girls 7 Princess St Louis 14 Gayety
Kansas City.**LEO STEVENS**

Comedian and Producer

Helen Jessie Moore

Versatile Leading Woman

Direction **HURTIG & SEAMON**

JACK SINGER Presents

LEW KELLY

And the

"Behman Show"

With

LON HASCALL JAMES TENBROOKE**MACK and IRWIN****VAN and PYNES****CORINNE FORD** and the 8 College Boys**MARTELLE**Where managers come to purloin actors,
and actors to pilfer material

Lovemakers 7 Music Hall New York 14 Cas-
 sino Philadelphia.
 Marlon's Own Show 7 Casino Boston 14-16
 Grand Hartford 17-19 Empire Albany.
 Million Dollar Dolls 7-9 Empire Albany 10-12
 Grand Hartford 14 Gayety Boston.
 Mischief Makers 7 Grand Boston 14-16 Wor-
 cester Worcester 17-19 Empire Holyoke.
 Monte Carlo Girls 7 Gayety Brooklyn 14-16
 Grand New Haven 17-19 Park Bridgeport.
 Oriental 7 Murray Hill New York 14 Aca-
 demy of Music Jersey City.
 Passing Review of 1914 7 Howard Boston 14
 Grand Boston.
 Prize Winners 7 Westminster Providence 14
 Casino Boston.
 Robinson's Carnation Beauties 7 Gayety Boston
 14 Columbia New York.
 Roseland Girls 7 L O Gayety Minneapolis.
 Rosey Posey Girls 7 Gayety Omaha 14 L O 21
 Gayety Minneapolis.
 September Morning Glories 7 Century Kansas
 City 14 L O 21 Gayety Chicago.
 Social Maids 7 Gayety Montreal 14-16 Empire
 Albany 17-19 Grand Hartford.
 Star & Garter 7 Empire Newark 14 Empire
 Philadelphia.
 Zallah's Own Show 7 Academy of Music Nor-
 folk 14 Gayety Philadelphia.

100 LAUGHS IN 15 MINUTES
 ORIGINAL COMEDY
 A-LA-ELECTRICITY.
 FLASHY
 AGE SETTING
 SPECIAL
 GOLD DROP.
ELECTRICAL-VENUS AND CO.


LEON and CO. Present**"FIRE AND WATER"****SENSATIONAL****SPECTACULAR****MYSTERY**

FEATURING AND BREAKING BOX OFFICE RECORDS FOR THE U. B. O.

BYRON and LANGDONAs big a hit as ever. Fea-
tured on the **LOEW TIME**

REPRESENTATIVE ARTISTS AND COMPANIES IN BURLESQUE

JACOBS & JERMON'S ENTERPRISES

Columbia Theatre Building, :: :: Broadway and 47th Street, New York

The Original and Only BILLY WATSON

BILLY WATSON'S "BIG GIRLIE SHOW" OFFERS WATSON'S "ORIENTALS" COLUMBIA AMUSEMENT CO.'S HOUSES WANT GOOD-LOOKING GIRLS ALWAYS

MOLLIE WILLIAMS

"The Only Female Star in Burlesque"—Fred McCloy.
Thanks for offers from Charles Waldron, Maurice Jacobs, Phil. B. Isaac, Dave Marion and Barney Gerard.

SAMMY WRIGHT

Al Reeves says: "The biggest riot I've ever had in my show!"

FRANK FINNEY

Management, CHARLES H. WALDRON

THE GREATEST DANCER OF THEM ALL! Chooceeta

AT LIBERTY Address 227 W. 46th St. New York

Charles Robinson "Carnation Beauties"

AND HIS SEASON 1914-1915

Harry Cooper "CRACKER JACKS"

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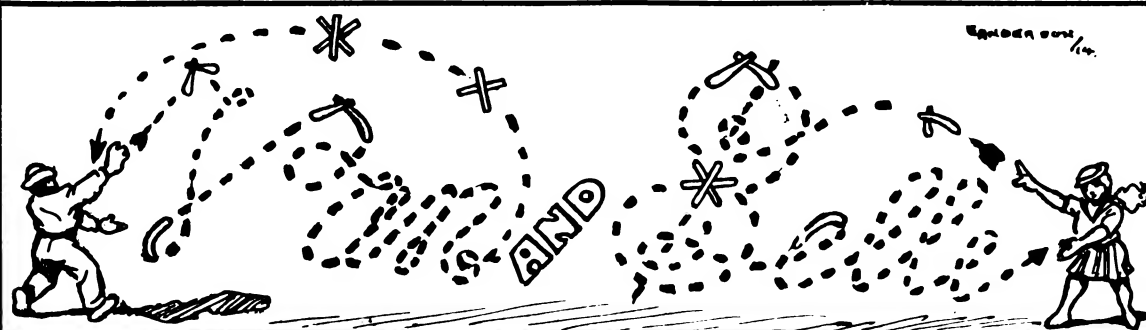
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Davis George Kinkaid
Dayton Lewis (P)
DeGrant Oliver
De La Tom Twins
Delmore Arthur
DeLong Maudie
De Mar Paul (C)
DeMilt Gertie
Detmar Family (C)
Devine Harry
Dixon Dorothy
Dixon LaPelle
Doherty Bell
Doncourt Jack
Dooley Bill (C)
Downard Kitty (C)
Dreyer & Dreyer
Dunbar George
Dunn John
Dupont Brownie
Dunville Miss L
Dyson HaroldG
Gates Ethel & M (C)
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Gert Jess
Glockstone Harry
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Gordon James
Gordon Nettie
Graft Karl
Groggs Valera
Gross LouiseE
Eddington Gertrude
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Edyth Rose
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Hoyt Hal
Humphrey John Van
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Inge Clara
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J
Jetri Chas (C)
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Kempson Geo (C)
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Kyle Ingram (C)L
La Ford (C)
Lalnt Geo (C)
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Langdon Joe (P)
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La Velle Olga F (P)
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Lee Jessie (C)
Lean The
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Leslie Frank
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Lucotti Charles
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Silver James
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Trotter & Stafford (C)
Turner Edith

U
Uozumi K (C)
V
Valli Arthur
Vale Betsy (C)
Vance Beatrice
Vann Mrs Jack (C)
W
Waldo Grace

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Walters Selma
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CORRESPONDENCE

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

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

The Ben Greet Players gave two performances at Hull House last Saturday.

Andrew Mack will headline at McVicker's theatre the week of Dec. 7.

R. L. Jacoby, manager of the Alhambra, has been sick with an attack of the grip.

Charles Heedy is the new assistant to Fred Ackermann in the box office at the Majestic.

Mrs. Ida Heras of the Heras Family is listed among the sick.

It is reported that the Belgian war picture at the Studebaker did over \$9,000 last week.

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MAKE 'EM STAND UP AND YELL
CREATE ANY RIOTS

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LILLIAN WATSON

The Grace Hayward stock company is offering "Mrs. Wiggs of the Cabbage Patch" this week at the Willard.

John Bunney, seen recently at the Auditorium with his own show, is at the Victoria this week.

"Help Wanted," which has just closed the circuit of S. & H. houses in Chicago, cleaned up nicely.

The 250th performance of "Peg o' My Heart" will be celebrated at the Garrick, Dec. 15.

May Vokes, in "A Pair of Sixes" at the Cort, will probably go into a musical comedy now being written by Phillip Bartholomae.

Harry Foster has joined Field and Winehill as pianist in place of Green. They are plugging Leo Feist's songs.

The Affiliated Booking Company is now booking Hector's cafe, Edward H. Hibben having the matter in his charge.

The Marcus Loew Western offices are this week moving into handsome new quarters in the North American building.

The Boosters' Club has enlarged its quarters in the Morrison hotel building and is now in a more flourishing condition than ever.

All records in the history of the Olympic were broken, so it is averred, on Thanksgiving night, when the house drew \$2,001.

"My Son" is the title of the play which will come to the Princess after "Kitty MacKay" has run its course there.

Henry Peters, formerly of Peters & Styler, is manager of the Argyle theatre on the North Side.

The Georgettys will go with the Worth Circus for two years. They will open April 10, 1915, and make Australia.

George C. Cullen, formerly well known in the "Loop" box offices, is now at the Wilson Avenue theatre as treasurer.

Netsey Mooney (Cross & Mooney) did not join Donita, as formerly announced, but has gone with "The Follies of Broadway," where she is singing the prima donna role.

The Chicago Examiner's annual Christmas benefit will be given at Cohan's Grand, Friday afternoon, Dec. 11. On that occasion all the stars of the dramatic and vaudeville stage in town will appear.

Nora Bayes will be back at the Majestic the week of Dec. 7, making one of the quickest returns on record in that house. Trixie Friganza will be seen there the following week.

"Potash & Perlmutter" will reach its 150th performance at the Olympic, Dec. 16. It is announced that "The Misleading Lady" will remain at Powers' indefinitely.

It is said that "The Whirl of the World" may possibly return to Chicago for a week at the Garrick some time in January to include the run of "The Passing Show" in house.

Chicagoans hear that Will T. Gents, press agent for the Chicago Grand Company, Riverview Park and other ventures, is now with the United Film Service in New York.

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WEE GEORGIE WOOD
OPENS NEW YORK, JANUARY 4th, 1915

Abe Cohen, manager of the Midway Hippodrome, treated the employees of his theatre to a (big Thanksgiving spread at his theatre after the show last Thursday night. Among the guests were Mr. and Mrs. George Webster.

The Chicago Dramatic Society under the direction of Harold Heaton will give performances of "The Builder of Bridges" at the Fine Arts theatre, Dec. 4-5, for the benefit of the United Charities of Chicago.

There is a rumor along the local Rialto that "At the Ball," a musical comedy by Phillip Bartholomae and Miss Alice Gerstenberg, will arrive at the American Music Hall on Christmas eve. This piece was formerly called "Miss Daisy" so far as the record shows.

It is announced that advanced prices will be charged in at least two theatres for New Year's performances. At the Illinois, where the "Follies" hold forth, the top price will be \$3, and at the Olympic \$2.50 will be the price to the general public. Just what the "specs" will ask is a matter of some conjecture.

Murry Livingston, who is playing "The Man from Italy" and is billed to play Detroit, Dec. 14, adds that Mr. and Mrs. Murray Livingston played the Michigan town last week. There has been a confusion in names in the acts, which has caused a lot of trouble for Murry Livingston, with agents.

"When the Angelus is Ringing," Robert M. Lee's play, is to be revived soon by Jack Laist and John Rafferty, who have formed a company to promote the piece. It was put out early in the season but taken off quickly because of adverse conditions in the one-night stand districts.

A huge minstrel show is being arranged to be staged at the Auditorium, William F. Ryan and Lou M. House, stage manager and business manager, respectively. Senator James Hamilton Lewis and other prominent politicians will take part in the big show.

Colonel Bill Thompson has left the America Hospital, and is on his way to recovery. Miss Violet Silverhart, recently with "Little Lost Sister" in the hospital, where she recently underwent an operation for appendicitis. Miss Mary Zuber, who has been an inmate of the hospital for some time, has been discharged, and is soon to be seen on the stage again.

CAN MUSIC HALL (Joseph Garfield).—Vaudeville.

AUDITORIUM (Bernard Ulrich, mgr.).—Century company in grand opera.

BLACKSTONE (Edwin Wappler, mgr.).—Ann Murdock in, "The Beautiful Adventure," opened Monday night.

COHAN'S (Harry Ridings, mgr.).—"Under Cover," still doing a healthful business. COURT (U. J. Herrman, mgr.).—"A Pair of Sixes," still getting good box office returns.

FINE ARTS (Albert Perry, mgr.).—Universal feature films. GARRICK (John J. Garrity, mgr.).—"Peg o' My Heart," playing to good houses.

ILLINOIS (Augustus Pitou, Jr., mgr.).—Ziegfeld Follies opened Sunday night to a packed house.

LA SALLE (Joseph Bransky, mgr.).—"The Candy Shop," a good show playing to good business.

OLYMPIC (George C. Warren, mgr.).—"Potash & Perlmutter," still the big bounding hit of the town.

POWERS' (Harry J. Powers, mgr.).—"The Misleading Lady," doing a growing business.

MAJESTIC (Lyman E. Glover, mgr.; agent, Orpheum).—Bill ran smoothly Monday afternoon with very few hitches. Charles McGoods and company opened with novelty gymnastic work. The Trans-Atlantic Trio had second place, where they pleased. Harry Bercford and company were on in third place. The piece is on the quiet order and does not make much of a stir, and yet it has an appeal to those who like the quieter things in vaudeville. Milt Collins, who seems to have taken the mantle of Cliff Gordon, got over easily with his line of talk. He has some very good lines, and he puts them over well.

Dainty Marie, an acrobatically inclined young woman, offers sensational feats and her pleasing personality adds greatly to the effectiveness of her act. Mr. and Mrs. Jack McGreevey have a new line of stuff and their act goes over with a whoop. They are prime favorites in Chicago, and were received with great warmth. Henrietta Crossman and her company offer a new war sketch called "Thou Shalt Not Kill." It has a few moments of keen interest, but is too talky. Bobby North has a good routine of songs, and he sings them with unctious. He had to respond to numerous encores. Paul Conners, a strong man, who has numerous sensational tricks, closed the bill. His act was of such interest that it held the audience almost intact. He is assisted by Julius Neuman, who brings a good line of comedy to bear on the situation which helps materially.

GREAT NORTHERN HIP. (Fred Eberts, mgr.; W. V. M. A.).—Bill on the night shift is of the big time variety running smoothly.

The Chung Ling Hee Troupe of Chinese acrobats and jugglers in headlinin place deserved the spot. They offer a surprising number of good tricks, and a sensation or two that put the act in a limelight of public favor. The act is handsomely dressed and is away out of the ordinary. Irving & Yates, rotund and full of fun, offer an act called "The Two Drummers." Both the act and actors were seen recently in one of our larger houses, where the act had the same name but the actors were under different appellations. At any rate, they went well, and took the house by storm. "Fun On a Playground," one of the innumerable school acts, had a spot where it worked out well. It has several good jokes, a song or two of some moment and it runs smoothly. Argo is a harpist of the shock-headed style. He plays in a pyrotechnical manner and his personality gets him by easily. Holman & Co. offer a sketch called "The Merchant Prince." It is a little play in which there are several opportunities for guests of laughter which were forthcoming Monday night. The Jeunets, a sensational acrobatic act, opened the bill. These two people, a man and a woman, do stunts that have not been seen in this section of the country before, and do them deftly and with much celerity. The act is of the big time style, and would fit in well in any big bill. Nice and Nice, two women who dress in a neat style and have a good line of songs, had second place spot in the bill where they gained more or less attention. There have been better acts than this and worse, but they gained applause and fitted into the bill nicely.

PALACE MUSIC HALL (Harry Singer, mgr.; agent, Orpheum).—Singing predominates in the bill this week, and there is a lack of comedy. The singing acts are good, but the fact that there was so much of it, the audience was a bit satiated. Allison Staley, who is known in Chicago and liked, had the audience with her from the start. She has a pleasing personality, a good voice and her line of songs is of the popular order. Her songs were all received with enthusiasm. Lean and Mayfield were on in headline position, where they cleaned up. Lean is a Chicago favorite and has an ingratiating style. He was once a favorite at the La Salle and his following is still with him. Miss Mayfield is also well known in Chicago on account of her connection with "The Military Girl," a musical comedy that had a long run in this city. Since they were last seen in Chicago in vaudeville they have added much to their act in the way of interesting matter. Hugh Herbert and Co. have a sketch called "The Sons of Abraham." Herbert is doing some good work, as he is a finished artist. His supporting company is not up to the standard, but the act goes very well. Gustave Hartshain, who has one of the minor roles, does it with such finish that it stands out prominently. The Gaudemiths, an acrobatic act, opened the bill. This act is out of the ordinary, and has features that put it in a class by itself. The canines are admirably trained and add greatly to the general effect. George M. Roesener does some character work that puts him in the favor of the public at once. Sam Chip and Mary Marble, programmed for number three, did not appear. It was announced that Miss Marble was sick with pneumonia poisoning, and Bobby North, on the bill at the Majestic, came over to fill the gap. Manuel Quiroga, a Spanish violinist, making his first American appearance, works without footlights and has a sensational style. He is assisted by a piano player. His work is unique and his technic is perfect. For actual merit he puts it over anything that has been heard in the Palace for some time. The music lovers in the house were especially pleased with his work. The Volunteers, a male quartet, had a spot next to closing that handicapped. They

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Dave Wilson, carpenter at the Princess, is suffering from blood poisoning of the finger.

The Lewis and Wolf musical comedy company now playing in Phoenix, Arizona, has engaged Irene Mack to play prima donna roles.

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gaged by a Chicago producer to create a role in a forthcoming musical comedy production.

The daily arrival of mail reservations for seats at the Cort during the forthcoming engagement of Forbes Robertson indicates that he will play to big business. So far his repertoire has not been announced.

The California State building, considered by many to be one of the Panama Exposition's finest architectural displays, was dedicated Saturday afternoon, Nov. 22.

The final preparations for the Screen Club's first annual ball to be held at the Coliseum Saturday night, November 28, have been completed.

Five of the downtown cafes have been granted dancing, but the long list of restrictions which accompanies the privilege makes the cabaret proprietors enforce a strictness never before used.

"The Vulture and the Victim" is the title of a forty-page sketch based on a local tragedy now being rehearsed with the promise of being produced in one of the downtown houses as a feature attraction in the near future.

According to the reports received here last week, the British merchantman, Vanauk, bound on this port, carrying sixty-three cases of Argentina's Panama Exposition exhibits, was sunk by a German warship off of the Rio de Janeiro coast.

Several of the pop priced combination houses in the outlying districts report business is on the increase. This is due to the result of the recent election determining that the state remain wet, so the managers claim.

Fred Butler, who has been stage director at the Alcazar for years, will not go on tour with Pennison's "Damaged Goods" company as first planned. Mr. Butler will stay here while the role he was to play in the production will be filled by Norman Hammond.

During his engagement at the Cort in "When Dreams Come True," Joseph Santley and his dancing partner went out to the Exposition grounds and created what he calls the "Tower of Jewels Dance" on a tiny platform erected on the highest point of the Tower of Jewels building.

Less activity was shown in theatrical circles here last week than other week so far this season. It seemed that an unusual quiet-

ness prevailed in the office of the agents and producers. Perhaps this was due to it being Thanksgiving week, but it looks as though the present conditions have got the managers, agents, producers and performers all guessing.

It is said that two or three parties are considering the future possibilities of the Savoy and have even gone so far as to enter negotiations with a view of opening the house some time in December. While nothing definite can be learned, the rumor comes from such a source it looks as though there might be something in it.

Manager Bauer, of the Wigwag, has engaged Charles Alphon to furnish the bills and direct the productions of the new Wigwag Musical Comedy "tab" company, which was organized to replace the Carter Co., which closed there Saturday night, Nov. 28. Carter and his company will play a short engagement in Eureka, after which they will go to Honolulu for a return engagement.

C. H. Brown, an active stockholder and director of the Western States Vaudeville Association, returned from the East, where he has been for a number of weeks concluding some business deals and affiliations for the W. S. V. A. Brown was accompanied by his wife, who was suffering acutely from throat trouble and had to secure the immediate services of a physician.

The sudden appearance of "Rube" Welch on the rialto one day last week started a fresh batch of rumors about the American theatre. So far nothing has been learned about the attraction slated to open the house. A few weeks back it was said that both Bob Fargo and "Rube" Welch were each negotiating to furnish the opening show, but now it seems that the policy of the house has not been determined on which, of course, prevents the management from making any announcements.

ATLANTA.

By R. H. McCAW.

FORSYTH (Hugh Cardoza, mgr.; act., T. P. O.).—"Seminary Scandal." goes well; Joe Jackson, hit of bill; Diamond and Brennan, blk; Lottie Collins, Jr., fine; Charles Thompson, scores; Collins and Hart, applause; Craig and Williams, liked. HILLOU (Billy Holmes, mgr.).—Stock, starting off nicely.

ATLANTA—"High Jinks," 7-8; Maude Adams to follow. GRAND (A. S. Hyman, mgr.).—Feature war films; good business.

The Columbia, stock burlesque house, has closed. It will be turned into a boxing club.

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The World Film Co. has taken over the Grand on a two-year lease and will offer feature films.

Emma Bunting comes to the Lyric for a two weeks' stock engagement 7. Her first appearance will be in "What Happened to Mary."

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Good shows continue to do well in Atlanta and the Southeast while inferior attractions are starving. Otis Skinner has fine houses here, but “The Trail of the Lonesome Pine,” second time in the city, failed to draw expenses. Primrose and West's Minstrels also left flat.

ATLANTIC CITY.

By LOUIS WILLIAMS.

APOLLO (Fred. E. Moore, mgr.).—Nov. 29-Dec. 2, “The Traffic.” 3, Edgar Selwyn's new play, “Rolling Stones.”
NEW NIXON (Harry Brown, mgr.).—Nov. 29-Dec. 2 (burlesque). “The Auto Girls.” 3, Vaudeville: Betty; Monk; De Pace Opera Co.; Tom O'Brien; Village Choir; Doris Vernon in “The Finish” Photoplay. 6, “Tango Queens.”

Harry Lauder is announced for a matinee performance 9 at the New Nixon.

All the picture houses doing good business in the resort.

A new amusement pier in Ventnor, a down-shore resort, opened Saturday night, Nov. 28, with dancing as the diversion. Other amusement features are planned for the summer. The pier was built by Ventnor so that residents would not have to resort to the expedient of going to Atlantic City for their amusement.

The stage of the Minstrel Hall of the Steel Pier has been enlarged to a depth of twelve feet. It was on the former small stage that Frank Tinney, Raymond Hitchcock and other famous stars first gained recognition in the theatrical firmament.

Almyra Sessions, who formerly danced on the Garden Pier and later at the Jardin De Danse, Montreal, Can., will open a tea room on the Boardwalk above the Steel Pier Dec. 1. Afternoon dances will be held and Miss Sessions, who possesses an excellent lyric soprano, will sing.

BALTIMORE.

By J. E. DOOLEY.

MARYLAND (F. C. Schanberger, mgr.; agt., U. B. O.).—Grace La Rue, big reception; Gould and Ashlyn, extremely good; “The Green Beetle,” grips; Gallagher and Carlin, amusing; Lyons and Yosco, perfect harmony; George N. Brown, novel; Leroy, Lytton and Co., wholesome comedy; Ed Morton, excellent; McMahon, Diamond and Chaplow, entertaining; Loretta Twine, did well.

HIPPODROME (Charles E. Lewis, mgr.; agt., Loew).—Dancing Macks, good; Merlin, humorous; Sam Mann, players, brilliant of comedy but did not take well; Klara and Bernie, score; John Troupe, daring; Deland, Carr and Co., much laughter.

VICTORIA (Pearce & Schack, mgrs.; agts., N.-N.).—Onalp, pleased; Velde Trio, good; Lucille Tilton, fine physique and voice; Eve-

lyn Latelle and Co., interesting; Booth and Hayward, funny.

NEW (George Schneider, mgr.; agts., Ind.).—“Cheyenne Days,” over big; Ross and Ashton, original; Four Frasers, do well; Four Haggins, amusing; Hallen and Burt, good; Sante Fondeller, pretty.

FORD'S O. H. (Charles E. Ford, mgr.).—“The Third Party.” Large houses.
ACADEMY OF MUSIC (Tunis F. Dean, mgr.).—“Whirl of the World,” draws big audiences.

AUDITORIUM (Wedgewood Nowell, mgr.).—Poli Players, fine showing in “The Master Mind.” Edmund Elton is seen at his best in the title role. Three-quarter houses.

COLONIAL (C. F. Lawrence, mgr.).—“The Winning of Barbara Worth.” Makes out pretty well.

GAYETY (J. C. Sutherland, mgr.).—“The Charming Widows,” usual large audiences.
PALACE (W. L. Ballauf, mgr.).—Al Rees's “Beauty Show.” Receipts among largest this season.

Climbing down an elevator shaft in the course of construction at the Garden theatre, Park avenue and Clay street, Lee Ortman, 30 years old, lost his balance and fell 40 feet to the pit of the shaft. He died several minutes later while being taken to a hospital.

A band of 28 Cherokee Indians, including 12 children and 7 women, have settled in Paradise Grove on the Franklin road, where they expect to remain for the winter. The Indians were formerly members of a Wild West show, which disbanded for the winter.

The indictment against Frederick C. Schanberger, manager of the Maryland, charging him with failing to comply with a city ordinance by not having a red gas light above each exit, was settled Monday in Criminal Court, Part 2. A point was raised, however, which may effect a change in the wording of the ordinance. Mr. Schanberger told the judge that he had red electric lights over the exit doors, while the ordinance specifies gas lights. The theatre manager said electricity was supplied from a private power plant and that the theatre had been declared one of the safest in the country. The judge, commenting on the case, said that while Mr. Schanberger's lights might be better than those provided for in the ordinance, that law had not been complied with. The case was settled on recommendation of the state's attorney. Mr. Schanberger will take the matter up with the building inspector.

BOSTON.

By J. GOOLTZ.

KEEL'S (Robert G. Larsen, mgr.; agt., U. B. O.).—Blanche Ring went big, although her newest songs are not a duplicate of her former successes; Allan Dinehart in his sketch was a first-time act here and went big, sharing second honors with Britt Wood; the Cromwells opened with speedy juggling, and Plantadosi and Fields had second place.

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which they filled well; Dorothy and Madeleine Cameron in dancing were another first-time act here and went acceptably; Ford and Truly brought a good trained dog, and Lane and O'Donnell closed fairly acceptably, although not holding the crowd exceptionally.

BIJOU (Harry Gustin, mgr.; agt., U. B. O.).—Pop vaudeville. Big business in small house.

BOWDOIN (Al Somerbee, mgr.; agt., U. B. O.).—Pop acts advertised big with great success.

PARK (Moe Mark, mgr.).—Should open next Monday with Paramount Service. Attempt is to be made to make Park Boston's Strand; \$100,000 has been spent in alterations and renovations in the historic old \$2 house.

HOLLIS (Charles J. Rich, mgr.).—Margaret Anglin on last week in "Lady Windemere's Fan." Fair.

COLONIAL (Charles J. Rich, mgr.).—Julian Eltinge in "The Crinoline Girl." Last week to fair business. Show well liked.

MAJESTIC (E. D. Smith, mgr.).—"Omar" opened Monday night to capacity. Big advertising campaign and clever press work helped.

WILBUR (E. D. Smith, mgr.).—13th week of William Lodge in "The Road to Happiness." Closing date not yet announced.

TREMONT (John B. Schoffel, mgr.).—Second week of "The Yellow Ticket" not taking any too well because of crude third act. Seven Keys" announced as underline.

BOSTON (Robert Jeannette, mgr.).—Pictures. Audacious move, which at present looks as if it might make good.

PLYMOUTH (Fred Wright, mgr.).—Cyril Maude in "Grumpy" holding up consistently. Engagement seems unlimited.

CORT (John "Eddy" Cort, mgr.).—"Peg," 13th week to good business. Has succeeded in introducing the Cort to thousands of persons who have never been in this comparatively new theatre, which had a tough run of luck broken by the booking of "Peg."

SHUBERT (E. D. Smith, mgr.).—Harry Lauder for a single week with daily matinee. Entire floor is being sold at \$2 and the high schedule is hurting patronage, although the total receipts will probably average as high as with a lower scale.

CASTLE SQUARE (John Craig, mgr.).—"A Midnight Bell." Excellent. Collapse of the stock opposition here has again left Craig with a stock gold mine.

BOSTON OPERA HOUSE (William H. McDonald, mgr.).—The Paramount Service went well at this house supported by an orchestra comprised of grand opera musicians.

NATIONAL (Charles J. Harris, mgr.; agt., U. B. O.).—Feature reels going well here, the Burns film opening this week.

LOEW'S GLOBE (Frank Meagher, mgr.).—Pop vaudeville finding a hard battle because of a surfeited territory.

LOEW'S ST. JAMES (William Lovey, mgr.; agt., Loew).—Pop vaudeville. Excellent.

LOEW'S ORPHEUM (V. J. Morris, mgr.).—Pop vaudeville. Excellent.

GAIETY (George Batcheller, mgr.).—"Troaders," capacity.

CASINO (Charles Waldron, mgr.).—"Gayety Girls," excellent.

GRAND (George E. Lothrop, mgr.).—"Girls From the Follies." Fair.

HOWARD (George E. Lothrop, mgr.).—"Mischief Makers" with house bill. Capacity.

Cyril Maude, playing at the Plymouth at present in "Grumpy," together with Elsie Mackay, his leading lady, will produce Sir James Barrie's one-act play, "A Platonic Friendship," for the first time in America, Dec. 8. It will be given at the Boston opera house at a matinee in the form of a benefit.

Margaret Anglin while using "Lady Windemere's Fan," is rehearsing Charles Phillips' play, "The Divine Friend," for early production.

Another picture house will soon be opened near Franklin Park as a winter and summer theatre. The entrance will be 150 feet in height and lighted brilliantly enough to be seen for several miles. It is being built by W. F. Kearns & Co. Funk & Wilcox were the architects.

BUFFALO.

By CLYDE F. REX.

STAR (P. C. Cornell, mgr.).—"Every woman," despite its return engagement, opened big. Marie Dressler, last half, in "A Mix Up." Advance sale big.

TECK (John R. Olshar, mgr.).—The theatre this week has been engaged by the "Womans' Union" for the presentation of a gigantic kirmess. Undoubtedly the biggest benefit of its kind ever attempted in Buffalo. Next, "Passing Show of 1914."

GAYETY (J. M. Ward, mgr.).—"Girls from Happyland," played to good houses. Next, Hastings "Big Show."

SHEA'S (Henry J. Carr, mgr.; U. B. O.).—Sam & Kitty Morton, got over big; Van & Schenck, big hit; Mabelle & Ballet, featured bill; Darrell & Conway, scored; The Langdons, went well; Reid & Ross, pleased; Diero, fair; Howard's Novelty, spectacular; pictures conclude.

STRAND (Harold Edel, mgr.).—Clara Kimball Young in "Lola," first half; "The Locked Door," last half. Doing good with exclusive pictures.

MAJESTIC (John Laughlin, mgr.).—Return of "Rebecca of Sunnybrook Farm," well received. Good company and production beautifully staged. 7, Flske O'Hara in "Jack's

Romance," should do well, O'Hara being very popular in Buffalo.

FAMILY (E. C. Long, mgr.).—"Zudora" and "The Path Forbidden" draw big.

LYRIC (G. S. Schlesinger, mgr.).—Brownell-Stork Stock continues with "The Girl in the Taxi." The inducement made to ladies to attend on Monday evenings, in that each are given a chance to draw a \$5 shirtwaist, has packed the house on the opening nights. Attendance wanting remainder of week. Next week, which, it is understood, is to be their last in Buffalo, they will play "Old Heidelberg." 500 reserved seats are offered at 10c. for all matinees, four being played weekly.

HIPPODROME (Henry Marcus, mgr.).—The lowering of prices has somewhat improved business at Shea's new movie palace. The same high class picture program is offered; this week, "The Rose of the Rancho" and "The Bargain" being featured. Special music helps.

GARDEN (W. F. Graham, mgr.).—"French Frolics" return, play to big house. 7, "The Cracker," cks.

OLYMPIC (Charles W. Denzinger, mgr.; agent, Sun).—Hoey & Mozar, with six merry maids, appear as headliners, in a miniature musical comedy act which is very capable of filling the place; Williams & Sterling, get over big; The Musical Crockery Shop is a real novelty; Prime Ward, clever; Leon Sisters & Co., appreciated; pictures close. Business good.

REGENT (M. B. Schlesinger, mgr.).—First run feature pictures; doing but fair business. Easy access to uptown theatres draw greatly from the patronage which early favored this picture house. Rumor has it that pop vaudeville may be used if picture alone fail.

ACADEMY (Jules Michaels, mgr.; Loew).—With a real circus tent erected over its main corridors, and labeled "Main Entrance," management this week is featuring a bill of exclusive circus acts. Even the sawdust has been included, and in speaking of indoor circuses the unusual attendance drawn speaks well enough of the caliber of entertainment. Included in the bill are the following: Con-

dorff, the double-headed eight-foot giant; Torelli's Dogs and Ponies, The Five Martels, The Great Henri, Art Johnson, Sander Bros., Westley's Seals and Samora, and to close the circus atmosphere is continued in the showing of two reels of "Sports and Travel in Africa." FRONTIER (Charles Boew, mgr.).—Full evening performance of movies pack house nightly.

PLAZA (Jacob Rosing, mgr.; agents, McMahon & Deel).—Van & Mercerau, good; Mable's Animals, clever; Hanson & Drew, pleased; Tyronne Trio, excellent; Kimball Bros., hit; Marcus & Whipple, fair; pictures.

The exterior work on "The Palace," the Mark Brock new movie theatre in Sheldon Square, has now been completed and the interior finishing will be rushed to completion, with a view of opening by Christmas.

The fraternal order of Orioles have engaged 1,500 seats for the opening performance of "Old Heidelberg" to be played by the Brownell-Stork stock company at the Lyric next week.

The Kenmore village council have issued an order closing all theatres on Sunday. Movies were formerly allowed.

Coming attractions at the Teck are "The Story of the Rosary," "The Hawk," "Life," "Suzi," "Panthea," "Experience," "Kitty MacKay" and "The Third Party."

Twelve members of the "Crackerjacks," next week's attraction at the Garden, will put on some special work at the All-theater employees' dance to be held at German-American hall Dec. 7. Raymond Hitchcock is among the many notables who have promised to be in attendance.

Florence Crosby, recently of Churchill's, New York, is appearing at the Park Hof in classical songs this week.

CINCINNATI.

By HARRY V. MARTIN.

KEITH'S (John F. Royal, mgr.; agt., U. B. O.).—Gere and Delaney, opened fair; Richards and Kyle, much laughter; Mosher, Hays and Mosher, great; Harry Breen, went strong; George Rolland and Co., in good; Belle Baker, big; Sylvester Schaffer, very big; caught on slowly, but interest increased until it became genuine enthusiasm toward end.

EMPRESS (George A. Boyer, mgr.; agt., Loew).—Frevoll; Bessie Le Count; "Home, Sweet Home;" Gene Greene; Elsie Gilbert's girls and dogs; Reddington and Grant.

GRAND (John Havlin and Theodore Aylward, mgrs.; agt., K. and E.).—"The Little Cafe," 6, Billie Burke in "Jerry."

LYRIC (C. Hubert Heuck, mgr.; agt., Shubert).—"Peg O' My Heart," with Elsa Ryan; 6, "Whirl of the World."

WALNUT STREET (George F. Flash, mgr.; agt., S.-H.).—"The Blindness of Virtue," 6, "The Round Up."

OLYMPIC (Willis Jackson, mgr.; Columbia No. 1).—"The Winning Widows," featuring Daisy Harcourt.

STANDARD (Charles Arnold, mgr.; Columbia No. 2).—"The Tango Girls," stock).—GERMAN (Amandus Horn, mgr.; stock).—"Unsere Kaeth," Sunday night only.

"Peg O' My Heart" seems destined to have another great week at the Lyric. "Peg" was the only show to play three weeks last year, two weeks in succession.

Daisy Harcourt, English concert hall singer, at the Olympic this week was on the opening bill when the theatre ran vaudeville in 1906.

Alfred Latell

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INDIANAPOLIS.

By C. J. CALLAHAN.

SHUBERT MURAT (J. D. Barnes, mgr.).—1-2. Nell O'Brien Minstrels.
ENGLISH'S (Od. Miller, mgr.).—30-1-2. "Seeing New York" Pictures. 3-4-5. "Bald-pate."

LYCEUM (Phil Brown, mgr.).—"Damaged Goods" opened to good house.
KEITH'S (Ned Hastings, mgr.; agt., U. B. O.).—Neptune's Garden; Burton Holmes; Mack and Orth; Bruce and Duffet; Julia Curtis; Shannon and Anles; Meyako Sisters; Mile. Doria's Dogs.

LYRIC (H. K. Burton, mgr.; agt., U. B. O.).—Battling Nelson, well received; Harrison West Trio, very good; Geo. Day and Co., fair; Zisha and Co., good; Nick's Roller Skating Girls, excellent; 2d half: Myles McCarthy and Co., The Engfords, Bensee and Baird, Lillian Watson, Solis Bros.

FAMILY (C. Harmon, mgr.; Sun).—Vaudeville; pictures.
GAYETY (C. Cunningham, mgr.; agt., C. T. B. A.).—Vaudeville and pictures.

MAJESTIC (J. E. Sullivan, mgr.).—"Uncle Sam's Belles" opened to crowded house.
COLUMBIA (G. E. Black, mgr.).—"Blue Ribbon Belles" to good business.

KANSAS CITY.

By RUSSELL M. OROUSE.

ORPHEUM (Matin Lehman, mgr.).—Charley Grapewin and Co., laughs; Hans Kronold, appreciated; Alexander and Scott, big; Duffy and Lorenze, pretty act; Solti Duo, good dancers; Charles D. Weber, juggler; Act Beautiful, artistic.

EMPRESS (Cy Jacobs, mgr.).—Alice Hanson, fair; Rose and Moon, big; Jolly and Wild, good; Theo. Bamberg, excellent; Allen Miller and Co., good sketch; Mueller Bros., harmony; Mori Brothers, fine.

HIPPODROME (Ben Starr, mgr.).—Berne Troupe, headlined; Kennedy and Burt, good; Ye Old Song Revue, hit of bill; Carson and Willard, laughs; Libby Blondelle, pleased; Morocco Troupe, strong; Wood's Animals, fine; Australian Waites, good.

GLOBE (W. V. Newkirk, mgr.).—Four Prevosts, novel acrobats; Badina-Bruce Co., laughs; Le Bruns, opened; Harris and West, good; Wilson and Chamberlain, pleased; Parker and Butler, excellent.

SAM S. SHUBERT (Earl Steward, mgr.).—Helen Ware in "The Revolt." Good crowds.
GRAND (A. Judah, mgr.).—"Excuse Me." Houses good.

AUDITORIUM (Miss Meta Miller, mgr.).—Stock. "Tess of the Storm Country."

GAYETY (Matt Smith, mgr.).—Rosey Posey Girls.

CENTURY (Joe Donegan, mgr.).—Taxi Girls.

Alleen Van Biers joined "The Beauties," a Jesse Lasky act playing Orpheum time, here Saturday as leading woman.

"The Little Shepherd of Bargain Row," with Sarah Padden, is reported to have closed in Wamego, Kan.



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"FINNIGAN'S FRIEND"

Scored another emphatic hit at the Bronx Opera House, New York, Nov. 22. This week (Nov. 30), Colonial, Philadelphia.

Monte Stuckey has joined the Dunn and Major Co. at Great Bend, Kan.

"The Night Before Christmas" closed at Havensville, Kan., last week.

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GUY PRICE, Correspondent

ORPHEUM (Clarence Drown, mgr.; U. B. O.).—Bendix and Co., well received; "Poor Old Jim," very good; Claude Golden, cleverly done; Martin VanBergen, good; White and Jason, artistic dancers; Frank North and Co., entertaining; Rube Dickinson, big laugh; Three Types, pleasing.

EMPRESS (Harry Follette, mgr.; Loew).—George and Lily Garden, well received; Bogert and Nelson, big laugh; Dinkelspiel's Night School, entertaining; Eugene Emmet and Co., very good; Stanton Boys, fair; Prof. Wornhead's animals, good.

PANTAGES (Carl Walker, mgr.; Pantages).—Marie Chevillie, artistic dancers; "Be Game," very good; Saunders and VonKunts, entertaining; Rosdell Singers, well received; E. M. Bonnell, fair; Mimic of the Titanic disaster, mediocre.

REPUBLIC (Al. Watson, mgr.; Levey).—Cunningham and Rose, fair; Chase and Janis, entertaining; J. W. Clifford, good; Beaudolins, passably pleasing; Damonto Brothers, mediocre.

HIPPODROME (Lester Fountain, mgr.; Western States).—Orange Industry, excellent; Ted MacLean and Co., very good; Ethel Davis, exceptionally good; Early and Laight, passably pleasing; Arthur and Sullivan, fine; Rosards, fair.

MAJESTIC.—"The Whip."
MASON.—"The Auctioneer."
MOROSCO.—"A Stubborn Cinderella."
BURBANK.—"The Right of the Seigneur."
CENTURY.—"The Girl Question."

George Stegner is now Morosco's representative at the Morosco. Charley Eytan having quit to assume management of the Morosco Photoplay company.

Charles Farwell, a theatrical writer of San Francisco, was here for a few days last week.

Ken Victor, who was seriously injured while doing a sensational loop-the-loop act in an automobile at the Hippodrome, has fully recovered.

Henry Kolker has gone to Chicago. He will appear in "His Son" as soon as Manager Morosco can secure a theatre to produce it.

The local Gaiety company announces that it will bring Frank Daniels, Harry Bulger, Jeff D'Angelle and other stars here for special engagements after the first of the year.

Louise Gunning is wintering at her Sierra Madre home.

Oliver Morosco has returned from his annual duck-hunting trip.

Tom O'Day makes bi-weekly trips to Los Angeles from San Francisco to look over the Gaiety enterprise.

Loewen Brothers have abandoned musical comedy at the Century temporarily. Pictures will be installed.

Harry B. Cleveland goes to Seattle to direct stock productions.

John Blackwood is again laid up with the gout.

Willie Ervast, Burbank treasurer, took a few days off last week and diligently explored the nearby marshes for ducks.

J. A. Vandervetter, managing editor of the Salt Lake "Telegram," is here in the interests of Salt Lake's offer to secure a franchise in the Coast baseball league.

MILWAUKEE.

By F. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agt., Orph.).—"Song Revue," pleased; Ray Samuels, excellent; "When Caesar Ran a Paper," good; Will Rogers, popular; Cantor & Lee, entertaining; Weston & Leon, registered; Brent Hayes, enjoyed.

CRYSTAL (William Gray, mgr.; agt., Loew).—Trovello, excellent; Bellboy Trio, fine; "A Baby Grand," entertaining; Gasch Sisters, clever; Richmond & Mann, good.

ORPHEUM (Tom Saxe, mgr.; agt., Loew).—"The Editor," interesting; The Overtons, comedy honors; Colin's Dogs, pleasing novelty; Helen and Wilson, good; Three Amateurs, clever.

DAVIDSON (Sherman Brown, mgr.; agt., Ind.).—Feature film; good houses. 6, DeWolf Hopper.

SHUBERT (C. A. Niggemeyer, mgr.).—Stock in "Disraeli," excellent business.

PABST (Ludwig Kreis, mgr.).—German stock in "Ueber den Wassern," good business; "Flaschmann als Erleber," next.

GAYETY (J. W. Whitehead, mgr.; agt., East.).—Ben Welch show. Good opening houses.

AUDITORIUM (Jos. C. Grieb, mgr.).—Auditorium Symphony Orchestra, capacity house.

MINNEAPOLIS.

By G. W. MILES.

ORPHEUM (G. E. Raymond, mgr.).—Mercedes and Mile. Stanton, headliner, mystifying, big hit; Mr. and Mrs. Douglas Crane, delightful dancers; Frederick V. Bowers and Co., good; Charles F. Semon, amusing; Finn and Finn, fair; Byrd Crowell, St. Paul soprano, second appearance this season; Frank Wilson, trick cyclist, fair.

UNIQUE (Jack Elliott, mgr.; agt., Loew).—"Love in Sanitarium," headliner; Purcella Brothers; Rose Troupe; John La Vier; Brown and Jackson.

NEW PALACE (Roy C. Jones, mgr.).—Princess Ka?; General Pisano; Martini and Maximilian; John O'Connor and Co.; Four Vanis; Lou Chiba.

GAYETY (William Koenig, mgr.).—Pat White and the "Big Jubilee."

SHUBERT (Wright Huntington, mgr.).—Huntington Players in "Mrs. Wiggs of the Cabbage Patch," with Charles Gunn; Ethel Grey Terry, Jessie Brink and Louise Gerard in the leading roles. "Little Miss Brown" follows.

BAINBRIDGE (A. G. Bainbridge, Jr.).—Bainbridge Players in "Your Neighbor's Wife." Excellent performance, with Florence Stone, Louise Farnum, Henry Hall and John Dillon in the leading roles. "The Woman in the Case" follows.

METROPOLITAN (L. N. Scott, mgr.).—Gilbert and Sullivan Opera Co. in "Pinafore," "Trial by Jury," "The Mikado," "Pirates of Penzance" and "Iolanthe." De Wolf Hopper, Arthur Aldridge, Jayne Herbert, Gladys Caldwell and Idelle Patterson. "Manon Lescaut," with Lina Cavalleri, follows, after which come "Hanky Panky," "Under Cover" and "Fanny's First Play."

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to the prestige and class of the Globe. These are the elaboration of the bill to eight acts and the issuance of reserved seat checks for the night shows. The change will undoubtedly attract a higher class of patronage to the house. Comedy is the predominant note in this week's show, and although the movement lacked speed Monday afternoon it was thoroughly enjoyed by a house which was nearly capacity. Clemenza Brothers, a pair of musical eccentrics, opened and were given quick appreciation when they displayed some novelty in music and comedy. The Doherty made good in the second position, for which J. Hunter Wilson and Edna Pearson were programmed. Mr. and Mrs. Arthur Cappelen kept the comedy going at a good rate in a skit called "Hiring a Maid" and were followed by Kathleen, who was a pronounced hit in spite of numerous handicaps. Her four numbers were not arranged in their best order, but her general attractiveness and the joyous quality of her youth won out and she proved herself a clever impersonator and actress. Bert Wheeler and Co. proved laugh producers of high order. The Chung-Hwa Comedy Four, Chinamen, scored with their singing and comedy and were followed by Smith, Cooke and Brandon, who had the house weary with laughter. The Lavan Trio were a strong closing act and held the house seated until they had concluded their daring aerial acrobatics.

KNICKERBOCKER.—First half: O'Neill and Dixon; Lee Beers; MacLaren Pingers; George Randall and Co.; Harry Rose; Dancing Kennedys; second half: Thomas and Shapiro; Sullivan and Sullivan; Rhea Sisters; Mr. and Mrs. Edward Esmonde; Burton and Hahn; Tom Lawton.

WILLIAM PENN.—Harrington Reynolds in "The Haberdashery"; Willie Weston; Francis Doolley and Corinne Sales; Williams and Segal; Sylvia Loyal; Mang and Snyder.

BROADWAY.—Harry Cooper; Hazel Kirke Trio; Oberita Girls; Blocksum and Burns; Daley and Healey; Dare, Austin and Co. **NIXON.**—Irene West; Victorson and De Forest; Johnny Neff; Seymour's Happy Family; Artie Hall; Juggling Burkes.

GRAND.—Eva Fay; Harry Brooks and Co.; Sylvester Fern; Newhoff and Phelps; Bigelow and Meehan; Bill Foster. **KEYSTONE.**—Banjophlends; Warren and Conley; Red Raven Trio; Hayes and Thatcher "In Old New York"; the Four Bees.

COLONIAL.—Vaudeville, splits with the Allegheny.

HART'S.—Vaudeville and films.

ALHAMBRA.—Vaudeville and films.

BROAD.—Frances Starr in "The Secret" opened Monday to a fair house; will stay two weeks.

FOREST.—Second and last week of "The Queen of the Movies," business average. "7, Pinafore."

GARRICK.—"Potash and Perlmutter" is getting good houses in its second week here. **ADELPHI.**—"To-Dny" opened Monday to a fair house.

LYRIC.—Second week of "High Jinks."

CHESTNUT ST.—O. H.—Fourth week of feature film, "The Spoilers," and business continues good.

WALNUT.—"Little Lost Sister" had a good house Monday night, beginning a week's stay at popular prices. "The Winning of Barbara Worth."

ORPHEUM.—"The Governor's Boss" at popular prices for the week. An open date next week will be filled by Emily Smiley heading a stock company in "Sappho."

LITTLE.—Second week of "Hindle Wakes" by the resident company, with "The Constant Lover" added as a curtain raiser.

AMERICA.—"Wildfire," stock.

CASINO.—Bluth Cooper's "Globe Trotters" opened Monday for the week.

GAYETY.—"The Girls From Joyland" for the week, with Frank Wakefield.

EMPIRE.—"The Girls of the Gay White Way" for the week.

TROCADERO.—"Tango Queens."

ARCH.—"Dark."

DUMONT'S.—Stock minstrels.

PITTSBURGH.

By GEORGE H. SELDES.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Mr. & Mrs. Carter De Haven, headline, scored; Lydia Barry, hit; Marshall Montgomery, did well; Lipinski's Comedy Dogs, unusually good; Mr. & Mrs. Gordon White, laughs; Eva Taylor Co. good; Correll & Gillette, novel; Farber Girls, pleased; Reynolds & Donegan, good.

MILES (Harry Wood, mgr.; agent, Loew).—Cook & Stevens, big; Oscar Lorraine, excellent; Charles & Sallie Dunbar, scored; "When We Grow Up" Co., scored; Anna Eva Fay, headline, good; Empire Trio, very good. Best bill since opening. Capacity.

HARRIS (C. R. Buchheit, mgr.; agent, U. B. O.).—Bob Walters Co., big; Ameta, pleased; Archie Nicholson & Co., excellent; Wilson & Laursen, pleased; Hemmer & Rice, scored; Carrie Little, good; The Maddens, fine; Hagerty & LeClair, very good; Ad. Webber, clever.

SHERIDAN SQUARE (Frank H. Tooker, mgr.; agent, U. B. O.).—Little Nap, headline, hit; Four Hanlons, scored; Frank Bush, amused; Weber & Wilson, good; Mack & Barton, entertained; Josie O'Mears, good.

NIXON (Thos. Kirk, mgr.).—"Ben Hur" opened to fairly good house. "7, not filled yet. **ALVIN** (J. P. Reynolds, mgr.).—Trentini and Clifton Crawford in "The Peasant Girl," drew full house, trifle disappointed in music. "7, Fritz Scheff."

LYCEUM (C. R. Wilson, mgr.).—Flake O'Hara drew big house, which liked "Jack's Romance" immensely. "7, 'A Fool There Was.'"

SCHENLEY (Harry Davis, mgr.; stock).—Theatre given over to charity play, "The College Hero." "7, 'The Ghost Breaker.'"

GAYETY (Henry Kurtzman, mgr.).—"The Beauty Parade" drew full house, much applauded.

VICTORIA (George Gallagher, mgr.).—"The Big Sensation" drew well.

ACADEMY (Harry Smith, mgr.).—"Trip to Paris," large house.

Lola Hilton, a chorus girl with Ziegfeld's "Follies," fell on the stage in Baltimore and as a result reached here with her foot in a plaster cast.

James and Agnes Duvea appear in the Sheridan Square after every matinee and demonstrate the new dances. The audience is invited to come on the stage and participate in the dances. It is a success, judging from Monday's throng.

PORTLAND, ORE.

By R. E. ANSON.

HEILIG (W. T. Pangel, mgr.).—"The Poor Little Rich Girl," 24-25; "Bird of Paradise," 30-2.

BAKER (Geo. L. Eaker, mgr.).—Stock; "Merely Mary Ann," 22-24; "Ready Money," 20-5.

ORPHEUM (C. J. Conlon, mgr.; agent, U. B. O.).—Princess Rajah, headline; Jonny Johnston, laughs; Minnie Allen, very good; Imhoff, Conn and Corree, funny; Genevieve Warner, very pleasing; El Rey Sisters, opened good; Barry & Wolford, fine.

EMPRESS (W. H. Pierong, mgr.; agent, Lew).—22, Davis and Mathews, fair; Wardell and Hoyt, fair; McIntosh and his musical Maids, big hit; Bernard and Harrington, headline; Fred Hillebrand, laughs; Nichols-Nelson "rout, very clever."

PAN'S GES (J. A. Johnson, mgr.; agent, direct).—"Yesterday's" with Francis Clare, headline; New Orleans Creoles, special added attraction; Arthur Whitlaw, good; Roy and Anna Harrah, pleased; McConnell and Niemeyer, very good; pictures.

LYRIC (Dan Flood, mgr.).—Stock, "The Girl from Egypt."

ST. LOUIS

By RAYMOND A. WALSH.

HIPPODROME (David E. Russell, mgr.).—Alber's Bears, Nettle Carroll, Juggling Normans, Gertrude Van Dyke & Bro., Summers & Gonzales, Ernest Rackett, Seymour Duo, Burns & Ackor.

GRAND (Harry Wallace, mgr.).—Dunbar's Dragons, Pallenberg's Bears, Jack Hawkins & Co., Bob Albright, Chas. & Latour, Heras & Preston, Tabor & Clair, LeRoy & Cahill, Rose Garden.

COLUMBIA (Harry Buckley, mgr.).—Nora Bayes, Johnny & Emma Ray, Prince Lal Mon Kin, The Astairs, Mijares, Bankoff & Gilrie, Kingston & Ebner, Lew Hawkins.

OLYMPIA (Walter E. Sanford, mgr.).—Maude Adams.

SHUBERT (Melville Stoltz, mgr.).—"Fanny's First Play."

AMERICAN (Harry Wallace, mgr.).—"Fine Feathers."

PRINCESS (Joe Walsh, mgr.).—"Happy Widows."

NEW GRAND CENTRAL—Pictures.

VICTORIA—German stock.

PARK (William Flynn, mgr.).—"The Yankee Prince."

SHENANDOAH.—"The Conspiracy."

GARRICK.—"War Pictures."

STANDARD.—"September Morning Glories."

GAYETY.—"Champagne Belles."

ODEON.—Newman talks.

ST. PAUL.

By C. J. BENHAM.

ORPHEUM (E. C. Burroughs, mgr.).—Music predominates with Gus Edwards' "Matinee Girls" as the headline; Elsa Ruegger, very pleasing; Merrill & Otto, please; Eleanor Haber & Co., furnish the thrills in a sketch; Roland & Holtz, pleasing; MacRae & Clegg, well liked; Binns & Bert furnish comedy.

The Orpheum Travel pictures continue to find much favor.

EMPRESS (Gus S. Greening, mgr.).—James Grady & Co., Sampson & Douglas, Ward Sisters, Russell's Minstrels, El Cleve, Los Casados.

NEW PRINCESS (Bert Goldman, mgr.).—Six Abdullas, Cathryn Chaloner, Berry & Berry, George Lee; 2d half, Rhoda Royals Comedy Circus.

STAR (John P. Kirk, mgr.).—"Bowery Burlesques" proved one of the best shows here this season.

METROPOLITAN (L. N. Scott, mgr.).—"Prince of Pilsen" with John W. Ransome, opened a week's engagement. The house showed its hearty approval of the company, score and settings by frequent applause. Next, "Hanky Panky."

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SHUBERT (Frank Priest, mgr.). Hunting-ton Players in "The Common Law." Next, "The Chorus Lady."

SPOKANE.

BY JAMES E. ROYCE. AUDITORIUM (Charles York, mgr.; agent, N. W. T. A.).—20-3, Taker Players in "Little Miss Brown"; 4-5, "Milestones."

LOEW'S (Joseph Muller, mgr.; di-rect). Week 22, Bessie's Cockatoo's, pleased many; Three Loretta, instrumental work

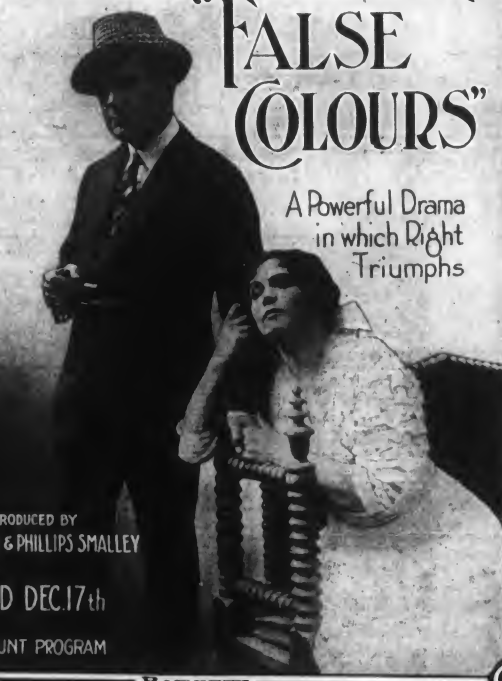
THE MIDGET EQUESTRIAN

SIGR BAGONGHI

THIS WEEK (Nov. 30) PALACE, NEW YORK

Manager, A. SALA

PARAMOUNT PICTURES
BOSWORTH
PRESENTS
LOIS WEBER & PHILLIPS SMALLEY
IN
"FALSE COLOURS"
A Powerful Drama
in which Right
Triumphs
WRITTEN & PRODUCED BY
LOIS WEBER & PHILLIPS SMALLEY
RELEASED DEC. 17th
ON PARAMOUNT PROGRAM



good; Lida McMillan & Co., popular sketch; Brady & Mahoney, good; Edwards Brothers, good closer.

PANTAGES (E. Clarke Walker, mgr.; agent, direct).—Week 22, DeKock Brothers, snappy acrobats; Haley & Haley, applause; "The Kidnapper," ordinary; Sheer & Herman, some laughs; Imperial Opera Company, drawing card.

SPOKANE (Sam W. B. Cobb, mgr.; agent, Fisher).—Week 22, Four Bonnells, Dorothy Sherland, Fifi Moore; 2d half Dr. Henry George Lorenzo.

The Baker players yielded the Auditorium theatre to the local Red Cross at the matinee and evening, November 28, and two performances were given to capacity. Sarah Truax, Jane Tyrrell, August Von Roesendael and Juliette Happell were among the professionals and former professionals participating.

A secret marriage romance was officially ended by the courts here when a divorce was granted to Verda T. Vesey against Edward A. Vesey, violinist at the Silver Grill and Dreamland. The wife testified that they were married in 1912, but kept their wedding dark until three months ago. During all that time she lived with her parents and her husband called only on Sundays. She told the court he was jealous and kicked because she wore a split skirt.

The opening of the Baker Players in stock at the Auditorium was very successful. Three times during the first week, when "Alias Jimmy Valentine" was the bill, all seats were sold.

The annual Christmas tree for poor kiddies, it is announced, will be held at the Pantages theatre December 26 by Mrs. E. Clarke Walker, wife of the manager.

TORONTO.

By WARTLEY.

ROYAL ALEXANDRIA (L. Solman, mgr.).—"The Appeal," opened well; "Kitty MacKay," 7.

PRINCESS (O. B. Sheppard, mgr.).—"Adele," with a strong company, received a fine reception. John Park, a native son, had a most cordial reception from his numerous friends. 7, Chicago Tribune War Pictures.

GRAND (A. J. Small, mgr.).—"Way Down East" drew well. 7, "Rebecca of Sunnybrook Farm."

SHEA'S (J. Shea, mgr.; agt., U. B. O.).—Arthur Prince, in a class by himself; Charles Case, laughs; Treat's Seals, well trained; John and Winnie Hennings, capital; Helen Trux, clever; Ward Baker, good; Amoras Sisters, pleased.

LOEW'S YONGE STREET (J. Bernstein, mgr.; agt., Loew).—Jimmy Britt, well re-

TO THE PROFESSION MEET YOUR FRIENDS AT WOLPIN'S BAKERY AND RESTAURANT

156 West 45th Street

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Quick and Clean Service—Delicious Pastry—Cooking Unexcelled—Prices Moderate
OYSTERS STEAKS NEVER CLOSED

TOM DAVIES IN HIS OWN SKETCH "Checkmated"

Fully protected

Loew's American, December 3-5

WANTED—DWARF COMEDIAN PREFERRED

ADDRESS F. S., CARE VARIETY, NEW YORK

ceived; Gracie Emmett and Co., in sketch, amusing; Vaudeville in Monkeyland, a novelty; Blanche Sloane, sensational; Brerrie and King, good; Dillon Shepard Trio, excellent; 3 Brownies, entertaining; Lemaire and Dawson, laugh producers.

SHEA'S HIPPODROME (A. C. McArdle, mgr.; agt., U. B. O.).—Behind the Scenes with Mary Pickford, headline attraction; The Salammbos, big novelty; Harry Ralph and Co., scored; Stewart and Hall, good; The Seabacks, good; The Holdsworths, pleased; Orpheus Comedy Four, laughs.

GAYETY (T. R. Henry, mgr.).—Hasting's Big Show. 7, "The Honeymoon Girls."

STAR (Dan F. Pierre, mgr.).—Fay Foster Co. 7, "Hello Paris."

MASSEY-HALL (N. Withrow, mgr.).—4, John McCormick.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.).—"The Bride Shop," admirable production; Jack Gardner, distinct novelty; John R. Oordon & Co., amusing; Cardo & Noll, made a bit with their singing; Baby Helen, excellent; Moran & Wiser, well liked; Toyo Troupe, pleased.

MILES (Dr. Paul C. Dultz, mgr.; agent, Loew).—Edmund Hayes in "The Piano Movers," many laughs; Caesar Rivoli, versatile; Jones & Johnson, very good; Yvonne, pleased; Schrodos & Chappelle, clever skit; Ed Zoeller Trio, applause. Quality of attraction is improving at the Miles, and as a consequence business is increasing.

ORPHEUM (H. P. Williamson, mgr.; agent, Pantages).—Four Casters, excellent; Pearl & Irene Sans, applause; Mr. & Mrs. Robyns, good sketch; Jack & Beale Gibson, skillful cyclists; Scott & Wallace, pleased; Godfrey & Henderson, novelty.

FAMILY (E. E. Kirchner, mgr.; U. B. O.).—Scotch Players Co., comedy playlet; Camm & Theira, ventriloquists; Dave Stewart, hit; Harris & Helena, fair; Archie & Gerlie Falls, laughs; Fields & Hanson, amused; Reat Saharas, very good; Morton & Wilson, very good.

COLUMBIA (M. W. Schoenherr, mgr.; agent, Sun).—Allaire, good; Bradley Martin & Co., funny; Murray & Leith, clever; Seven Orandos, musical; Leo Chandler & Co., novel; Four Palletts, painters; Kelso & Sidney, laughs; Charbino Bros., good.

NATIONAL (C. R. Hagedorn, mgr.; agent, Doyle).—Musical Tabloid; Ray & Francis, The Brennas, Vera Shellman, Royer & French, Alverados, Goats.

FALACE (C. A. Hoffman, mgr.; agent, Cunningham).—"At the Casino," tabloid; Mlle. Frigone, "Hunting Morn," Douglas Robertson, Zeda & Hoat, Rudel, Donegan & Rudel, Wallace & Brock, Musical Stipps, Lang & Coulter, Vonselreid, Marjorie Mandeville, the Great DeLasso.

DETROIT (Harry Parent, mgr.).—"Watch Your Step." Most elaborate musical comedy seen here this season. Biggest house of the season greeted opening performance Monday night. Charles Dillingham, Harry B. Smith, Irving Berlin, R. H. Burnside, Thomas P. Gray were on hand for the opening. Cast included Mr. and Mrs. Vernon Castle, Frank Tinney, Brice and King, Elizabeth Murray, Halligan and Sykes, Harry Kelley and Renee Gratz. Exceptionally good-looking and well-trained chorus. Next, "Everywoman."

GARRICK (Richard H. Lawrence, mgr.).—"Kitty MacKay." Business fair. Next, "Peg," with the Ryan.

LYCEUM (A. R. Warne, mgr.).—"September Morn." Next, "Maggie Pepper."

GAYETY (George Chenet, mgr.).—"Honey-moon Girls." Next, "Moulin Rouge Girls."

CADILLAC (Sam Levey, mgr.).—"High Rollers." Next, "New Broadway Girls."

FOLLY (Hugh Shutt, mgr.).—"Stock Burlesque."

AVENUE (Frank Drew, mgr.).—"The Burglar and Lady." Next, "Sold for Money."

WANTED—Lady Partner

One who is a contortionist or Web Artist. I have scenery and wardrobe. A. FONTAINE, care of VARIETY, New York.

From the Los Angeles "Examiner"
AT THE ORPHEUM.

The new bill at the Orpheum is decidedly of a singing nature, but there is enough variety to keep it highly entertaining and well worth while.

As usual, the act that is not accorded advance headline honors proves to be the most popular from the viewpoint of the audience.

This number is the remarkable series of living reproductions of famous works of art presented by Henriette de Serris and her own company of fifteen selected professional models from the Academy of Sculpture of Paris. The productions are both in color and in bas-relief and many noted paintings have been followed with the most startlingly realistic effects.

Millet's "The Angelus" was accorded a great welcome and the concluding number entitled, "The Defense of the Flag," was a masterpiece in white with the Stars and Stripes affording a gorgeous dash of coloring.

FRANK EVANS, Inc.

Present

The Acknowledged Headliner of All Posing Acts

Henriette de Serris

AND COMPANY OF 15 ARTISTS

Nov. 9th, Keith's Royal, New York; Nov. 16th, Keith's, Washington; Nov. 23, Keith's, Philadelphia.

This Week (Nov. 30), B. F. Keith's Palace, New York

From the Los Angeles "Tribune"
AT THE ORPHEUM.

The Henriette de Serris, living reproductions of classic and modern works of art, were as strong a mark of favor yesterday as last week. The posing of the models, so physically fine, the selection of subjects so good and the use of colored lights so skillful the results are fascinating. Again, as last week, in spite of its homely theme, the favorite was the Angelus, denoting a discrimination on the part of the audience that must please art lovers.

Most of the London Halls have signs on the outside inviting the public to come in out of the dark.

We are 35 miles from the coast of France this week, and our theatre looks like a Zep-pelin shed, so we are watching and listening. The nights here are as black as a cat's tail in the coal shed.

Entertaining the wounded soldiers in the hospitals every week certainly is a pleasure and they make some audience. What a ray of sunshine it is in their lives!

Oh! Man 34-50 is still with us.

Infinitely yours,

Vardon, Perry and Wilber
VARIETY, LONDON.



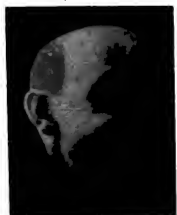
SKIPPER, KENNEDY and REEVES
RETURN ENGAGEMENT
PANTAGES CIRCUIT



4—Wilhat Troupe—4

GEO. VON HOFF

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NEW YORK OPENING SOON

DROPPED IN AT THE
AMPHION, BROOKLYN
(SHADES OF CAROL PRYOR)
TO SEE THE SEEDY—
I MEAN SHEEDY-TRY-OUTS
AND I SAW A PAIR OF
HOOFERS BILLED
WILTON & MARSHALL
IS THIS A COINCIDENCE
OR DOES IT REALLY
"PAY" TO ADVERTISE?
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ALLEN MILLER and CO.

THOSE MUSICAL WIZARDS

ARNO and STICKNEY

Direction, FRANK BOHM

THEODORE TENNY
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Mitchell—Garron—Leo

The Rathskeller Trio Entertainers to
Royalty
Geo. Mitchell, Bus. Mgr., White Rats Club



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PLAYING UNITED TIME

Direction, ALF. T. WILTON



**FRANCES
CLARE**
and
GUY RAWSON
with
"Their Little Girl
Friends"
in
"Yesterdays"
A Delightful Story of Youth
Booked Solid
Direction
CHRIS O. BROWN
Next Week (Dec. 7)
Pantages, San Francisco



**Imperial
Pekinese
Troupe**

and
Shantung Mystery

Six Chinese Wonders. Lately Featured with
Anna Held Jubilee Co.

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LONG TACK SAM
Sole Owner and Prop. VARIETY, New York

**CONNORS
AND
WITT**

Booked Solid --- Loew Circuit

Direction, FRANK BOHM

SAM J. CURTIS

In "GOOD BYE BOYS"
By Junie McCree
Direction, BARNEY MYERS

FRANK
Jerome and Carson
EMILY
Touring RICKARD'S CIRCUIT, AUSTRALIA

SAM-HEARN-ELEY-HELEN

Presenting "WANTED, AN ANGEL"
By AARON HOFFMAN
Direction MAX GORDON

ARTHUR PRINCE

With "JIM"

Care of VARIETY, New York

RAY MONDE

IS "SHE" A HE OR IS "HE" A SHE?

Sends them out talking — draws business

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Little MARION WEEKS

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Direction, Fred Ward Playing U. S. O. Personal Management, NICK MANLEY

GEORGE CHOOS
PRESENTS

"The Count and The Maid"

A MUSICAL COMEDY IN ONE ACT

Libretto by Walter MacNamara
Music and Lyric by WALTER L. ROSENBERG
WITH

**VICTOR KAHN
BLANCHE BOONE**

**H. HERBERT BROSCHE
IRENE MOORE**

AND COMPANY OF 11 PEOPLE

Continuous Laughs
Clever Comedians
Melodious Music

Pretty Girls
Magnificent Costumes
Beautiful Scenery

Excellent Singers

At B. F. Keith's Palace, New York

Next Week (Dec. 7)

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Annette
Kellermann

Returning to vaudeville for a limited engagement
(By kind permission of Mr. L. C. WISWELL)

Personal Direction, J. R. SULLIVAN

Vaudeville Direction ROSE & CURTIS, Palace Theatre Building

TEN CENTS

VARIETY

VOL. XXXVII. No. 2.

NEW YORK CITY.

PRICE TEN CENTS.



An Announcement

in VARIETY'S 9th Anniversary Number (published December 25th) is a judicious investment, for VARIETY holds a unique position in the field of theatrical trade publications inasmuch as it does not specialize in any particular amusement branch, but covers the entire field, and therefore can give results that even a general advertising campaign through every theatrical publication cannot return.

In Order

To guarantee a prominent position in the Anniversary Number, it will be necessary to have your copy reach us at the earliest possible moment.

Don't Fail

To be represented in this, the single annual special number VARIETY issues.

VARIETY

Vol. XXXVII. No. 2.

NEW YORK CITY, SATURDAY, DECEMBER 12, 1914.

PRICE 10 CENTS

AMSTERDAM THEATRE RECORDS BROKEN BY NEW "BERLIN SHOW"

Charles Dillingham's Production of "Watch Your Step" Jumps Ahead of "Merry Widow's" Receipts in Early Part of Famous Run. Big Advance Sale. "Debutante" Doesn't Look Too Good.

Amsterdam Theater Records.

The new "Berlin show," as Charles Dillingham's production of "Watch Your Step" is called along Broadway, started in immediately after its opening Tuesday night at the Amsterdam, to shatter all records for receipts held by the house. The holder of most is "The Merry Widow" which made its famous run at that Klaw & Erlanger theater.

"Watch Your Step" opened to \$2,800 with the newspaper seats off the count-up. Wednesday night the receipts were larger, with the probability the show will draw over \$22,000 weekly on the eight performances. The advance sale this early is the largest the house has ever had.

It is reported Mr. Dillingham is receiving 55 per cent. of the gross at the Amsterdam, and that the "Step" show is costing the producer around \$9,000 weekly to operate. His other huge success, "Chin Chin," at the Globe (Dillingham's own house) is likewise doing capacity there, about \$17,000 weekly.

Irving Berlin, the composer of the music and writer of the lyrics in the Amsterdam attraction, is said to have agreed before the premiere Tuesday that he would furnish the score for the next Dillingham revue, to be produced between now and September, next.

The other musical show opening this week, Monday, at the Knickerbocker ("The Debutante") with music by Victor Herbert, did over \$1,000 Tuesday and Wednesday night, attributed mostly to the drawing power of the Herbert name. Otherwise not much hope seems to be held out for the Hazel Dawn show, which was not over-favorably noticed in the reviews.

DULUTH ORPHEUM CHANGE.

Duluth Dec. 9.
Because of dull business the Or-

pheum changed management last week. Instead of seven acts, five are now offered at reduced prices. The Orpheum Circuit will continue to book the house, the new managers only taking over the lease.

The Empress has discontinued vaudeville and it is reported burlesque will start shortly.

GREATER CITY CIRCUIT.

J. Hambridge is organizing a dramatic company to play New York City one night a week for the next 11 weeks with a dramatic stock company. The company is to play five nights each week. "Mrs. Dane's Defence" is to be the first production and the opening "stand" is to be the Hotel Plaza, New York City, Dec. 16. Following this the company is to play Newark, N. J., Passaic, Brooklyn and one other town yet to be decided. Agatha Brown and Theodore Von Eltz are to play the leads with the company.

SHOWS CLOSING IN LONDON.

(Special Cable to VARIETY.)

London, Dec. 11.

"Miss Hook of Holland," playing at the Prince of Wales, "The Little Minister" at the Duke of York's, and "The Outcast" at Wyndham's will close Dec. 19.

CAMPANINI ALLEGES SLANDER.

Chicago, Dec. 9.

Celofonte Campanini, director of the Chicago Grand Opera Co., has instituted damage suit against Abraham Mussbaum, bandmaster of the same organization, for \$50,000 for alleged defamation of character.

Dancer Breaks Her Wrist.

Los Angeles, Dec. 10.

Julia Carle while dancing at the Orpheum in the Gertrude Hoffmann act slipped and broke her wrist.

UNIVERSAL'S LOSS.

The Universal received a shock last week when on Saturday Walter Edwin, the leading dramatic director for the Victor company, left the Universal company. The reason given for the sudden withdrawal was that Edwin and the management had different ideas regarding making pictures.

Edwin joined the Universal a short time ago coming from the Edison at the same time that Mary Fuller left that company to join the Universal as leading woman. The general opinion is that Miss Fuller will leave the Victor shortly.

Several other changes have been made recently in the force of directors at both the Imp and Victor studios. C. J. Williams, one of the Universal directors, is now acting in the same capacity for the Vitagraph. The new dramatic director to succeed Edwin is Lorimer brought from one of the coast studios. Al Hamburg is now producing several new comedy pictures for the U.

ROUTED CLOSE TOGETHER.

Jamestown, N. Y., Dec. 9.

Two "Peg o' My Heart" companies were 20 miles apart Dec. 5. The Virgie Carvel "Peg" was at Meadville and the Dorothy Mackaye company at Erie.

BREACH OF PROMISE SUIT.

Los Angeles, Dec. 11.

A suit for breach of promise in which \$10,000 is asked, has been filed by Nellie C. May, a well known coast picture actress, against J. H. Johnson, a local real estate operator.

UNION MAN, MAYOR.

Springfield, Mass., Dec. 9.

Frank Stacy, former president of the local musicians union and of the stage-hand union was elected mayor here Tuesday.

CAUSE TO CELEBRATE.

(Special Cable to VARIETY.)

London, Dec. 11.

Mr. and Mrs. Dutch Daly celebrated their 40th anniversary Tuesday. Mr. Daly, an American, has been in England nearly 25 years, and is reputed to have saved more money than any other hall artist in England.

LOEW'S ST. LOUIS HIP.

Chicago, Dec. 10.

Negotiations were in progress yesterday to attach the Hippodrome, St. Louis, to the Loew Circuit through the big vaudeville house there becoming a regular stand for the Loew road shows traveling westward.

Aaron Jones, of Chicago, is acting for the Loew Circuit in the arrangements. It is said a five-year booking contract will be entered into, and the first road show stop there Dec. 21.

LOEW LOSES COLUMBUS.

Columbus, O., Dec. 9.

The Empress, a new house located in the south end of the city, changed from Loew's vaudeville this week, to a straight picture show.

PICTURE SERVICE RUMOR.

A strong report was going about this week that there might be an affiliation before long between a couple of the larger service corporations which furnish feature films to exhibitors.

FIELDS' REVUE GOES ON.

Lew Fields said this week he had fully concluded to proceed with his plans for a new revue, that may be ready some time in February.

Mr. Fields is in negotiation with two well-known stage women, either one of whom, is an agreement is reached, will head the company.

NAME K. & E. REVUE.

The revue Klaw & Erlanger have in preparation may be called "Fads and Fancies." It will be founded on a production of that title Julian Mitchell saw when across the pond, and which he recommended to the firm.

Paul Morton and Naomi Glass are said to have been engaged for the show. Another vaudeville team was offered a contract for \$500 weekly, but asked \$750.

ROSS SAYS HE'S THROUGH.

Asbury Park, N. J., Dec. 9.

Charles J. Ross says he is going to quit the stage for good. The Ross-Fenton farm near here will reopen in January and be conducted as an all-year-round establishment by the comedian.

TOO MUCH "STAR SPANGLED" ACROSS CANADIAN BORDER

Montreal Sends Out Appeal for Shows and Acts to "Lay Off" the U. S. in Favor of Native Land Ditties. Intimates Better Applause Results May Be Secured.

Montreal, Dec. 9.

Hearken all ye burlesque show managers, vaudeville teams, musical acts and others! From this side of the dominion border comes an open letter for you all to read. It may be the last straw for some forms of show entertainment, but the appended letter speaks for itself:

Montreal is tired, heartily tired, of being fed upon "Star Spangled Banner" music. The United States, we know, is God's own country. That's why so many Americans come to Canada. But although we are very fond of our cousins across the border we are weary of "Dixie," "Yankee Doodle" and other American national tunes.

There was once a burlesque show that came to town and did chorus marches to Canadian and British airs. If we remember rightly, the members of the chorus wore Union Jacks (and other garments). This show made a great hit. They even dug out the S. R. O. sign—and used it.

The Montrealer is appreciative of burlesque and vaudeville though he may be cranky on "high brow" stuff. Why not pay your audience the small courtesy of using music that they like? British entiment in Canada is strong just now and some British music would make a pleasant supplement to "It's a Long, Long Way to Tipperary."

SAY FROHMAN IS RIGHT.

(Special Cable to VARIETY.)
London, Dec. 9.

The London dailies are commenting on the Charles Frohman announcement he will do no producing in England this season.

The papers state that it is a pity, but owing to conditions they do not in the least blame Mr. Frohman for his decision.

JANIS-NORWORTH-DILLINGHAM.

(Special Cable to VARIETY.)
London, Dec. 9.

Elsie Janis returns here in February to open at the Palace in a production which will be shown in March.

Later Miss Janis will return to America to appear in a Charles Dillingham show. In it also Jack Norworth, now in England, will be the leading man.

ARTISTS RELIEVED.

(Special Cable to VARIETY.)
London, Dec. 9.

The Arts Fund started under the patronage of Queen Alexandra has united all professions in relieving distress among music hall and other artists during the war.

John Kurkamp Dies.

(Special Cable to VARIETY.)
London, Dec. 9.

John Kurkamp who first came to England from America as a singing

conductor, and has been attached to the Martin Harvey touring companies for the past few years, died here last week.

LEWIS WALLER IN ACCIDENT.

(Special Cable to VARIETY.)
London, Dec. 9.

Lewis Waller is at present in the St. Albans Hospital, suffering from injuries received in a motor accident which happened while he was driving from Birmingham to London Saturday night, after he had finished playing in that city.

The actor ditched his car to avoid running over a pedestrian on the road. It is expected that he will have to remain in the hospital for three weeks.

MARIE LOHR LEADING.

(Special Cable to VARIETY.)
London, Dec. 9.

When the new play is produced at the St. James by George Alexander, Marie Lohr will be his leading lady. It will be shown in January.

WAR REFUGEE STRANDED.

Baltimore, Dec. 9.

After a number of successful years as a member of grand opera ballets in the large cities of Austria and Germany, Mollie Nesdial is stranded in this city, after having taken refuge from the war zone. She is penniless and efforts to obtain a position in Baltimore have been unsuccessful, as she is not only unable to speak English, but her dancing is not suitable for the plays nowadays.

MANNERS IS ABOUT.

(Special Cable to VARIETY.)
London, Dec. 9.

Hartley Manners, the author, is about wearing a mustache and goatee to conceal the marks of his recent accident.

Broadhurst's Romantic Play.

(Special Cable to VARIETY.)
London, Dec. 9.

George Broadhurst is writing a romantic play for George Fawcett. The scene is to be laid in a mythical kingdom and no uniforms will be worn.

"Peg" Pulling in London.

(Special Cable to VARIETY.)
London, Dec. 9.

"Peg o' My Heart" established a creditable record at the Comedy last week, considering conditions on this side, when its receipts totaled up to nearly \$3,000.

Stone-Kalisz Open Well.

(Special Cable to VARIETY.)
London, Dec. 9.

Amelia Stone and Armand Kalisz opened this week in "Monamour" and made an excellent impression. Up until lately Kalisz has been playing the juvenile part in "The Red-Heads" while Miss Kalisz has been resting.

PARIS THEATRES TO REOPEN.

Paris, Nov. 26.

In response to a petition presented by the Syndicat du Spectacle, comprising delegates of the Union Syndicate des Artistes Lyriques and other theatrical groups of Paris, the French government has decided to grant permission to the theatre managers to reopen their houses. This step is taken on condition that the program be submitted to the censors, and every precaution be taken to keep the audience orderly, against undue demonstrations, either of patriotism or disapproval or present events. The managers have promised to reserve an additional percentage, over and above the usual poor tax, for the wounded and distressed, and a minimum of 13 per cent of the gross receipts will be handed over to the authorities. This, of course, does not include authors' fees.

Some of the Paris houses will consequently take down the shutters by the end of the month.

At present there are only a few picture theatres open, where business has been highly satisfactory. The Etoile Palace has been used as a home for Belgian refugees, this being a private enterprise under the direction of M. Combes. Soldiers have been lodged at the Alhambra, but arrangements have been made for their transfer. Soup kitchens for destitute artists have been installed at the Jardin de Paris, and at the Eldorado. Some of the smaller acts keenly felt the effect of the sudden closing of the concert halls, and there has been some distress among that class, relieved as far as possible by private charities.

Many of the actors are at the front, and many will be missing when peace is declared.

The Big Wheel is about the only resort which has kept working. Big crowds visit this place on Sundays, where a picture show and a second-rate concert are included in the admission fee of 12 cents.

"Magic City" was used as a preliminary recruiting depot for the British and American volunteers who joined the French ranks. "Luna Park" has been dismantled.

M. Rosien is still in charge of the U. S. A. L. offices (affiliated with the White Rats of America), with Frank Mauris assisting. The committee has met as usual since August, and has done good work in assisting to relieve the distress among the poorer artists, deprived of engagements by the closing of all concert halls and theatres throughout France for so many weeks.

Business among the agents has naturally been almost nil, and many have temporarily closed, while others pay visits to their offices once or twice each week to look for mail.

There is every sign, however, that business is to begin again, and December will see, possibly, the reopening of almost all the Paris theatres.

E. G. KENDREW.

The Grand, Syracuse, will play 10 acts week Dec. 21. Among the features will be Nat Wills and W. C. Fields.

SAILINGS.

San Francisco, Dec. 9.

Arriving on the Maitai from Australia last week were: Servais Le Roy, Talma Le Roy, James Bosco, Eyra Buckley, George Blood, Nellie Flood, Mellice Blood, Harry Carmos, Alma Carmos, Roy Cavella, Margiet Coleman, Elizabeth Ford, Edward Figaro, Alfred Ford, Peter Hangseppin, Lawrence Perry, Lizzie Pate, Albert Stark, Santo Santuccia, Donis Saylor, Samuel Whyte, Frank Warner.

STEEPLE JACK CLOWN.

Paris, Nov. 29.

A feat by a French soldier, who, in more peaceful times, is an "English clown" in a continental circus and well known under the name of Williams, is being told from the trenches. A German machine gun was causing much damage to a French squadron in a trench which could not locate the position. Close by was a part of a chimney stack, 30 feet high, and Williams offered to climb it. The lieutenant in charge knew nothing of the clown's private calling, but gave permission.

Williams divested himself of a heavy coat, and slinging his rifle on his back he climbed the stack as easily as a monkey, although parts fell away beneath his touch. From his position he was able to signal the exact position of the German gun, and before descending he calmly took aim at the gunners and fired six cartridges.

The brickwork seemed to sway at each shot, and Williams' comrades shouted to him to come down, and finally appealed to the lieutenant to order him to do so. The soldier-clown then dropped his rifle to the ground, and jumped head-first onto a tiled roof 20 feet below, rebounded from it like a ball of rubber and alighted on his feet on the ground. He then assumed the position he always took in the circus after performing a trick, with his fingers behind his ears, and with a grin announced "That's my new turn: the death leap." Williams is cited by his general for the Legion of Honor.

MAY BE NO TIVOLI.

(Special Cable to VARIETY.)
London, Dec. 9.

The shareholders of the Tivoli Music Hall (now an open lot) are meeting this week to discuss the feasibility of either selling the site or rebuilding the music hall there. The building was torn down about a year ago and it was expected that a new one would grace the Strand this Christmas, but between trade union building disputes and the war the site has nothing on it as yet.

OTHERS FOR THE FUND.

(Special Cable to VARIETY.)
London, Dec. 9.

The Moss Empires, Alhambra London and the Variety Controlling Co. have all followed Alfred Butt's example and are giving 10 per cent of the gross of various charity benefits put on at the various theatres controlled by them to the Variety Artists' Benevolent Fund.

This should net the fund quite a sum, as benefits are as plentiful as wa' pictures here.

THEATRICAL TRADE PAPER PRINTS FICTITIOUS PAGE AD

**Reliability of a Trade Weekly Illustrated. Also Published
"Reading Notice" Carrying Ridiculous Statements
Without Changing a Word. "Nemsey and Yllis,"
the Advertised Act with Names Reversed
Read "Yesmen and Silly."**

The reliability of a theatrical trade weekly paper was put to the test, and became a vivid illustration of the loose methods of that particular journal, when it printed on its back page of the current week's issue a full page advertisement, a condensed reproduction of which appears herewith.

The name of the act advertised, "Nemsey and Yllis," spelled backwards, reads "Yesmen and Silly." A "reading notice" which is also published on this page, appeared in the same issue of the paper carrying the fictitious advertisement. In it the ridiculous statement is made that two dancers traveled from Australia to Tokio, to give a special performance before the Mikado, and that the Mikado presented the dancers with a medal, they refusing to accept pay or transportation. The "reading notice" was printed in the trade weekly without the change of a word. Neither was the page advertisement published by the paper paid for, nor any deposit

its face the foolishness of the statements made, and forward both to the trade paper.

The trade paper which printed the advertisement and the "reading notice" is the same sheet that some months ago secured a certain element to contribute inflammatory articles against the White Rats, and later is said to have written letters to members of the White Rats offering to pay them, if they would answer the letters. No Rat could be found who would do so.

NEIGHBORHOOD OPPOSITION.

Proctor's 58th St., the Lexington Ave. opera house and the Plaza have entered into a spirited neighborhood contest to advertise their respective vaudeville. All three houses are located closely together.

The Lexington Ave. opera house, in its first pop vaudeville week, last week, did a \$3,000 gross.

PUTTING IN TABLOIDS.

Detroit, Dec. 9.

It looks as if musical tabloids would take the place of the pop vaudeville. The National has put in two companies, comprising 44 people in all, and will continue them as long as the business holds up; this week the Columbia put in a tabloid troupe of 15 people.

It is said the Palace is also thinking of putting on tabloids. This would leave the small time vaudeville field in the hands of the Family.

CHANGE PORTLAND'S LINEUP.

Portland, Me., Dec. 9.

The lineup of Keith's Portland holdings is undergoing revision. The Star closed Saturday night to undergo extensive repairs. It has a capacity of 1,300 persons which will be enlarged by the addition of a balcony and gallery.

After Jan. 1 Keith vaudeville will be transferred from the Bijou to the Star to make room for such legitimate attractions as come to the Bijou. At other times the Star will play pictures. It is probable the Keith interests will close their old Nickel theatre (pictures).

Loew Booking Grand, New Haven.

New Haven, Dec. 9.

The Grand is playing pop vaudeville. Four acts are booked in by the Loew Circuit. It has been reported the house plays Columbia burlesque commencing next week.

PANTAGES BARS VARIETY.

San Francisco, Dec. 9.

The local Pantages' managers say Alexander Pantages has instructed his house managers to bar VARIETY representatives from all Pantages' theatres.

This action has been taken, it is said, through a letter appearing on the White Rats' page of VARIETY Nov. 27, warning vaudeville artists to assure themselves over a Pantages' contract before accepting it, owing to the inability of the White Rats' attorneys, O'Brien, Malevinsky & Driscoll, to secure service on Pantages in New York City, in the action brought by Fagan & Byron for cancellation, against the Pantages' Circuit. The New York courts held in that case the service made on Louis Pincus, the New York representative of Pantages, could not bind his principal, as Pincus was acting as agent only for Pantages, although engaged with Pantages on a weekly salary basis, and having his office maintained by the Pantages Circuit.

Alexander Pantages has not been in New York City for over two years. In other actions against the same circuit, it has been necessary to forward the papers for service to the state of Washington, where Pantages resides, and the trial of the actions will have to take place in that state.

The paragraph in the letter in VARIETY, written by O'Brien, Malevinsky & Driscoll to the White Rats, that Pantages probably disliked, was the following:

"There is but one thing left for the performers to do, and that is to refuse to enter into engagements with the Pantages Circuit until they are sure that the Pantages Circuit means to give to them a contract upon which they can hold some individual or corporation, or on which they will be played."

"WOMEN ONLY" SHOW.

Long Branch, Dec. 9.

Eva Allen, a mind reader, while playing at the Broadway, gave a special performance Sunday "for women only," so billed.

Everything was carefully arranged to prevent the attendance of a single man, but one fellow concealed himself in the top gallery to acquaint himself with the proposition, expecting to hear some fast "inside stuff."

After perilously near strangulation, not to mention the many other inconveniences essential to his position, he underwent a tortuous period only to hear the stereotyped questions and answers anent the patron's connubial desires and Eva's ideas and "thoughts" as to what the future should bring for them.

Admission was 15 cents, and the affair drew capacity.

Sunday Closing in Kansas.

Atchison, Kan., Dec. 9.

James E. Bussey, R. A. Williams, Perry Rhine and Eric Rhine, theatre managers of Pittsburg, Kan., have been charged with violating the Sunday labor law by operating their theatres on the Sabbath.

NEMSEY AND YLLIS IN AMERICA.

Andrey Nemsey and Anita Yllis, Australia's famous society duo, have arrived in America to play a special engagement over the Orpheum tour, starting at the Orpheum theatre, San Francisco, holiday week (December 21). This is the first visit to these shores of this famous couple, who are known as the society dancers in all countries across the Pacific. They have danced for Australian royalty, and by special requests of the Mikado, went to Tokio to give just one performance before the court. Mr. Nemsey has a medal given him by the Mikado, as the two famous dancers refused to take anything but their transportation for the trip. It was the whole talk of Japan and Australia at the time.

We know that after America has seen this couple they will be booked for the big Eastern vaudeville houses, too. They refer by permission to Hugh McIntosh, of the Rickards tour, Australia. Mr. McIntosh said to Mr. Nemsey as he was getting on the boat: "Andrey, you and Anita are going to be the biggest sensation the States has ever had as dancers," and Mr. McIntosh is a good judge of a vaudeville act in any country.

on it made. The letter containing the "copy" told the paper the act would make a settlement in a series of installments.

There is no Australian act or people by the name of Nemsey and Yllis, and there is no Australian act or any turn booked for the Orpheum Circuit that might even suggest that title. And who ever heard of "Australian Royalty"?

The "frame up" for the theatrical "weakly" came about through a couple of people discussing this particular sheet. The publication had made many silly statements and indicated through them its entire policy of furnishing trade news and information was thoroughly unreliable. To test the matter one of the men suggested a page advertisement of an act that never existed be drawn up, together with a "reading notice" that would bear on

ANDREY NEMSEY AND YLLIS

Australia's Premier
Society Dancing Duo

(Refer by permission to HUGH D. MCINTOSH, Esq., Governing Director, Rickards' Tour)

FIRST TIME IN THE STATES

Beginning a tour of the Orpheum theaters at San Francisco
Christmas (December 21st) Week

Carrying special scenery and wardrobe. Agreed by press and public to be

THE ACME OF TERPSICHO- REAN PERFECTNESS

Introducing for the first time on any stage the up-to-date dances
of Australia, including our own origination

THE KANGAROO TWIST

(Pirates Keep Off)

Have toplined on three successive tours of the Rickard time
and scored phenomenal successes in India, South Africa, Japan,
Manila and Honolulu.

—Not a temporary sensation, but a staple, standard, permanent
success.—

Communications Care Orpheum Tour, Enroute.

(P. S. Regards to all our Australian friends in the States.)

KANSAS CITY'S HOME WEEK WITH 25 NATIVE TURNS

Western City Giving Benefit at Which All Professional Talent Claims Kansas City as Their Home. Operatic, Legitimate and Vaudeville Represented.

Kansas City, Dec. 9.

A 25-act vaudeville bill—an all Kansas City bill—is the big project arranged for Kansas citizens the night of Dec. 22. The proceeds will go to the Red Cross, the idea being that of Mrs. Laura Nelson Kirkwood, chairman of the local chapter.

The participants will donate their services.

Alice Nielsen, opera star, has been given the headline position on the bill. Jean Gauntier, picture producer and star, also will appear. Clarence Oliver, now playing in "Too Many Cooks," will do a single. Mary Keiser, concert soprano, will appear on the bill.

The other acts are mostly vaudeville people. Among them are the Six Kirksmith Sisters, Kathryn Durkin, Nat Nazzaro Troupe, McConnell and Simpson, Newhoff and Phelps. Among the others are John Havens, operatic tenor; Enid May Jackson, stock; Hazel Kirk, prima donna; Karl Kirksmith, cello soloist (recently back from Europe); Margaret Carroll, stock; Aerial Utts, acrobats; Lee Johnstone, of "A Modern Eve;" Jane and Lotta Salisbury and Hal Donohue.

Al Trahern, former Kansas Citian, now in New York, and Walter A. Fritch, of the Fritch Concert Direction here, have been arranging the New York end of the bill. The prices will be 50 cents to \$2.

BAND LEADER WARNED.

Baltimore, Dec. 9.

Giuseppe Creatore, the band leader, and Raffaele Ficeto, alleged to have impersonated him in advertisements and public performances, faced each other again Monday in the United States District Court, before Judge Rose. The first time was early this year, when Judge Rose perpetually enjoined Ficeto from advertising himself as Creatore or holding himself out to be Creatore.

Their appearance this time was caused by alleged violations of the injunction by Ficeto. It was alleged in a petition filed in court that Ficeto had continued to impersonate Creatore in band concerts, the last time being Oct. 26 in New York. It was also alleged that Ficeto had endeavored to defeat the injunction by calling himself "Oratore," which might readily be mistaken for "Creatore." Judge Rose would not impose a fine, but if the injunction is violated again, he said, Ficeto would be severely punished.

POLICE STOP "PRIZES."

Philadelphia, Dec. 9.

Theatre managers who have been using prize drawings, country stores and similar methods of attracting patronage have received a jolt from Director Porter of the Department of Public Safety who has decreed that the

practice must cease after Dec. 15. The prize drawings in its various forms has been of great aid in many houses and it is likely that a vigorous protest will be registered against the police order. One house had a Ford automobile as the weekly prize and gave one away every Friday night.

JOE JACKSON WITH SHUBERTS.

Joe Jackson has been placed under contract by the Shuberts for their new Winter Garden production. The same firm is also in negotiation with W. C. Fields for the same piece.

Harold Atteridge is writing the book for the new offering.

"ENCORE" IS WRONG.

London, Nov. 26.

The Encore of today takes issue with VARIETY's London report on the alleged dearth of novel material in the English music hall. VARIETY received its information regarding the dearth of material from one or two of the more important booking managers in London.

If the Encore had taken the trouble to make a canvass of the agents who have been importing acts from America it would have readily discovered the agents have received offers of booking for every American turn of consequence they have submitted to the managers. It could also have learned that none of the acts booked from America to open in England since the war began have come over. The single exception known is Gerald Griffin. The Encore is compelled to admit the absence of German and Austrian artists from the London market; add to this the American defection and the lack of new native vaudeville productions and it will be readily discernable that, as repeatedly stated in VARIETY, there is a dearth of novelties at present in the English music hall world.

Directly underneath the Encore's printed objection to VARIETY's assertion with regard to the scarcity of material is a paragraph that reads suspiciously like one that appeared in VARIETY recently indicating the Encore scans pretty closely this American publication.

The VARIETY often reaches London with information the English papers then wonder how they missed may account in some way for the Encore's readiness to take up a matter it had not investigated, but which looked from the office chair as though it couldn't be.

K. C. Orpheum Opening.

Kansas City, Dec. 9.

The new Orpheum (Orpheum Circuit) will open Dec. 19, with Martin Lehman continuing as the Orpheum's resident manager.

REPEATING "CLOWN NIGHT."

The "Clown Night" held by the newly formed Comedy Club on the New York Roof last Sunday evening, will be repeated Jan. 30.

Tickets of admission sold for one dollar each. The night was damp and dismal, but the Club realized around \$300. The New York theatre management (William Morris) received a 50-50 split of all tickets sold through the box office, and 25 cents each on tickets purchased outside but presented at the door. The Club also received 10 per cent. of the bar receipts. Between turns dancing on the ballroom floor was indulged in. The party broke up shortly after 2 a. m. (the roof's closing hour).

Among those on the program Sunday night were Truly Shattuck, Marie Lavarre, Harry Cooper Wohlman and Abrahams, Harmonious Four, Baby Peterson, and Vernon Castle.

The Comedy Club proposes to hold a renewal of the annual ball inaugurated by the late Vaudeville Comedy Club. It will be held Easter Monday at Terrace Garden.

"COPY ACT" TAKEN OFF.

A "copy act" of Bert Levy, the artist, was removed from the Hammerstein Lexington opera house program Wednesday afternoon, upon instructions from Arthur Hammerstein, who took the summary action immediately upon having the fact of the "copy" brought to his attention.

The act was known as Today.

MARRIES A CONGRESSMAN.

Baltimore, Dec. 9.

A wedding of unusual interest took place at noon Saturday in the bridal suite of the Belvedere Hotel when Congressman William Gay Brown, of West Virginia, was married to Izzetta Jewell Kenney, of Babylon, N. Y.

Until recently the bride was the leading woman of the Poli company in Washington, but now is in vaudeville. On the stage she is known as Izzetta Jewell. At one time she was leading woman for Nat Goodwin, and also for several of the Belasco productions. This is the third time the Congressman has been married. He has one daughter.

SWORD SWALLOWER CUT.

Los Angeles, Dec. 9.

Madame Maude D'Auldin, sword swallower, miscalculated length of her esophagus and subsequently lacerated her throat during attempt to digest a long pointed blade and was removed to the hospital where her life was despaired of for a time.

Mrs. Alsop at "The Corner."

Mrs. Alsop, enjoying some local prominence in a social way, has been engaged to appear at Hammerstein's week after next (Dec. 21). It will mark her stage debut.

Castles Dancing at Dinner.

Through the persuasiveness of Irving Berlin, Mr. and Mrs. Vernon Castle will dance at the dinner to be given by the Friars Sunday night to Mayor Mitchel, at the Astor.

KEENEY DOESN'T WORRY.

Frank A. Keeney seems to be the only one concerned who isn't worrying over the future bookings of his vaudeville theatres, including the new Keeney theatre in Brooklyn, to open in January.

Mr. Keeney was in French Lick, Ind., early in the week, enjoying the baths and the weather among other things. It is said Harry A. Shea, who has been placing the vaudeville bills at the Keeney houses, has notified Keeney he will not continue to do so unless given a contract to book for a term of years. Shea has been doing the work on a verbal understanding.

The change in booking agents that looks probable for Keeney has been brought about through the Loew Circuit taking the Majestic, Newark, which it will open this month. Mr. Shea also books acts, and a great many of them on the Loew time. Keeney's in Newark will be considered "opposition" when the Loew regime starts at the Majestic.

A story that the Keeney houses had been placed in the Moss & Brill agency was merely a story, up to Tuesday, though a likelihood if Shea steps out.

IN AND OUT.

James Thornton and Carl Rosine were two absentees Monday from the Hudson, Union Hill, program. Laddie Clift filled in for one of the spots. La Follette got the other.

Jack Wilson's voice obliged him to leave the Colonial bill, before opening Monday. Dooley and Sales doubled from Hammerstein's for the vacancy.

Roach and McCurdy did not open at the Hippodrome, Cleveland, Monday. The bill was closed up without them.

After the initial performance at Hammerstein's, Lou Anger and Lillian Shaw left the bill. Frank Whitman replaced Mr. Anger, and Miss Shaw returned to the program Tuesday matinee.

Wednesday Schooler and Dickinson left the Palace, New York, bill, with "The Girl From Milwaukee" substituting.

A record was established by the Loew Circuit Monday, the entire string recording after Monday's shows without a disappointment.

CRANE WILBUR'S OWN CO.

Crane Wilbur, the hero of "The Perils of Pauline," at the head of his own company, personal direction of Charles F. Atkinson, Boston, is at present touring New England.

Lee-Tashman Marriage.

Milwaukee, Dec. 9.

While playing Milwaukee last week the "Song Revue" lost another girl in marriage, but not her services, when Lilyon Tashman became the wife of Al Lee (Cantor and Lee) on the same bill.

Three Acts in One Family.

The war sent one family complete over here. It contained three separate vaudeville acts. The last to arrive was Jenet's Comedy Dog Circus. The other two are the Gaudsmids and Olympia Desvall.

WARRANTS FOR CHICAGO AGENTS FOR VIOLATING ILLINOIS LAW

**Chief Inspector of State Labor Commission Has Eleven
Against Booking Agents Who Work Without License;
Also Those Who Have Desk Space in Agents'
Offices. No Names Given Out.**

Chicago, Dec. 9.

R. J. Knight, chief inspector, Illinois State Commission of Labor, has issued 11 warrants which will be served upon booking agents who violate the law by working without license, issue receipts without the stamp that makes them legal and those who rent desk space from agents and work on percentage.

None of the names is divulged but arrests are expected in the near future.

EDISON PLANT DESTROYED.

Fire reduced the Edison picture plant, West Orange, N. J., Wednesday night to ashes. The Edison loss is estimated at \$7,000,000. Two million is covered by insurance.

The fire originated in the inspection building, an exploding film being the immediate cause.

The laboratory building, some distance away from the burning ones, was saved. Within were the costly patents and inventions of the celebrated inventor.

The Edison loss throws between 3,500 and 4,000 persons out of employment.

The building containing all the Edison photoplays and which contained films, cameras and m. p. apparatus of immense value was a total loss.

Charles Lawlor's Act Disbands.

Charles B. Lawlor and Daughters have disbanded. The two girls, Alice and Mabel, will do single turns.

NEW ACTS.

Sam Baerwitz has produced a new act called "A Modern Faust."

Jack Shepard and Marie Hyde in a new comedy skit, "A Quiet Stroll," by James Thornton.

Mercedes Clark is to offer a new act shortly.

Billie Smythe, formerly of Smythe and Hartman (now with Toby Claude) is producing a new act for Marie Hartman in which she will use a male assistant. Mr. Smythe is also about to produce a sketch for four people written by H. V. Esmond.

"The Yachting Party," a tabloid produced by Jeannette Dupre, opened at the Olympic, Brooklyn, and has been booked.

Zerah II, "bottoming" at Hammerstein's next week, is an English boy, a "lightning calculator." He recently came over and was tried out at Hammerstein's opera house. The Royal Gascoines, at same house next week, foreign turn, booked in there by Jack Levy. Mrs. Bud Fisher, added to bill, formerly played as Pauline Welch. Now doing new single. Program will read, "Presented by Mr. Arthur Hammerstein."

Mrs. Carl Henry will appear in vaudeville with her brother, Billy O'Keefe, formerly of musical comedy. Act will be known as Mrs. Carl Henry and Brother. Mrs. Henry, when appearing with her late husband, was professionally known as Nellie Francis.

TANGUAY'S RECEPTION.

During one of Eva Tanguay's numbers, entitled "Helly Everybody," the eccentric comedienne, at the Monday matinee at the Orpheum requested the audience, the banner one of the season, to record their opinions as to her return by answering "Hello" after one of the song's lines which read: "If you like me and you're glad to see me back, say hello."

The entire house gave a vociferous opinion in the affirmative.

AGENCY FIRM IS OFF.

The proposed new agency formed by Jack Henry, according to his statement, has been declared off. Treat Matthews and Oscar Steimel were the other members.

The cause of the disruption is said to have been a private one, known only among the trio.

RECORD STAGE CREW.

The largest number of stage hands ever carried by a vaudeville act, and more than a traveling show usually needs, are in "The Slave Ship," first presented at Hammerstein's Monday, where it was booked by Jack Levy.

Ned Wayburn, who produced the act, engaged four electricians, seven property men and 11 grips, besides a stage manager. The cues for the mechanics cover several pages. Almost all lines of dialog ends with a cue for one of the stage hands.

It is the first production staged by Mr. Wayburn since his recent return from vaudeville. The act is asking \$2,500 weekly for vaudeville time, according to report.

ONE GOOD BARBER GONE.

The present outlook in the shave 'em close market is that one good barber will have gone after the week of Dec. 21, when "Sully's Barber Shop" is to be reproduced upon the Hammerstein stage.

Sully himself will be in the production. Loney Haskell made the arrangements with him. Loney started with \$12.50 for the week's run. Sully noticed Loney wanted him and sent the figure up to \$100. It's still there. After Sully has the hundred in cold cash, it's almost a certainty the barber business will have to look out for itself, for Sully will want to keep on acting.

UNITED'S "CLUB" RULE.

The following was sent out this week by the United Booking Offices, relative to "Club bookings," i. e.: private entertainments:

Artists holding contracts booked through the United Booking Offices are prohibited from playing any club in New York or elsewhere, unless booked through our Club Department, or permission is given in writing for them to appear elsewhere. A violation of this means the cancellation of contracts. This has been brought about by Conroy and Lemaire, who, having a long route in the United theatres, accepted an engagement to appear at a club booked by Loew. Conroy and Lemaire were notified that if they played the Club, their time would be cancelled. They decided to retain their time in the United, and not play the Club.

In the Marcus Loew program for this same club, the artists were announced as coming "Direct from the Palace Theater," or, "Direct from Hammerstein's."

(Signed) E. F. ALBEE.

SOPHIE TUCKER SOLE HEADLINER

Jos. M. Schenck, general booking manager for the Loew Circuit, sent out the following statement this week:

Miss Sophie Tucker has been booked by me to headline all of my bills. Owing to a misunderstanding, the week of Nov. 16, at McVicker's theatre, Chicago, J. K. Emmett was billed above her. This occurred during the absence of Mr. Aaron Jones, who alone was acquainted with the terms of our contract with Miss Miss Tucker.

In justice to Miss Tucker, I wish to say that she is the absolute headliner on all the bills she plays on in our theatres. Furthermore, she is fully deserving of the honor, as she is making good and doing business for us.

(Signed) JOS. M. SCHENCK.

FAIR DEPT REPORT.

Chicago, Dec. 9.

An unconfirmed rumor says the Western Vaudeville Managers' Association fair department will affiliate with a big carnival company.



MABELLE SHERMAN

and
ARTHUR UTTRY
In Dainty Bits of Musical Comedy
Direction, M. S. BENTHAM

TOMMY'S TATTLES.

By THOMAS J. GRAY.

Many never seem to realize people in show business are much good until they want to run a benefit.

Revenge Note.—We always thought Gene Buck was a heathen, now we're sure of it. The "Joke Book" Gene referred to had the following billing on it, "Holy Bible"—placed in his room by the Gideons. How could any one expect a feller who hangs out with "The Follies" crowd to know what a Bible looks like? (Can this be an alibi, Gene?)

There is a bellboy in a Detroit hotel who had a very familiar way of saying "Right" to any orders he is given. Upon investigation we found out he used to be a top mounter with an acrobatic troupe that stranded in the town.

We can't think of a sadder sight than a chorus girl saying "Good-bye" to the John who carries her grip to the railroad station.

What You Hear at a First Night.

"I heard it was very bad the night they opened out of town."

"I just came to see the costumes; they tell me they're great."

"Where does Georgie Cohan usually sit?"

"They say the Big Punch is in the third act."

"Do you know any of the newspaper critics?"

"It's funny you always see the same people at opening nights."

"Will you look at who She has with her tonight!"

"Can you imagine what I could do to that part?"

"Well, let's go outside and hear them all pan it."

Loyalty Note.—Harold Attridge always wears evening clothes to the opening nights at the Shubert houses and a business suit to the K. & E. theatres.

Harry Fox says actors are foolish to help one-arm men, they can't applaud for them.

Now that a Broadway theatre has a wagon with a picture machine going up and down taking pictures and showing them at the theatre, it's getting more dangerous than ever for a married man to walk along the Gay White Way.

THEATER ROBBERS.

Reading, Pa., Dec. 10.

Walter S. Howard of this city is under arrest upon a charge of stealing \$250 from a Lancaster theater.

Allentown, Pa., Dec. 11.

Stewart De Rohn, arrested for robbing actresses at the Lyric theater, was sentenced to a term of years in the Huntington Reformatory.

Additional Sailings.

(Special Cable to VARIETY.)

London, Dec. 10.

Dec. 9, Fennell and Tyson (Baltic).

WITH THE WOMEN

By The Skirt

Some one is trying to put over a novelty as a cabaret dance feature on the New York Roof. It is called a "Fashion Parade" and seems a good "ad" for the man who manufactured the gowns. It is very interesting to women, but they could see the same thing at any of the leading stores where a similar parade occurs at the beginning of each season. Men are not interested as a rule in overdressed models, so whether they attract business to the New York Roof at a dollar per remains to be learned. The gowns shown, eight in number, were very beautiful, but there are always women at the tables equally as well gowned, so why feature models?

Irving Berlin can well be termed the "Father of Ragtime." The present dancing craze he is responsible for. In "Watch Your Step" (at the Amsterdam) Mr. Berlin has soared to heights never before reached by an American composer. This is just a beginning, for stored away in the Berlin brain tank are lyrics and music enough to supply musical shows for years to come. The production was beautifully staged. Helen Dryden, who designed the costumes and stage sets, is the artist who makes the cover of Vogue so attractive every month. Miss Dryden made each chorus girl look like a Vogue model, and as that magazine has become the inspiration for all modistes in New York City, it goes without saying the costumes worn by the chorus of "Watch Your Step" were stunning. The scenery was dainty and unique, running to the pastel shades. The "law office de dance" was like a dainty tea room. Stenographers in blue velvet trimmed in white, with the new laced boots so popular just now, were on the stage when the curtain rose. Then came girls in tan taffeta frocks, the skirts very full and edged in coral velvet. A few wore grey and coral. Then the "countdy cousins" appeared in hoopskirts of every color conceivable. The stage was a riot of color. Eight girls appeared for a moment in tan broadcloth dressed, trimmed in beaver, with muffs to match, also large velvet sail-ors. With Charlie King in his "Follow Me Around" number were 12 of the smaller girls in black velvet dresses, trimmed in white fox. Fur was used for trimming most of the gowns in the production. Even this pajamas in the "Pullman car" scene were fur-trimmed. One set of costumes was especially attractive. The color scheme was pale blue and mauve, the skirts ruffled and edged in a light brown fur, and the bodices had wide belts of mauve. The finale of the second act was a wonderful blending of colors. In the third act the chorus wore evening frocks of the latest design and coloring. The production is indeed a fashion display worth attending. The principals were dressed in a way showing much thought. Mrs. Castle of course was there with the

extreme style she affects. With her hair bobbed like Buster Brown Mrs. Castle was all class, until she opened her mouth. Mr. Castle has taught his wife all his dance steps; why not teach her his wonderful English accent? Elizabeth Murray was splendid in a black dress heavily jetted. With this frock was worn furs of white fox and black lynx. A Nile green worn by her in the last act was very good looking. Elizabeth Brice's wardrobe was carefully chosen. A blue velvet street costume was followed by a white satin evening gown. Sallie Fisher was lovely in a hoopskirted dress of pale green. A robin's egg blue was equally pretty to her. The entire production had an air of up-to-dateness. It was the same as going through a wonderful fashion sheet.

Ziegfeld's Danse des Folies, above the Amsterdam was well filled Tuesday night. Mlle. Gaby, dancing with Duque up there as a new attraction can't show any of our professional dancers anything. She is too heavy, too robust for this sort of work. Mlle. Gaby didn't even look Parisian. Rather her costume was 8th avenue. Mrs. Sam H. Harris, among the dancers at the Folies that evening, wore a stunning street frock of tan duvayne, trimmed with beaver. Billie Allen, a professional dancer who was also present, but as a guest, sat at a table with her limbs crossed to her knees, apparently oblivious of her surroundings, and also apparently not caring what kind of a floor it was.

Josephine Davis at Hammerstein's is a good-looking miss who shows good style in dressing. Miss Davis appears in a crystal two-flounce dress belted with gold. A hat with aigrettes was also lace over pink with a touch of blue. A blue brocade velvet draped gracefully was the last dress. Lona Hogyi at Hammerstein's is a large woman dressed indifferently in cerise satin. Corinne Sales (Dooley and Sales) at Hammerstein's and Colonial this week is wearing different clothes on each stage. This shows versatility. Mr. Dooley is becoming a Grand Past Master in asking for applause and the strange part is he gets some. Sophie Barnard appears in one gown. It is well chosen. Of crystal it is tight-fitting to the knees, where it falls in graceful folds. There is a pattern of jet flowers woven into the crystal which gives the gown a costly look. The Six-Water Lillies are a dandy looking bunch of diving girls. Their bathing suits are in one piece and daringly short.

Helen Stewart, right from Rector's, is at the Colonial. Miss Stewart is wearing a dancing frock not good enough for a vaudeville stage. It was an Empire made in bands of Dresden ribbon the skirt so scantily made as to require an ugly split up the back. The Okabe Japs, Colonial, have a stage set-

ting that is gorgeous in detail. Embroideries of every description are shown in a rug that is all too hastily put aside. The kimonos of this troupe are not only elaborately embroidered but are fringed as well. Nan Halperin, at the Colonial, has Ad Newberger written all over her. Is she a Newberger find? Miss Halperin sings a song about her personality. Rather a sense of humor has this little miss, aided by some wonderful material. A wedding gown, quite the prettiest thing seen on the stage this season, was worn while Miss Halperin sang a very clever song about syncope. The dress was complete as to detail, even to veil and bouquet. Clark and Bergman's "Society Buds" (Colonial) is an act which will never grow tiresome. It is too full of novelty and good spirits. Ethel Barrymore took at least eight curtains Monday matinee. She packed the Colonial to suffocation. In a dress and cloak of coral velvet Miss Barrymore looked regal. A change was made to a negligee of white trimmed in swansdown.

"The Gaiety Girls," at the Columbia, is made up of specialties and not always good ones. One musical act was bad. Ina Hayward of this company of musicians, dresses in a poor style. Zella Russell is the one female in the show worth watching. Her piano-logue is always a pleasure to listen to. Miss Russell wore a white lace dress in the first act. It had a Shepherdess drapery of gold color taffeta. A poke bonnet was most becoming. A white and green suit was pretty. In yellow chiffon with design of velvet brocade Miss Russell did her specialty. Mae Holden is the soubret and did very nicely until she began to sing. As for clothes Miss Holden is changing most of the time, but only showed one costume worth while. This was a short yellow dancing frock. The chorus open both acts with the same costumes, rather unusual for burlesque. One number was vulgar and seemed so intended. The girls enter wrapped in mantels and slowly unfold, showing fleshings relieved by a chiffon bow. This was at the footlights. If done further up-stage perhaps it wouldn't look so raw. In the "Averne" number the girls turn back their skirts to show roses sewed to the lining. In doing so they revealed also lisle thread stockings and liberal use of garters. Material must be scarce when one show uses a scene word for word from another one. This show has the bar scene where the comedian obtains two drinks for one. It is done even to the cigar bit. But still, it was done so long ago and so often since that no one will claim it as a little information for the Columbia shows (if they don't know it) this "two drinks" thing was the most popular comedy scene on the old Western Wheel.

SPECIAL NOTICE.

The regular meeting of the White Rats Actors' Union of America will be held Tuesday, Dec. 15, 1914, in the White Rats Building, 227 West 46th Street, New York City, at 11.30 P. M. sharp.

APPEAL FOR FOREIGNERS.

Secretary, White Rats Actors' Union of America.

Dear Sir:

Owing to the regrettable conflict now raging in Europe, several members of the International Artisten Loge are stranded in England, unable to leave and unable to work. The I. A. L. sent 1,000 marks for the partial relief of its needy members in England and the V. A. F. acting on I. A. L. instructions, administers the fund, as follows:

Five weekly for a single member, 7-6 for a married member and 10 weekly where both husband and wife are members. That fund is diminishing very rapidly and unless replenished, even that little assistance must stop.

Therefore, sir, may I ask you, through your organization, to endeavor to find I. A. L. members in America and let them know the state of affairs. Of course the V. A. F. by its constitution may not give money for charities and although we have a Benevolent Fund here in England, which would no doubt assist if applied to, I personally would prefer that I. A. L. members only contribute to the I. A. L. war relief fund.

Cash sent to Mr. Fred Herbert, Secretary of Variety Artistes' Federation, 18 Charing Cross Road, London, W. C. England, and marked I. A. L. (Don't mention the word "Fund" on envelope) will be faithfully administered on the conditions laid down by the Lodge. I hope lodge members of all nationalities working in America will act quickly for the relief of their less fortunate Brother and Sister artists now in England.

Yours faithfully,

(Signed) ALBERT SCHAFFER.

WHITE RATS DRAWING.

Drawing for life membership or White Rats Realty bond will take place at the next meeting of the Lodge, Tuesday, Dec. 15.

SUE FOR COMMISSION.

Albany, Dec. 9.

O. H. Stacey, of the Knickerbocker Athletic Club, and O. J. Perrin, treasurer of the Empire (Columbia Amusement Co.), are suing F. F. Proctor for \$2,500 each, claims for commission arising out of Proctor's purchase of the Colonial, Albany.

Stacey and Perrin allege they conducted successful negotiations for the house, acting as Proctor's agents, with Morris Kantrowitz, owner of the Colonial. The house was on the market at \$98,000. Proctor, according to the papers in the suit, promised the agents commissions on a sliding scale from \$2,000 to \$5,000 if they could get the property for \$90,000 or less.

A. A. A. Marries Non-Professional.

It just transpires, on good authority, that Dorothy E. Watson, of Watson and Brother (Harvey Dunn) and a member of the A. A. A.'s, was married quietly in Toledo some time ago to Newton J. Johnson, of Detroit, a non-professional.

Miss Watson's act is now working for the Western Vaudeville Managers' Association.

VARIETY

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ADVERTISEMENTS

Advertising copy for current issue must reach New York office by Wednesday midnight. Advertisements for Europe and New York City only, accepted up to noon time Friday. Advertisements by mail should be accompanied by remittances.

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Vol. XXXVII. No. 2

Born, recently to Mr. and Mrs. William E. Ashbolt, Jr., Lorain, O., a daughter.

No more road shows will be played at La Porte, Ia., this season.

Mary Balsar, late of vaudeville, has joined a picture company.

Harvey De Vora Trio open on the Loew Circuit next week.

Bob Johnson, National Printing Co., is a father.

Barton & Garretson are putting out another "The Girl and the Tramp" company.

Byrne & Kirby are now booking the New theatre, Baltimore, and houses in Holyoke, Pittsfield and No. Adams.

Carl Gordon, of Gordon, Harper & Gordon, is the father of a daughter since Monday night.

Louis Bennison is arranging to take a company of "Damaged Goods" to the Coast.

Albert Roscoe will retire from the Shubert Stock, Milwaukee, Saturday.

Hershel Hendler commences a tour of the Loew Circuit Monday, placed by Epstein-Allen.

The Cirque de Paris is at present a shelter for several hundred Belgian refugees stranded in Paris.

Elsie Faye, operated on recently for a serious ailment, convalescing at Atlantic City.

"Silk Hat Harry," a comedy based on Tad's cartoons, is planned as a new show production by Joseph Hart.

Frances Stafford, of the Hayward-Stafford Co., is confined to the Hotel Rome, Omaha, with pneumonia.

Ching Ling Foo may play the Orpheum Circuit to San Francisco, taking boat for China from the Coast.

A daughter was born to Mr. and Mrs. Lew Orth (Lew Orth and Lillian) Dec. 5.

Edith Lyle has returned to the Claude Gillingwater sketch, "Wives of the Rich."

The Shuberts have abandoned the proposed all-star revival of "Shenandoah."

Marty Shea has had another son added to his family. Mr. Shea is a golf enthusiast.

Corbin Shields, manager of the Trenton theatre, Lynchburg, Va., has resigned.

The Colonial Monday night was completely bought out by the Hebrew Sheltering Guardian Society.

Sunday vaudeville shows at Dallas, Tex., are no longer given. The Interstate has a house there.

A. G. Schade, formerly of the Four Schades, is now managing the Majestic (Thielen & Goldberg, lessees), Bloomington, Ill.

NEW DEPARTMENT

On another page of this issue VARIETY inaugurates a Park, Fair and Carnival Department to be continued weekly in connection with its various other features. In establishing this department, VARIETY, in accordance with its policy proposes to publish the news of the field regardless.

This move is the result of an investigation that has proven the outdoor amusement purveyor is tired of the stereotyped "gush" printed by the so-called "Outdoor" amusement publications.

The Morgan, Kennedy and Hutton act dissolved partnership at the Harris, Pittsburgh, when Hutton left the turn without giving notice.

The new Sayre (Pa.) theatre will be opened about the first of the year. Manager W. J. Melarkey. The house will play pop vaudeville.

Murray and Mack start again on the road Dec. 20 at Waukesha, Wis. It's the same old Ollie Mack, but a new Murray.

Eva Rothert, a cabaret singer, and William J. Parr, former supervisor of the Fifth Ward, Albany, were married in Brooklyn a short time ago.

The Orpheum, Jersey City (Heights), is playing straight pictures, having given up the vaudeville policy for the month.

The reported reopening with vaudeville Dec. 21 of Keith's, Atlantic City, is incorrect. No date has been set for resuming big time vaudeville there.

For the first time in years, perhaps since the theatre was built, the Euclid Avenue opera house, Cleveland, is without a show in December. Pictures are filling in.

(Miss) Carol McComas, who was to have been the leading woman of the Band Box Theatre company, retired from the organization because of illness.

A daughter was born to Mr. and Mrs. Arthur Pickens Dec. 3. Mrs. Pickens was formerly Pauline Bartholdi. The new arrival will be christened Dorothea Theresa Pickens.

Retta Giffen, of "The Story of the Rosary," is out of the cast owing to illness. During the Albany engagement this week Louise Eades, an Albany girl, is substituting.

Blanche Ring opens shortly for a tour of the Orpheum Circuit. Following that, she will appear next fall in a new play written by Mrs. Catherine Chisholm Cushing.

The Sheedy agency is supplying Daly's theatre with its Sunday vaudeville show, the house playing a straight picture policy throughout the week. Scheduled to open last Monday with the photo attractions, bad weather forced a postponement of the opening until the following day.

Proctor's Leland, Albany, has abandoned its two acts of vaudeville.

Rosalind Coghlan's former vehicle, "The Obstinate Miss Granger," will be sent over the Loew Circuit with Hortense Clements in the Coghlan role.

Paul Scott's son, who is a sea captain, is in New York enjoying his pap's hospitality. The latter's boat was recently captured by the Germans, but released when the U. S. papers were shown.

Elliott Dexter joined "Diplomacy" at the Empire Wednesday, replacing Leslie Farber, who has been drafted for the new Charles Frohman production which opens at the Empire Monday.

Jule Delmar can use several turns for his big Christmas entertainment, Dec. 28, for the poor children of New Rochelle. Among those volunteering so far are Stella Mayhew and Billie Taylor and Louise Dresser.

Carl F. Pederson collected \$5 recently in small amounts from players on the same bill and sent it to the Show-folks' Tuberculosis colony, Albuquerque, N. M. The secretary asks VARIETY to make this acknowledgment.

Ed. T. Connelly, for over a year manager of the Samuels opera house, at Jamestown, N. Y., has quit, and the lessee, A. N. Broadhead, has leased the theatre to James L. Drohen, of Dunkirk, owner of the opera house there. Connelly will return to the stage.

A benefit will be given at Odd Fellows Temple, Rochester, N. Y., Jan. 20 and the receipts turned over to Jules C. Rieff, formerly of the Rieff Brothers, unable to work since last April, owing to illness. Rieff has a serious affliction of the eyes and is otherwise physically impaired. Remittances may be sent to Fred H. Van Horn, treasurer, committee, 78 Stillson street, Rochester.

Leo Maase, the former foreign agent over here, who was held in Germany at the opening of the war, has told some of his troubles in a letter dated Nov. 12 from Dusseldorf, to Maurice Rose, of Rose & Curtis. Maase said he expected to be called to the German Landsturm, but there were enough young people without him. When certain he would not be called Maase arranged to return to America. Upon obtaining his passport he could not raise sufficient funds, and when finally securing money, he couldn't get the currency (English) changed in the German city. After that difficulty had been overcome, Maase could not get a boat to New York, so he became a war correspondent for a Dusseldorf paper. Before entering show business Maase was a newspaper man. The week before the letter was written Maase says his brother, an officer in the German infantry, was brought home wounded, and he remarks war is strenuous. Maase concludes with information that he will embark for this country at the first opportunity.

The benefit performance of "The Second Mrs. Tanqueray" with an all-star cast, announced for Wallack's theatre last Sunday night, was stopped through the intervention of the Sabbath Society.

John White, of Galveston, Pa., owner of the Lyceum, Elmira, N. Y., says that he has decided to manage the Elmira House himself.

Members of the theatrical profession are being asked to sign a petition for clemency for Samuel J. Raber under death sentence for the killing of Cherry de St. Maurice in Sacramento. Raber was formerly an entertainer.

"Queenie," a leopard with the Olga Celeste animal act, struck W. E. Ashbolt, Jr., of the Broadway, Lorain, O., Dec. 3 and inflicted an ugly wound just above the latter's elbow. No serious results are entertained.

Mabelle Estelle, a Newark stock favorite, plays a one-act sketch at Keeney's the first three days of next week. To detract from the Keeney draw the Bijou has engaged Corse Payton as a feature at the same time. Payton at one time had stock at the present Keeney's, Newark.

MARINELLI'S LONDON LICENSE AS BOOKING AGENCY REFUSED

"Alien Enemy" Feeling Raised Against German Agent. Solicitors Have Hope of Winning on Appeal. Opposition to Marinelli Reported Emanating from Business Competitors.

(Special Cable to VARIETY.)

London, Dec. 9.

The application of H. B. Marinelli, Ltd., for a renewal of its agency license in this city was refused last Friday when the matter came up before the Licensing Board. The decision will be appealed from by the agency.

The opposition to granting the Marinelli agency a renewal arose from the birthplace of the title holder of the corporation, H. B. Marinelli, now in New York. He is a German, although he left his native land when a youngster and has lived in France since then.

It was brought out at the hearing that Marinelli applied last spring for naturalization papers in Paris, that he married a Frenchwoman and owned a home in that country, that he is not an officer of the corporation bearing his name, and that all stockholders in it, with one exception, are Englishmen. The exception is an American.

Reports reached New York some time ago of a movement in London by some agents (Marinelli's competitors) there to interpose an objection to the Marinelli renewal. The "alien enemy" reason was not accepted over here, an impression getting around the motives were more selfish than patriotic.

The Marinelli agency has been advised by its solicitors that the license will probably be granted on the appeal, and the agency meanwhile, has notified its acts not to be weaned away by other agents.

PLAY PIRATING GOING ON.

More complaints against the play pirates are coming in. Ed. W. Rowland, of the Rowland & Clifford attractions, has collected evidence in an effort to show that the Florence Johnston Co. is "pirating" the R-C show, "The Rosary," using the same title and billing without any effort to cover. The matter will be taken up by the United Managers Protective Association.

A company in the west is alleged to be playing "Bought and Paid For" under the title "The Price She Paid." If there is one play that is "pirated" more than any other it is this William A. Brady-George H. Broadhurst piece.

AWAIT JOHNSON DECISION.

Washington, D. C., Dec. 9.

Final argument in the Johnson-Hitchcock case was made in Equity Court No. 1 Monday, and decision reserved. Augustus Thomas, who had been recalled from New York, and Professor Wilbur, of George Washington University, offered an analysis of the two plays, the former contending that they were entirely dissimilar, while the latter endeavored to show that

there was some similarity between "The Beauty Shop" and Johnson's play, "Doctor Fakewell."

In the afternoon R. H. Yeatman, counsel for the plaintiff, declared the whole case resolved itself into two phases: (First) the opportunity of Mr. Pollock to read and become familiar with the ideas contained in Johnson's manuscript while entered in the DeKoven Prize contest, and (second) through the medium of Mr. Hitchcock.

Renee Graatz Sails Home.

Renee Graatz, who opened with the new Dillingham show, sailed back to the other side last Saturday.

Gene Greene Got Hoarse.

Chicago, Dec. 10.

Gene Greene was forced to leave the stage of McVicker's last night after playing three shows through a hoarse voice.

BARTON'S STAR, SCRANTON.

Scranton, Pa., Dec. 9.

J. D. Barton reopened the Star (former Progressive Wheel House) Monday with "The Froliques of 1914" having capacity at both performances. As has been customary since "Billy" Sunday visited here, the ministers were in evidence, but have not "talked for publication" as yet. Harry Storms, well known locally, is managing the Star.

TOM RYLEY'S STAR.

Thomas W. Ryley is to make a production this spring in which he is to star Isabel Lane. Miss Lane is at present with Mr. Ryley's "Trail of the Lonesome Pine" production. The new piece is entitled "The Lady From Abroad."

MOSES IN PLAY FORM.

Pittsburgh, Dec. 9.

Charles Phillips, press agent, poet and now bridegroom, while visiting Pittsburgh with his wife, Ethel von Waldron, of the Fiske O'Hara company, said he had written a three-act lyric drama entitled "Moses," in which incidents of the law-giver of Israel are set forth in verse of great beauty and exalted dramatic spirit.

Kellermann's "Girl Act."

The set in use at the Palace this week for Annette Kellermann's diving act will be employed by J. R. Sullivan, her manager, and Rose & Curtis, Miss Kellermann's agents, to equip another turn having eight young women, who will sing and dance, besides diving. The act will be billed as "Annette Kellermann's Girls" and be ready in about a month.

JOE WEBER'S COMEDY DRAMA.

Washington, D. C., Dec. 9.

"The Fallen Idol," Joe Weber's new four-act play by Guy Bolton, had its premiere at the Belasco Monday, with a large audience in attendance. The piece is a combination of comedy and tragedy with a blend of the sex problem that works up some interesting climaxes. Author Bolton was called to the footlights, but excused himself with a word of thanks. The play was staged by Fred G. Latham.

Victor Valdecini, Italian musician, when nearing the pinnacle of success is overtaken by disease as the result of marked dissipation. Gradual paralysis forces him to give up his music and the bitter realization strikes him that his wife, Christine, is bound to him by marital ties. He also sees that she is enamored of by a young sculptor. Suicide relieves him from further pain and worry.

Bruce McRae was a splendid, vigorous type of sculptor. He injected action and spirit into his scenes and carried his audience with him. John Miltern was the young musician, a character he admirably played and sustained with excellent thespian emotion. Alice Lindahl came up to expectations in the role of the wife. Her emotional moments were well played. Virginia Pearson was exceptionally good as Cara Marx. Minor roles deserving mention were held by Charles B. Wells and Robert Schable. A comedy part capably and superbly handled was that by Marie Chambers.

OH, YOU UNION HILL!

Lew Dockstader is delivering a high-grade, blackface monolog in the character of Roosevelt, in vaudeville.

When Mr. Dockstader played Union Hill recently, one of the women in the Hudson theatre audience remarked she "never knew Roosevelt was so dark."

Black Patti Co. Held Up.

New Orleans, Dec. 9.

The Black Patti troupe got as far as Baton Rouge, La., when it was held up by the Frisco Road for money due on transportation. The report reached here today the company has been unable to proceed further on the journey.

"SUZI" LEAVES SHORTLY.

Lew Fields' musical comedy production "Suzi" will go on tour in about two weeks, making way perhaps for the Weedon Grossmith production entitled "To-Night's the Night" which is due Xmas or New Year's week, although this English piece and people may go into the 44th Street.

Charles Mason has been rehearsing for the Lew Hearn role in "Suzi" at the Shubert. He may go into the show Monday. Mr. Hearn leaves it Saturday. The management has also been considering John Slavin for the vacancy.

TOM WISE BUYS PLAY.

San Francisco, Dec. 11.

Charles and Albert Kenyon's comedy drama, "Battling Bill," which was recently produced at the Alcazar for the first time on any stage, has been purchased by Thomas Wise.

BEAT UP THE MANAGER

Denver, Dec. 9.

The stage manager of "My Best Girl" company, which passed through a period of difficulty here week before last, beat up J. C. Ragland here Sunday a week ago, discoloring the manager's eye and changing the general contour of his face with the aid of a cane after the manager had pulled a knife. There was still \$52 coming to the stage manager. There are yet three or four members of the company in town, but they have managed to go to work in various capacities here.

The cause of the attachment made here by Victor Morley last week was the refusal of the company to continue playing while the management of the company had the handling of the funds as they came in at the box office. Manager Peter McCort of the Tabor Grand, where the attraction was playing, asked the star of the organization to take out the attachment to prevent the company from closing and darkening the house for the balance of the week.

Manager McCort has made a statement to the effect that the star's attachment of the receipts on his claim of \$1,754 due as back salary was active for but six hours Friday and was released immediately after an understanding had been reached that Mr. McCort was to handle the funds as they came in, and after musicians, stage crew and other sundry expenses were paid the remainder was to be divided pro rata among the members of the company. Mr. Morley's share in the final settlement was \$90. This the comedian waived in favor of the more needy members of the organization.

"ROBIN HOOD" AGAIN.

Reginald de Koven's operatic masterpiece "Robin Hood" is to go on tour again. Adolph Mayer is organizing the company, which is to use the production of the company in which Hegeman and Truss were interested last season. Those interested are negotiating for the right to use the title of The de Koven Opera Company and they have secured a number of the principals who were with the organization last year.

The opening date is Dec. 25.

SOTHERNS RECOVERED.

E. H. Sothorn and wife, Julia Marlowe, who have been recuperating at their home up in Connecticut are both greatly improved in health and expect to return to New York for the winter within the next fortnight.

DAZIE OUT OF "LUXURY."

Mlle. Dazie has retired from the cast of "Lady Luxury" and the management have taken Emelie Lea for the role.

CAN USE MISS CLARK.

An effort was under way Monday to engage Marguerite Clark for the Ruth Chatterton role with the Henry Miller Company of "Daddy Longlegs." Miss Clark is under engagement in the Famous Players, for pictures.

NEW EQUITABLE CONTRACT MAY BECOME REALITY BY JAN. 1, 1915

United Managers' Protective Association Has New Form of Playing Agreement Under Consideration. President Klaw Writes Actors' Equity Society That the Matter Will Be Given Proper Attention.

An equitable contract perfectly satisfactory to both the legitimate players and the producing managers may be agreed upon any day although the matter is not expected to reach final agreement until after the first of the new year.

The Actor's Equity Association recently submitted a form of contract passed favorably upon by the board of directors to the United Managers Protective Association and last week Marc Klaw, president of the Association, wrote the Actors' body the equitable contract matter would be given action within the near future although the theatrical conditions were so chaotic and unsettled that the subject could be taken up more conclusively later on.

WOODS 12 FAIR WEEKS.

Through a shrewd piece of booking foresight on the part of Vic. Leighton, who routes the attractions for the A. H. Woods office, that manager will have a number of his attractions in San Francisco at the Columbia while the fair is on.

Twelve weeks of time are held at that theatre for Woods' attractions during the period the Golden Gate town will be flooded with visitors.

One of the attractions is Julian Eltinge in "The Crinoline Girl," which opens June 15 for an indefinite engagement. The Eltinge show will start for the Coast immediately after its Chicago engagement.

"SPOTLIGHT" AT HUDSON.

When Richard Bennett and "Damaged Goods" close their four weeks' stay at the Hudson the new Selwyn & Co. show, "The Spotlight Man" moves in for an indefinite stay.

This show, with Douglas Fairbanks, Zella Sears, Edna Aug and George Sidney started rehearsals at the Hudson Monday.

ACCIDENTS.

Charles Scofield, comedian of the Crescent stock, Brooklyn, was hit above the eye accidentally with a lamp during a performance of "Big Jim Garrity," last week, and was laid up for a time as a result.

Hamilton Revelle, on his way to a rehearsal of "Secret Strings," was crossing Broadway at 42d street in the rain Monday when he was run down by Edith Taliaferro in her auto. Revelle was only slightly injured.

Forrest Huff, of musical comedy fame, whose voice has been getting a rest, may join a new Broadway production.

Maude Hillman After Her Salary.

Elizabeth, N. J., Dec. 9.

By giving a bond to Maude Hillman, former leading woman with "The Traf-

fic," the company which finished a three-day engagement at the Hippodrome in this city last Saturday was permitted to go to Atlantic City where they are playing this week.

"The Traffic" stranded in Wilmington two weeks ago.

Upon learning the company was playing here, Miss Hillman had the box office receipts of Saturday's performance attached. The amount claimed as back salary was \$108. As \$99 was realized at Saturday night's performance Miss Hillman agreed to take \$65 on account and let the troupe leave town, upon the manager promising to send the balance from the first performance in Atlantic City.

"FOLLIES" DOING CAPACITY.

Chicago, Dec. 9.

Flo Ziegfeld's "Follies" has been doing capacity at the Illinois since opening there last week. The money limit of the house is \$2,129 a day. This has been the daily report of the show to headquarters in New York. "The Follies" is giving nine performances a week.

For New Year's Eve the Illinois admission scale has been advanced to \$3. The show is here for four weeks longer.

D'ORSAY COMES IN.

Lawrence D'Orsay closed his "Earl of Pawtucket" tour of the Canadian provinces Saturday in Quebec. Returns not up to expectations.

\$30 DAILY NOT ENOUGH.

Ted A. Wilkin, advance man for "Was She To Blame?" convinced that there was no profit in his show averaging \$30 a day on its tour in Wisconsin, crossed his fingers on the state and mapped out a new route through Iowa.

DIDN'T PAY SALARIES.

Saturday night the stock at the Grand, Brooklyn, did not pay salaries. It was explained to the players there was nothing there to pay with. The company was being run by Harry Traub, Louis Bar and Abe Plhom.

The Grand opera house management has taken the company over and it is continuing.

ACTRESS OPERATED ON.

Spokane, Dec. 9.

Katherine Herbert, leading woman with "Milestones" underwent an operation in a local hospital Sunday for gallstones. The company played here last week and although suffering the utmost agony Miss Herbert appeared for three performances. She is recovering rapidly.

SHOWS IN 'FRISCO.

San Francisco, Dec. 9.

David Warfield in "The Auctioneer" opened to capacity at the Columbia and indications point to a sell-out on the week.

Ruth St. Denis got a fair start at the Alcazar with prices ranging to \$2.

The LaLamar and Bosco Co., in mysteries, opened at Cort Sunday and registered \$1,500. The show gave satisfaction.

The Gaiety is playing pictures this week, the Kolb and Dill show having gone to the Morosco, Los Angeles. Announcement is made "A Stubborn Cinderella" will be the Gaiety bill next week.

SHOWS IN LOS ANGELES.

Los Angeles, Dec. 9.

Forbes-Robertson opened to a fair house at the Majestic and the outlook augurs well for a successful engagement.

May Robson is at the Mason in "Martha by the Day." The show is doing nicely although Warfield's engagement at the same house took the edge off of her business.

Oliver Morosco is still boosting the Children's Hospital benefit with stars as added attractions.

SHOWS IN CHICAGO.

Chicago, Dec. 9.

Business has been slightly better in the "loop" theatres the past week. The "Follies" at the Illinois has been doing banner business and "Potash & Perlmutter" is still keeping up a good gait.

"The Candy Shop" at the La Salle is growing in popularity and looks as though it were in for a run. "The Misleading Lady" at Powers' has taken on a new lease of life and will be kept there for some time. At the Princess "Kitty MacKay" has been drawing a discriminating class of people, who like that sort of a quiet play. "Under Cover" and "A Pair of Sixes" still continue to draw well and "Peg O' My Heart" at the Garrick is still a magnet of some power. Vaudeville houses are holding their own and the outskirting houses have also felt a little touch of prosperity.

SHOWS IN NEW ORLEANS.

New Orleans, Dec. 9.

"Alma" popular prices is attracting fair houses at the Tulane. "To-day" is getting some business by reason of its sensational subject. Burlesque at the Dauphine is running along profitably. The Lyric stock is doing nicely. The Greenwall is not doing much with the feature film "Life's Shop Window."

Smithson Putting on "Girls."

Plans are on to produce "The Girl of Girls" about Jan. 1, arrangements being made by Charles A. Shaw, business manager. The piece was written by Edward Paulton and Oreste Vesella. The stage direction will be under Frank Smithson.

Rehearsals have been ordered for the new show, "The Shoestring Philanthropist," by Charles Mortimer Peck, in which Charles Grapewin is to star.

"ON TRIAL" INFRINGED.

San Francisco, Dec. 9.

A 20-minute sketch called "Trial by Jury" played at the Loew's Empress last week as an added attraction by local players, was said about to infringe "On Trial," the Cohan & Harris success at the Candler theatre, New York.

The sketch was written by James McKeon, and produced by Jack McClellan. The principals were not programmed. The act is not playing this week, and it is reported no bookings have been entered for it.

(The sketch referred to is reviewed in detail under New Acts in this issue.)

CLAIMING "KICK IN."

Waterloo, Ia., Dec. 9.

Charles Bachman, playing "The Get-away" last week, is reported having left here after the local engagement for New York to institute injunction proceedings against the A. H. Woods offices and Willard Mack to stop further performances of "Kick In," both as a show and a vaudeville playlet. Bachman claims that he was given absolute rights to the Mack sketch while on the Pacific Coast and that privilege took away Mack's right to use it otherwise.

Bachman says "Kick In" is an extended form of his playlet, "The Get-away" and that its third act is actually the playlet itself.

SHOWS CLOSING.

Jamestown, N. Y., Dec. 9.

"Oscar and Adolph," musical show, and "Don't Tell My Wife," comedy, hit the rocks in this vicinity last week.

Kansas City, Dec. 9.

The Shubert production, "Fannie's First Play" will close after this week's engagement at the Shubert here. The members of the company all will return to New York. Bad business apparently is the reason.

"The Beautiful Adventure," in which Charles Frohman is now starring Ann Murdock, closes its Chicago engagement Saturday night at the Blackstone, Chicago, and after laying off in New York all next week will open in Boston Christmas week.

BRADY'S DAVIS' PIECE.

William A. Brady placed Owen Davis' new comedy drama, "The Sinners" into rehearsal, Monday. The piece is intended for a hearing out of town about Jan. 1.

John Cromwell and Alice Brady will be in the cast of the new piece as well as a number of the players who were supporting Grace George in "The Truth." "The Sinners" is scheduled for production in Wilmington on Dec. 28.

KLEIN'S NEW PLAY.

Charles Klein's new play has been entitled "The Guilty Man" and will be produced around the first of the year by Al H. Woods. It is based on Coppé's "Les Coupable."

LIEBLER AND COMPANY FAIL FOR \$325,000; ASSETS \$300,000

Producers Forced Into Involuntary Bankruptcy. Irving M. Dittenhoefer Appointed Receiver to Continue Business of Firm. "The Garden of Paradise" Closed by His Order Tuesday.

Last Friday involuntary petitions in bankruptcy were filed in the United States District Court against Liebler & Co. Harry Askin, of Chicago, with a claim of \$1,000; Joseph Kornhauser with a claim of \$500, and Gates & Morange with a claim for a like amount were the petitioners. Judge Hough appointed Irving M. Dittenhoefer receiver of the firm. Mr. Dittenhoefer in turn appointed George Welty as his general executive manager of the firm's affairs. The receiver was authorized by the court to continue the firm's business for 60 days and issue paper to obtain the necessary funds to conduct the business.

Max Josephson, attorney for the Lieblers, in a statement stated the liabilities were about \$325,000 and that the assets were about \$300,000. The filing of the petition was due to the insistence of a few creditors according to the attorney, who also states that the war in Europe is in a measure due for the failure.

Included in the assets of the firm are a lease of the Plymouth theatre, Boston, said to have earned a net profit of \$25,000 last year; the play "Grumpy," with Cyril Maude as the star, said to have turned in a profit of \$40,000 last year and reported as earning between \$4,000 and \$5,000 profit a week at present in Boston; "Joseph and His Brethren" is credited with a profit of \$30,000 last year, George Arliss in "Disraeli" with \$25,000 and "The Garden of Allah" with \$35,000. Nothing is said regarding the earning of the latter three companies this year. It is understood, however, that "Joseph and His Brethren" has not been doing very well on tour.

Tuesday of this week, Mr. Dittenhoefer ordered "The Garden of Paradise" at the Park theatre, closed. It is on this production that Liebler & Co. are said to have spent \$40,000 before the first curtain went up. Monday night the members of the company were called together by the receiver and a proposition was made to them to continue on half salary, and the actors for the greater part were willing to play under these conditions. Directly after this report word of the closing was ordered.

The report of the failure did not come as a surprise to Broadway. There had been constant rumors for some time past the firm was embarrassed. The receiver stated that he hoped to realize a great deal from the sale of the picture rights of the various big productions that the Liebler firm holds the rights of.

Klaw & Erlanger are reported interested in the reorganization of the affairs of the firm and one story has it they are a creditor to the extent of \$70,000. When Liebler & Co. flopped

from the Shubert back to the K. & E. side the latter firm advanced \$50,000.

There was a meeting of the creditors at the Liebler offices on Saturday of last week and Mr. Erlanger was present at the gathering.

(Special Cable to VARIETY.)
London, Dec. 9.

It is said that Cyril Maude's contract for America with the Lieblers provided for Maude furnishing the company and players with the understanding that Liebler paid for advertising and transportation. This, it is said, is why Cyril Maude was able to get 60 per cent of the gross receipts at Wallack's while he could not get better than 50 per cent from other New York managers. Maude is also said to be on a certain guarantee.

The Lieblers had to deposit \$10,000 in England to bind Phillis Neilson Terry's contract under which she played.

"INNOCENT" FOR ROAD.

After "Innocent" closes at the Eltinge this Saturday, it will remain inactive until Christmas, when a road tour will commence, Pauline Fredrick remaining at the head of the cast.

MISS RUSSELL'S NEW PLAY.

Annie Russell has a new play, which is to be placed into rehearsal within the next two weeks.

Rehearsals were started this week. In the cast will be J. W. Austin, Lionel Pape and Folette Paget.

Advertising by Phonograph.

Syracuse, Dec. 9.

The Empire trying something new. "Adele" is here the latter part of the week. The house management has a phonograph in the lobby, playing airs from the attraction.

Confessed Dressing Room Robberies.

Pittsburgh, Dec. 9.

William Donovan, a make-up expert, who offered his services free to the producers of the charity musical comedy, "The College Hero," confessed Sunday night in Oakland police station, that he robbed scores of society girls and matrons in the Schenley Theatre dressing rooms. There were 700 in the cast.

Nashville Judgment Affirmed.

Nashville, Dec. 9.

The decision in the case of the Vendome Theatre Co. (Staub & Sheetz, proprietors) against the Mittenenthal Amusement Co., wherein a lower court awarded the former \$400 damages for failure of the Mittenenthals to produce a show at the Vendome, according to contract, was affirmed by the Court of Civil Appeals last week. Justice Wilson handed down the opinion.

TRENTON'S PROGRESSION.

A new theatre is to be built in Trenton, N. J., by Schimm and Steel that will seat 3,000. Thos. W. Lamb is the architect.

It will in all probability play a straight picture policy.

BERNARD CLOSING SEASON.

New Haven, Dec. 9.

The new Sam S. Shubert theatre, seating 1,700, will open Friday night with Sam Bernard in "The Belle of Bond Street." E. D. Eldrige is to be local manager.

It is understood here that Mr. Bernard will close his season with the show around New Year's. His future plans are unknown.

SOLD THREE PLAYS.

Hugo Bryck, who represents the Austria-Hungary Composers, Authors and Publishers Society, sold the rights of three musical shows while here. Mr. Bryck is slated to sail on Saturday for the other side. The purchasers of the plays were A. H. Woods and Henry W. Savage, Woods taking two and Savage the other.

MORLEY WITH CAHILL.

Daniel V. Arthur signed Victor Morley Wednesday for the tri-star combination in which are Marie Cahill and Richard Carle.

STOCK TRYOUTS.

"The Admiral's Angel" is being tried out in stock in Mount Vernon this week for David Belasco. Ina Hammer and Pell Trenton are playing the leading roles.

"The Alien" is the title of a piece the company is to put on shortly as a try-out for William Elliott.

"MIRACLE MAN" ON TOUR.

Cohan & Harris' "The Miracle Man" will close its engagement at the Astor Theatre Saturday and go on tour. "Hello Broadway," the new Cohan-Collier revue, will reopen the theatre during Christmas week.

"THE WHIP" RESTING.

Los Angeles, Dec. 9.

"The Whip" company, playing the Western time, will temporarily close Saturday at San Diego, laying off around here until after Christmas, when it will resume its route at Salt Lake City.

Wouldn't Stand For Cut.

Hoboken, N. Y., Dec. 9.

The Gaiety Theatre stock is to have a new leading man. Julian Noa refused to stand for a cut and handed in his notice.

Italian Grand Opera in N. O.

New Orleans, Dec. 9.

New Orleans is to have an opera season after all. The Sigaldi Opera Co., an Italian organization, is coming to the French opera house for 27 performances, commencing Dec. 17.

Gilbert Pemberton, the Cuban impresario, has assumed the direction of the local engagement. At its conclusion, Mr. Pemberton will install the company at his theatre in Havana.

STOCKS OPENING.

Rochester, Dec. 9.

Vaughan Glaser will install a new stock in the National, Christmas Day. He will offer the better melodramas.

Del. S. Lawrence, now in New York, is engaging a new stock company to open at His Majesty's Montreal, Christmas Day. Lawrence will play leads himself.

Wilmington, Del., Dec. 9.

Plans have been made to install winter stock at the Playhouse. A company is being engaged in New York.

Norfolk, Dec. 9.

Wilmer & Vincent have decided to abandon vaudeville at the Orpheum here and install a permanent stock Dec. 21.

Ottawa, Can., Dec. 9.

Arrangements have been made for a stock, now forming in New York, to open here at the Russell, Dec. 21. The Russell belongs to the A. J. Small Circuit.

Rochester, Dec. 9.

The Baker, which for the past two years has been dark, will reopen Christmas Eve. The house is to be devoted to popular priced plays presented by the Holden Players.

Portland, Me., Dec. 9.

The Moore-Pavey Stock opened Tuesday evening at the Casco theatre (now known as the Little theatre) with "The Marriage of Kitty." Marie Pavey and Charles Derrah are leads. Others are Joseph Lawrence, Frank Dawson, John Junior, Belle D'Arcy, May Haines. Frank Dawson is stage director and Thomas Kennon of the Evening Express-Advertiser will attend to the publicity.

Sioux City, Ia., Dec. 9.

Morgan Wallace is to open a stock company here. He is at present in New York organizing the company.

Stamford, Conn., Dec. 9.

Emily Wakeman is to open here in stock. The opening bill will be "The Concert."

STOCK CHANGES

Baltimore, Dec. 9.

Max Von Mitzell, stage director for the Poli Players at the Auditorium, who tendered his resignation last week, will not leave the employ of S. Z. Poli, but will be transferred to Worcester, Mass., where he will have charge of the stage directing of one of Mr. Poli's stock companies. He will be succeeded here by Arthur Hoyt, with Poli before.

A few other changes have also been announced at the house, and rumors are to the effect that changes in the cast will soon be made. Lionel Keen has assumed the duties of treasurer, succeeding Amos Harriman. Howard Huff, brother of Grace Huff, the leading woman, is now superintendent in place of Charles Weaver.

BILLS NEXT WEEK (December 14)

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 "Loew" following name are on the Loew Circuit.
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)—"P." Pantages Circuit—"Inter." Interstate Circuit (booking through W. V. A.).—"M." James C. Matthews (Chicago).—"B. O." Broadway Booking Office.—"Pr." Proctor Circuit.

New York
PALACE (orph)
(Running Order)
Gordon & Ricca
Jarow
Riggs & White
Blanche Ring
Doyle & Dixon
Christienne & Louiset
Clark & Verdi
Annette Kellermann
(One to fill)
HAMMERSTEIN'S
(ubo)
"The Slave Ship"
Zerah Il
Gould & Ashlyn
Jack Gardner
Bert Levy
Mrs Bud Fisher
Genaro & Bailey
Van & Schenck
Royal Gascoigne
Nayon's Birds
E. J. Moore
LIAMBERA (ubo)
Franklin & Green
Hoganny's Bakers
Allan Dinehart Co
Raymond & Caverly
Frits & Lucy Bruch
Fridkowsky Troupe
Julietta Dika
Leonardi
Skaters Bijou
COLONIAL (ubo)
Neabitt & Clifford
Clark & Hamilton
Lambert & Ball
Doc O'Neill
3 Leighton
Lady Alice's Pets
Julia Curtis
Bradley & Norris
Honoror Arabs
ROYAL (ubo)
Clark & Bergman
Conroy & LeMaire
Rosal Lloyd
Hugh Herbert Co
Edwin George
Kurtis Roosters
Parillo & Frabito
The Canisinos
Dupree & Dupree
BROADWAY
Melbourne McDowell
Capt Kidd, Jr
Otto Brothers
Thasma
Julia Rooney
LeVall & Bodine
Gene Muller 3
Richards & Montrose
(Two to fill)
FIFTH AVE
1st half
Remple Sisters Co
Lowell & Esther Drew
Lew & Mol Hunting
Jewell Comedy 4
Chas Sweet
Louise & Ferrara
Nash & Evans
Aeroplane Girls
PROCTOR'S 125TH
Gaston Palmer
Minta & Palmer
Irene Hobson Co
Joe King
Club Room 4
"Yachting Party"
Ward & Delmar
Livingston Trio
2d half
De Vole Trio
May Evans
"Twice a Week"
Wright & Rich
Russell Walker Co
Manning Sloane Co
Carter Waters Co
The De Bars
PROCTOR'S 23D
Al Leonhardt
All Rajah Co
May Evans
John Le May Co
Al Coleman
Wyatt's Scotch Lads
Chain & Templeton
4 Navigators
2d half
3 Dancing Buds
Irene Hobson Co
Minta & Palmer
Charley Diamond Co
Billie Seaton
Sam Liebert Co
Winifred & Martin
Lawrence & Hurl Falls
PROCTOR'S 58TH
Wahl & Abbott
Mr & Mrs Frie
Guards Water Nymphs
3 Dancing Buds
Sam Liebert Co
Billie Seaton
Winifred & Martin
Billy & Maud Keller
2d half
Harry Leagat
Seymour & Williams
Rae Brocke Co
Joe King
Nina Payne
Cole Russell & Davis
Chain & Templeton
Livingston Trio
AMERICAN (loew)
Laurie & Aleen
Ernest Panter Co
Eddie Foyer
Happened in Yonker
Grace Fisher
Tom Weston Co
Johnson & Deane
Gobert Wellington
(One to fill)
2d half
Martin & Clark
W Hutchinson Co
Lou Hoffman
Peppino
Lane P & Timmons
Swain's Cockatoos
(Three to fill)
DELANCEY (loew)
Thomas & Shapiro
Mr & Mrs H Emmett
Hess Sisters
Lillian Harris & B
Estelle Rose
(Three to fill)
2d half
Bob Tip Co
LaBelle Titcomb Co
Hager & Goodwin
(Five to fill)
LYNCOLN (loew)
Harvey DeVora 3
Archer & Belford
Pop Ward
Robinson's Elephants
(Two to fill)
2d half
Deiro
Carl Statler Co
Mae West
Gobert Billings Tr
(Two to fill)
ORPHEUM (loew)
Elizabeth Cutty
Lou Hoffman
Macart & Bradford
Martin & Clifford
(Three to fill)
2d half
Estelle Rose
Ernest Panter Co
Laurie & Aleen
Macart & Bradford
Lloyd & Britt
Robin
(One to fill)
NATIONAL (loew)
3 Harvey Girls
Jack Symonds
Kin Kaid Kitties
Buch Bros
(Three to fill)
2d half
Robinson's Elephants
Lyrica
Gardner Vincent Co
Coleman Goets
(Three to fill)
7TH AVE (loew)
"Stage Struck Kids"
Deiro
Mae West
Siddons
(Three to fill)
2d half
Ethel Mae Barker
Buch Bros
Kin Kaid Kitties
Connors & Witt
(Three to fill)
GREENEY (loew)
3 O'Neill Sisters
Old Soldier Fiddlers
Lloyd & Britt
Swain's Cockatoos
(Four to fill)
2d half
Bellechere Bros
"The Understudy"
Elizabeth Cutty
Armstrong & Ford
(Four to fill)
BOULEVARD (loew)
Jeanette Adair
Barnold's Dogs
Hatten & Hayes
Richard Wally
(One to fill)
2d half
Bowers & Saunders
Old Soldier Fiddlers
Phillips & White
(Three to fill)
Brooklyn
ORPHEUM (ubo)
Douglas Fairbanks Co
Maggie Cline
"Lonesome Lassies"
Hussey & Boyle
Okie & Jape
Nan Halperin
My Hyman
Cooper & Smith
Francis & Florette
BUSHWICK (ubo)
Howard & McCane
Whitting & Burt
Brandon Hurst Co
Toby Claude Co
Van Hoven
Dooley & Rugel
Eddie Ross
Fields & Lewis
Will Ward & Girls
Hanson & Clifton
Carbey Bros
Alpine Troupe
PROSPECT (ubo)
Fannie Brice
Homer B Miles Co
Courtney Sisters
Flanagan & Edwards
Fred J Ardath Co
Bert Errol
Orr & DeCosta
The Magleys
Doria's Dogs
SHUBERT (loew)
Pekines Troupe
Van & Ward Sisters
Willard Hutchinson Co
Coleman Goets
(Two to fill)
2d half
Herman Seitz
Wm Westcott Co
Janette Childs
Clayton & Lennie
Cliff Bailey
(Two to fill)
FLATBUSH (loew)
Bush & Engel
Peppino
Bowers & Saunders
Carl Statler Co
DeWitt & Stewart
"Dance of Fortune"
Pattee's Girls
(One to fill)
2d half
Florens
Blimm Bomm Brr
Johnson & Deane
Maurice Freeman Co
Carbey Bros
Pattee's Girls
(Two to fill)
COLUMBIA (loew)
Neddy James
Ward & Shubert
"The Understudy"
Hager & Goodwin
Cliff Bailey
(One to fill)
2d half
Chas Deland Carr Co
Celtic Trio
Howard's Bears
(Three to fill)
WARWICK (loew)
Fletcher L & McCabe
Sandy Shaw
Blimm Bomm Brr
(Three to fill)
2d half
Billy K Wells
Duquenne Comedy 4
(Four to fill)
BIJOU (loew)
Jeanette Childs
Edmonds & Basil
LaBelle Titcomb R
(Four to fill)
2d half
Mr & Mrs H Emmett
Hess Sisters
Byron & Langdon
Harvey DeVora 3
Richard Wally
(Two to fill)
FULTON (loew)
Lyrica
Geo Reno Co
Byron & Langdon
Phillips & White
Robin
(One to fill)
2d half
Pop Ward
Van & Ward Sis
Pekines Troupe
Polly Prim
Archer & Belford
LIBERTY (loew)
Billy K Wells
Howard's Bears
(Five to fill)
2d half
Robinson & Kay
Arno & Stickney
Edmonds & Basil
(Two to fill)
Albany, N. Y.
PROCTOR'S
Nina Payne
"Law of the Plains"
Aubrey Yates
3 Rlanos
The De Bars
Gardner & Byron
Edgar Bixley Co
Theodore Duret Co
2d half
Josie Dresden
J C Lewis Co
Wopman & Horton
Brenner & Wheeler
Chas McNaughton Co
Dick Thompson Co
Leon Sisters
Jimmy Edge
Allentown, Pa.
ORPHEUM (ubo)
(Splits with Easton)
1st half
Nolan & Nolan
Jack Pops
Nina Nestor Co
Lear & Fields
"Petticoat Minstrels"
Ann Arbor, Mich.
BIJOU (ubo)
3 American Girls
Kumri Bush & Robin
"Hop Kees Dream"
Karl
Maxim's Models
Atlanta, Ga.
FORSYTHE (ubo)
Neville Clintons
Whipple Huston Co
Nonette
Anna Held's Daughter
Kramer & Morton
Malia & Bart
(One to fill)
Baltimore
MARYLAND (ubo)
Kitty Gordon Co
Fox & Dolly
Bonita & Murphy
E F Hawley Co
Willie Weston
Angelo Patricolo
Gleason & Houlihan
Rice Sully & Scott
Four Milanoe
HIPPODROME (loew)
Laurie
Ronald & Ward
D Deane's Fantoms
Joe Welch
Bryan Sumner Co
Manhattan Trio
Carl Damann Troupe
Battle Creek, Mich.
BIJOU (ubo)
Massey & Bolton
Curtis & Hibbard
Wm Flenen Co
Madison & Laird
Tiny May
2d half
"Bought & Paid For"
Margaret Brann Sis
Bay City, Mich.
BIJOU (ubo)
King & King
Patrick & Otto
Solis Bros
Mae Kilduff
"Salvation Sue"
2d half
Dick DeLoria
4 Juvenile Kings
Wm Armstrong Co
Great Lester
Billings, Mont.
BABCOCK (loew)
Purcella Bros
Joe Kelsey
Lavier
Brown & Jackson
"Love in Sanitarium"
Birmingham
LYRIC (ubo)
La Crandall
Roach & McCurdy
Lillian Herlein
Burr & Hope
Billy McDermott
"Neptune's Garden"
Boston
KEITH'S (ubo)
Ethel Barrymore Co
Cheerbert's Troupe
Willie Wakefield
Adler & Arline
Kaufman Bros
Henshaw & Avery
Ramona Ortiz
Frank Whitman
Lefevre Duo
FLORIDE (loew)
Fanton's Athletics
Franklyn Ardell Co
5 Merry Youngsters
(Five to fill)
2d half
Florence & Lillian
Karl Emmy's Pets
Murry Bennett
Lamb & Mathkins
(Four to fill)
ST. JAMES (loew)
Uno
Sherwood Trio
Ben & Hazel Mann
"The Criminal"
Lamb's Manikins
(One to fill)
2d half
Simpson & Deane
Nelson Waring
"The Tangle"
5 Merry Youngsters
Plechmann Troupe
(One to fill)
ORPHEUM (loew)
Kaufman Sisters
5 Musical Byrons
Clayton & Lennie
Herbert Brooks Co
(Four to fill)
2d half
O'Neill & Dixon
Whorney's Trio
Jordan & Stanley
Whitfield & Ireland
Tex Tommy Dancers
(Three to fill)
Buffalo
SHEA'S (ubo)
Connolly & Wenrich
Allan Brooks Co
Britt Wood
3 Hadders
(Others to fill)
Butte
EMPRSS (loew)
Les Casados
Ward Sisters
El Cieve
James Grady Co
Sampson & Douglas
Russell's Minstrel
Calgary
PANTAGES (m)
"Water Lilies"
Harry Gerard Co
Hamilton & Barnes
Quinn Bros & Marion
Killer
Charlotte, N. C.
VICTORIA (ubo)
(Splits with Savannah)
1st half
2 Kelo Boys
Gilmore & Castle
E & M Foster
Mr Quick
Soretti & Antoinette
PIEDMONT (ubo)
(Splits with Greensboro)
1st half
Charlotte St Elmo
Gene & Arthur
Granto & Maud
(One to fill)
Chattanooga
MAJESTIC (ubo)
Powell's Minstrel
Chicago
MAJESTIC (orph)
Trizie Frigangas
"Matinee Girls"
Sig Borgongini
Eva Taylor Co
Nellie Nichols
Mack & Orth
Loyal's Dogs
Toney & Norman
Gormley & Caffrey
PALACE (orph)
Hyams & McIntyre
Donlin & McHale
Miss Fairbanks Co
Lipsinski's Dogs
Diamond & Brennan
Ryan & Tierney
Byrd Frost & C
The Salvaggis
(One to fill)
ACADEMY (wva)
Agnes Ahearn Co
Du Mars & Floyd
Harry Holman Co
Sid Lewis
Dick Elmer & Tom
Rice 2d half
Adams & Guhl
(Others to fill)
COLONIAL (loew)
McClure & Dolly
Jack Strouse
Tom Kuma
Cevens Troupe
Clark & Lavere
Andrew Mack
Three Van Staats
Masstroff Troupe
2d half
Fernandes May Duo
Murphy & Foley
Beatrice McKennie Co
Dolores Dolie
Andrew Mack
Chase & La Tour
EMPRSS (st)
Halsted St
(Open Sun Mat)
Phillip Four
Morris & Allen
Frank Stafford Co
Smith & Farmer
Wolgas & Girile
Lew Shaw
McVICKERS (loew)
Anderson & Burt
Gillet Sturkes & L
Elsie Gilbert Co
Hessie LeCount
Prevoll
Reddington & Grant
Carmen Saxton
Victoria Four
Mueller Bros
Orphe
STAR HIP (loew)
Norrie Coffey
Chase & LaTour
Wood's Animals
2d half
Geo Wichman
Cecil Johnson
Cevens Troupe
Clinton
KEITH'S (ubo)
Vandino & Louis
Claire Rochester
Shannon & Annis
Stuart Barnes
"Sert Bagby"
Leonard & Russell
Marx Bros Co
Cleveland
HIP (ubo)
Military Dancers
Frank Markley
Hanson Bros
H & E Puck
Fisher & Green
Smith Cook & B
Sylvester Schaefer
Columbus
KEITH'S (ubo)
I & B Smith
Ray Dooley 3
M Pollock Co
Harriet Burt
Chip & Marble
Nat Willis
"Aurora Light"
Dayville, Ind.
LYRIC (wva)
Jack Trainer
2d half
Heras & Preston
Venita Gould
Pearl & Roth
"Dance of Cities"
Davenport, Ia.
COLUMBIA (ubo)
Sarah Padon
Lew Hawkins
Marine Band
White & King
Rice & Morgan
2d half
When Love is Young
Florens Troupe
Buck
(Others to fill)
Denver
ORPHEUM
Frank North Co
Martin Van Bergen
Rube Dickinson
Three Types
Libby & Barton
White & Jenson
(One to fill)
EMPRSS (loew)
(Open Sun Mat)
Rose Troupe
Burke & Harris
Musical Alvoles
Wm H St James Co
Anderson & Glines
Stewart Sis & Escorts
Des Moines
ORPHEUM
(Open Sun Mat)
6 American Dancers
Harry DeCoe
Stan Stanley 3
Rolt Duo
Hines & Fox
The Gouldings
(One to fill)
Detroit
TEMPLE (ubo)
Walter C Kelly
The Langdon
Marzella's Birds
The Volunteers
Harry Green
The Gaudsmiths
McMahon & Chapelle
"Lawn Party"
Duluth, Ia.
ORPHEUM
(Open Sun Mat)
Grand Hoed Mat
Cole & Denaby
Finn & Finn
Francis McGinn Co
Kramer & Pattison
Mile Maryon Vadie Co
Mercedes
NEW GRAND (wva)
Russell & Church
Copeland & Payton
Baron Lichter
4 Regals
2d half
Hueman Trio
Geo A Beane Co
Annie Primrose Co
3 Emersons
Elkhart, Ind.
ORPHEUM (wva)
"Way Down East"
Bob Hall
2d half
Manola
Olive Vall Co
Hennings Lewis & H
Murray K Hill
Frear Badgett & F
Erte, Pa.
COLONIAL (ubo)
Luz 'n Japs
Hunter & Chapelle
Schooler & Dickinson
Tom Jones Co
Pietro
3 Melvins
Elizabethtown, N. J.
PROCTOR'S
Riley & O'Neill Twins
Carmen Saxton
Red Nelson Co
Sherman D-Forrest Co
Thatcher & Dean
Lewis's Animals
Montague Birds
Laurent Trio
Mr & Mrs Wm Morris
Baker DeVos 3
Wilton Sisters
Guards Water Nymphs
Easton, Pa.
ABELLE O H (ubo)
(Splits with Allentown)
1st half
Luce & Luce
Dick Merry
Hickory Grove Co
Connolly & Nauty
Dewitt Burns & T
Edmonton, Can.
PANTAGES (m)
Josephson Icelanders
Cronell Corley Co
Exposition 4
Three Guys
Evans & Sister
Evansville, Ind.
NW GRAND (ubo)
McIntyre & Hart
Dunbar's Dragons
Richard Milloy Co
Moore & Young
2d half
Carter The Great
Marie Stoddard
Duncan & Holt
Kelsey & Drake
(One to fill)
Fall River, Mass.
ACADEMY (loew)
Florence & Lillian
Whitfield & Ireland
Crane Wilbur
(Two to fill)
2d half
Franklyn Ardell Co
Musical Byrons
(Three to fill)
Flint, Mich.
BIJOU (ubo)
Max Bloom
(Others to fill)
2d half
Jean Bentley
Hawley & Hawley
Dorothy & DeSchelle
Williams & Wale
Empire Comedy 4
Moore's Young Ann
Ft. Wayne
TEMPLE (ubo)
Woodford's Animals
Harrison West 3
Lucas & Fields
(Others to fill)
2d half
Chas & Anna Glocker
Pat Rome & Francis
Robt O'Connor Co
Dolson & Gordon
Johnson Howard
Fort Williams, Can.
ORPHEUM (wva)
Dancing Tyrrels
Grand Rapids, Mich.
COLUMBIA (ubo)
Arnold Bros
Harry DeCoe
Chauncey Monroe Co
Frank Fogarty
Maxine Bros & Bob
(Two to fill)
Greensboro, S. C.
PIEDMONT (ubo)
(Splits with Charlotte)
Ziska Co
Brown & Simmons
Mint & Werts
Los Angeles
ORPHEUM
Elphye Snowden Co
Travilla Bros & Seal
Hunting & Francis
Hobbes Dyer Co
Willie Oland Co
Burnham & Irwin
EMPRSS (loew)
Canaris & Cleo
Bill Robinson
Bobbe & Dale
Svenhall
Haydn Burton & Hayd
Bick & Wills
PANTAGES (m)
Terry & Fijl Girls
Five Mowatts
La Touraine 4
Gardner & Revere
Two Kerns
Louisville
KEITH'S (ubo)
Panter Duo
Nevins & Goodman
Mr & Mrs J McGreevy
(Jorell & Gillette)
Mr & Mrs C DeHaven
Harry Cooper Co
"School Playground"
(One to fill)
Lynchburg, Va.
TRENTON (ubo)
(Splits with Roanoke)
1st half
Eddie Hobson
Kenney & Kramer
Rawls & Von Kaufman
Lohse & Sterling
Memphis
ORPHEUM
Valeska Suratt Co
The Sharracks
Kear & Pletel Co
Marko De La Rose
Chas McGoons Co
(Two to fill)
Milwaukee
MAJESTIC (orph)
Ching Ling Foo
Belle Baker
Homes Pictos
Natalie & Ferrari
Hert Lamont Co
Hilly S Hall Co
Milt Collins
M & B Hart
Continued on Page 24.

BURLESQUE

BY FREDERICK M. McCLOY

At the time the Columbia Amusement Co. consummated its plans to include the south in its operations there was no sign of the business disturbances that have since developed in that section of the country consequent upon the European war. The start was made in August and at the outset there were satisfactory indications that as warm weather abated receipts would increase to the point of profit. Jake Wells, whose theatres constituted the southern route, and the executives of the Columbia Company agreed that the outlook was entirely favorable. But conditions affecting practically every important industry in the south grew steadily worse, with the result theatrical business suffered to such an appalling extent the Wells people and the Columbia directors, after considering the situation carefully, reached a perfectly amicable agreement to withdraw burlesque from the south.

Of all the cities Richmond and Norfolk only gave assurance of profitable returns and were retained on the circuit. Business was good, and a steadily growing regular clientele indicated the approval of burlesque by all classes of theatre-goers. The daily newspapers commended the shows in unmeasured terms and things moved along serenely in all particulars until Oct. 19, when "The Mischief Makers" opened in Richmond. The people of that city were inclined to look askance at the first announcements of the approach of burlesque, and it was only after the appearance of the initial two or three shows that public confidence was acquired. This city was in the second week of the career of "The Mischief Makers" on the Columbia Circuit, and the directors of that corporation, relying upon reports concerning it, had taken the show over from the Progressives.

The exhibition threw the Richmond community into a spasm of disappointment and violent resentment. Disregarding the mandates of the Columbia Amusement Co. for clean shows, this organization cut loose and gave a performance of a character so objectionable the Chief of Police peremptorily arrested the local manager of the Bijou, charging him with permitting an indecent show.

The newspaper reports of this sensational proceeding struck the town like a bolt of lightning out of a clear sky. Women patronage ceased instantly and 50 per cent of the men that had become constant in their attendance yielded to popular clamor and remained away rather than jeopardize their social status or for some other reason satisfactory to themselves. After the unfortunate engagement of the appropriately named "Mischief Makers," efforts were made to overcome the stigma created thereby, but without avail. The death-knell had been sounded.

The acceptable shows that followed were not equal to the task of resuscita-

tion. "The Mischief Makers" had completely wiped Richmond off the burlesque map. And as Norfolk was too distant from Washington or any other point on the circuit to warrant its retention, it was decided by the parties in interest to eliminate it along with Richmond.

The failure of the Liebler concern, news of which caused not the slightest surprise in theatrical circles, is an illuminating example of the contention advanced in this column last week. The steadily increasing recklessness that has marked managerial operations during the past ten years and whose object is to go the other fellow one better in competition for business, has brought expenditures to a point where absolutely nothing less than sensational success can avert serious loss. When it is stated that the cost of producing "The Garden of Paradise" was \$65,000 the fact is revealed that the current expenses of that organization must carry an item of \$1,000 a week for practically two whole seasons before a profit can be declared. The Liebler directors either calculated upon an extraordinary success for their show or they made their bet haphazardly with their eyes closed. But, according to the papers in the involuntary bankruptcy proceedings, it appears they were betting with other people's money.

And right here is the situation that has involved a great many theatrical operators from time immemorial, and that has damaged the credit of the people in the show business with very few exceptions. A number of years ago actually the most important theatrical operator in this country, if not in the world, was apparently proceeding on the high tide of success. Great theatres bore his name as manager and many of the most famous stars were playing under his direction. In the midst of this serenity, a newspaper received a "tip" that the affairs of the famous international operator were not in the soundest condition. Investigation developed the accuracy of the unsuspected situation. A five-line paragraph intimating the fact appeared in the paper the next morning. When the manager reached his office along about noon that day, he observed an unusual number of people standing around the entrance to the building in which his offices were located, and he encountered others in his walk through the halls that led to his private room. Before he had time to open his desk, he was quickly approached by his confidential financial man and informed that the men he had passed were his creditors and that the moment had arrived when he must make an assignment. Within five hours, after desperate and unavailing efforts had been made to stem the tide of disaster, the great manager's lawyers were at work drawing up the papers in involuntary bankruptcy proceedings. It was a case of a man doing business on other men's money, and it required no more than an obscure paragraph in a newspaper to stir those virtual back-

ers to decisive action for self-preservation.

The Liebler Company was unfortunate as compared with presumably many other producing firms in that it was found out. And for the financial integrity of the whole show business it is to be sincerely hoped that those managements that are skating along on thin ice may be able to fix their fences so as to avert the calamity that has befallen the producers of "The Garden of Paradise" and other great spectacles. A few years ago it was possible for business men to issue untruthful statements of their condition, when called upon by commercial agencies or by their individual creditors, without fear of punitive consequences under the criminal law, and in this way continue to hide their true condition. But by recent enactment, under which Henry Siegel was recently convicted, the punishment for this offense is fixed at a fine of \$500, or a year in the penitentiary, or both. In other words, "four-flushing" is a mighty dangerous temporization to resort to in this day and generation.

All of which leads to the logical conclusion that the exercise of common sense preliminary to a business undertaking, and sagacious meditation when possible calamity hovers near, are preferable to the almost certain consequences of seeking personal exaltation at the expense of prudence, or to adherence to impudent superciliousness at the sacrifice of valuable individual support.

And within the range of this shot are a number of operators that are not much farther away than a hop, skip and a jump from Times square.

Three Towns in a Week.

The Grand opera house, Bethlehem, and the Orpheum, Easton, Pa., will hereafter be played in connection with the Majestic, Perth Amboy, on the Extended, coming between Jersey City and Baltimore. The former town will get two days, Easton one and Perth Amboy three.

Ward Goes With Talbot.

Will H. Ward, recently replaced by Andy Lewis as principal comedian of Dave Marion's "Dreamland," has been engaged by Louis Talbot for the Eva Mull show.

SCRANTON MAY GO IN.

It is quite likely that beginning the first of the year, the Columbia theatre, Scranton, will be included in the Extended Circuit to fill the gap between Philadelphia and Binghamton.

ASKING LYCEUM RENT.

Washington, Dec. 9. Suit has been brought against Andrew Thomas and Sherman H. Dudley by the Empire Circuit Co. of Ohio to recover \$1,083 for rent claimed to be due for the Lyceum theatre.

MAY WARD'S KICK.

May Ward has retained Franklin Bien to begin suit against the Columbia Amusement Co. for an alleged breach of contract, the complainant alleging the circuit made overtures to her and promised a route on the Columbia Circuit. This, she alleged, has not been done. The Columbia contract is said to have been a verbal one, made on her behalf by her husband, Freeman Bernstein.

The May Ward and Her "Dresden Dolls" was formerly a Progressive Wheel attraction. At the bursting of that wheel, Miss Ward wild-catted for a few weeks, and was about to make a month's stay at Gerson's Prospect in the Bronx, when the date was canceled, and the Ward show started on the Columbia time.

A few weeks have been given the show by the Columbia, which it is said has told Bernstein his show will be played when possible. Bernstein last week booked the Ward Company for the Shubert houses in Hartford and Providence, but canceled after the first Hartford performance.

This week the show is laying off.

BURLESQUE IN EDMONTON.

Edmonton Can. Dec. 9.

After two years' absence burlesque returned to the Lyceum last week when A. B. Basco's musical comedy company opened with "the Chinese Ambassador."

The company of fifteen came from the coast for an indefinite engagement and are, under the direction of Al Onken. Among the players are Madge Shuler, Van Martin, Al Houston, May Thompson, Etta Rue, Frank Confer. The attraction is playing seven night shows with Wednesday and Saturday matinees at 35 cents top.

Gayety Opening Delayed.

On account of striking electrical and metal workers, the opening of the Gayety, Chicago, has been postponed until Thursday, Dec. 17. The house has been completely remodeled and refurnished and was to have begun operations Dec. 13.

Atlantic City-Trenton Split.

Commencing Jan. 4 Atlantic City will split with Trenton between the Gayety, Philadelphia, and the Gayety, Brooklyn, on the Extended Circuit.

Ida Melrose Married.

Ida Melrose of the Pat White Big Jubilee show, and William Jones, electrician of the company, were married in Minneapolis Nov. 25.

AFTER WESTERN HOUSES.

Charles E. Barton, of the Columbia Amusement Co.'s general offices, left for the west Wednesday afternoon to conclude arrangements for taking over two important theatres for the Extended Circuit.

While in that section of the country, Mr. Barton, acting for General Manager Scribner, will make some changes in the present Extended route,

BURLESQUE

BY FREDERICK M. McCLOY

GAYETY GIRLS.

Gus Fay and "The Gayety Girls," in brand new bib and tucker, came to the Columbia theatre Monday of this week and gave a performance that registered one of the greatest hits of the season. Aside from the excellence of the cast and the noteworthy work of the large chorus, the chief point of commendation is the wholly attractive newness of everything. This includes book, scenery, costumes and the "business" displayed in the musical numbers.

The only point in the performance that gives a hint of former days is the prison scene, last utilized by Fay three seasons ago. And even this has been so completely rewritten as to have lost practically all semblance to the original, in addition to which it is played in a new and very much more effective setting. An unaccustomed twist has been given to the general formation of the show and this, too, accentuated the freshness of the presentation and accomplished a welcome and thoroughly appreciated innovation.

The first part was over at 9 o'clock and after the usual ten-minute intermission May Holden and Harry Evans started the olio with a lively and highly creditable singing, dancing and talking specialty in "one." Following this the Hayward Sisters in a superbly and artistically lighted arrangement of maroon colored velvet draperies gave a musical act that was remarkable for its pronounced novelty and cleverness.

The prison scene, occupying 20 minutes, followed, and here was where a hit closely approaching a veritable riot was scored by Mickey Feeley, very ably assisted by Mabel McCloud. Mr. Feeley's tumbling was the amazement of the spectators and the dancing and acrobatic work of Miss McCloud so stirred those in front the team was recalled time and time again. When the drop in "one" descended on this scene and the stage men brought a piano in view an outburst of greeting denoted the approach of a Columbia favorite. Zella Russell, "The Dainty Queen of the Ivories," took her place at the instrument and gave the audience 12 minutes of perfect entertainment. With rare skill and commanding effect, Miss Russell rendered a repertoire that included everything from the classic to rag, and in sweet, well-modulated tones she sung a number of fetching songs of a semi-comic turn that elicited hearty laughter and applause.

From this distinctly varied and altogether enjoyable olio, the performance moved to the concluding act of the burlesque olio, the performance moved to the concluding act of the burlesque. It was entertainment of variety in the literal meaning of the word and it was all so skilfully dovetailed and so briskly performed, the audience highly enjoyed every moment of it. It was as close to the ideal burlesque show in form, merit and genuine worth as has ever been pre-

sented on the stage of the Columbia theatre.

Consistent with their determination to present a wholly new "Gayety Girls" show, the Jacobs & Jermon have this season introduced an entirely new cast of principals with the exception of Mr. Fay, the star of the organization. He appears as the runtund German, and in his new surroundings gives fresh evidences of the entertaining skill he possesses in such large measure. Mr. Fay reveals acting abilities of the kind that denote wide experience and careful training, and he accomplishes the main object of his efforts, which is to create laughter, with perfect ease and without recourse to the buffoonery so common to players of this type of characterization in burlesque.

As a running-mate to the star, Harry K. Morton impresses very strongly. There is no performer in this division of stage work or in any other division, so far as my observation extends, that includes in his range of talents such diverse ability as does this comedian. Starting with an ingenious and in itself laughter-compelling make-up, Mr. Morton exhibits an unusually good singing voice, he gets full value out of every line he utters, he dances extraordinarily well, he does acrobatic work so skillful in its execution that he would be justified in making it a specialty, and his Irish dialect is perfect mimicry. With such a fund of talents, it is little wonder Mr. Morton makes a rousing hit in this performance.

Conspicuous for her grace and charming personality, Miss Russell perfectly succeeds as the leading female member of the company and Miss Holden, a springy, good-looking girl, with an abundance of those qualities that constitute the ideal soubret, contributes her full share to the enjoyment of the spectators. Mr. Feeley renders valuable assistance in several well-played bits and Harry Evans makes his presence felt by a performance that is peculiarly pleasing by reason of its unconventionality.

Arthur Heller is entitled to a special word of praise for an effectively handled bit and Joe Mullen and Ina Hayward, by the excellence of their work serve to round out a cast whose assembling signifies the skill of John G. Jermon in the delicate task of organization.

The Columbia Amusement Co. would be singularly fortunate if there were more shows upon its circuit of the "Gayety Girls" kind.

CITY BELLES.

This is James Fulton and Joe M. Howard's show on the Columbia's Extended. It played the Murray Hill last week, and to excellent business if the Friday night audience was the criterion of the week. That evening had a "Country Store" for extra attraction, but attendants around the theatre said the show had been doing business.

Mr. Howard, of the management, appears to be the active party with the troupe, of which Sam Green and Chas. Brown are the featured comedians. Mr. Howard has a nice little coterie of people. His choristers especially look good and are well proportioned. It is one of the few burlesque companies where the girls appear in tights often that doesn't weary the audience looking at the nether limbs.

The performance follows the old type, first part, olio and burlesque. It gives speed to the ends, particularly the opener, where the most work is done by everyone, although Messrs. Green and Brown get their biggest laughs in the burlesque. Some of the fun is through the familiar "undertaker-measuring" and a table scene, but they also work in nicely with a singing number, asking the audience plant is where a woman prevents a boy from the gallery. Another good to suggest songs. This is all planned for comedy, most of the replies come in a box from going upon the stage.

The piece is called "Two Days." It is merely thrown together. No author is programmed. In the "business" and dialogue at times is considerable freedom, and it gets pretty close to the border, but there's no going behind the record in this case. The Friday night audience held about one-half women and girls. They laughed as heavily as the men at everything, some of the women almost going into hysterics over Green and Brown's comedy. Neither one of these comedians apparently makes any great effort. They seem to know their audience. A violinist named Carl Delato did a bit toward the finish of the show. He was programed in character as Sam Green's son, and did not look unlike him. Delato was "discovered" in St. Louis, and for what they probably got him at, he will do, playing fairly.

Mae Alberta is the soubret and principal number leader. She's an attractive little girl, who works nicely and is entitled to the position. May Brown is the prima donna, looking well, with a pleasant voice. Several of the men are in the olio, and most all of them get in for the "Clown Bank" number that closes the first part. It is a grotesque band in costume that gets plenty of laughs, besides giving a good, swift hurrah finish. At another time the two principal comedians forming a singing combination, and again a quartet figures in the action. It is neatly done, and fills in to avoid too much comedy. In fact, this show is extremely well diversified, and because of this, perhaps runs to a better average than it really is as a performance. But the means are not so important—it is the result.

Golden and Clarke, a couple of young men, most remarkable for their singing, although dancing, opened the olio. Next was a posing number, not had at all of that sort, with about 10 of the 18 girls appearing in it. After came the Musical Verdis, three boys, who wore evening dress, and did a fair

olio musical turn, though they should not have been placed in "two" against the same drop used for the model scene. Dave Kindler, the whistler, closed the olio. Dave gets away with it, going as far as to offer \$500 to anyone convicting him of producing his "marvelous sounds" by other means than his mouth.

As a burlesque show the Extended patrons like, "The City Belles" is there, right down the line, including dressing and settings. Some of the Main Line attractions would do more business if they were hooked up as well.

IMPERIAL, ST. LOUIS, SOON.

Beginning Sunday, Dec. 27, the attractions on the Main Circuit of the Columbia will play the Imperial, St. Louis, instead of the Princess, with the Watson Sisters as the opening show.

Many efforts have been made during the past year or more to bring about this change. Repeated conferences between James Butler and others in interest have failed of results because it was impossible to get the many individuals concerned to agree upon terms.

The Imperial is one of the most beautiful and capacious theatres in the country. It was built in 1893 for John Havlin and Olly Hagan and was called The Hagan. Up to three years ago it was operated by Mr. Havlin, who changed its name to the Imperial, first as a high class house and afterwards as a part of the Stair & Havlin Circuit until the burning of Pope's theatre, when it resumed playing leading attractions.

This policy was maintained until the opening of the New Century on the site of the old Pope's. It then reverted to its owner, Louis Cella, and for a short time was under the management of the Oppenheim Brothers, subsequently forming a part of the Lawrence Weber chain of theatres.

Extensive alterations are being made in the Imperial and upon their completion it will be one of the most modern in the country.

The Princess will hereafter be devoted to high class picture exhibitions on the order of the Strand, New York.

AL REEVES' CHARGES.

A counter-charge was made by Al Reeves this week in the divorce action commenced by his wife, Alameda Fowler Reeves. Mrs. Reeves mentioned as correspondents members of the Reeves "Beauty Show."

In his complaint Mr. Reeves alleges acts of impropriety by his wife with two men, in New York and abroad.

NEW HAVEN NOT IN.

Owing to a hitch in the negotiations between P. F. Shea and the managers of the Grand opera house, New Haven, the inclusion of that theatre on the Extended will not be effected.

Consequently the shows will lay off three days between Brooklyn and Bridgeport.

SKATING NEWS

The unseasonable weather and December shopping has caused a slump in the rink business, but, with the holidays now upon us, rink managers are looking ahead to their busy season which generally comes during January and February.

Despite the commercial conditions this year, there are more rinks in operation than in previous seasons, as a number of ball rooms have been converted into roller rinks.

The best evidence that the rinks are having an extraordinarily good season is the fact that two of the largest and most popular convention halls have been utilized for roller skating.

The Coliseum, Chicago, under the management of L. M. Richardson, has a ten weeks' lease and is doing big business. It is a common occurrence to see from 800 to 1,500 skating nightly. With the Riverview rink, under the management of P. Harmon, and the Madison Gardens, conducted by G. McCormack, enjoying a good season, it means the revival of roller skating for Chicago, as the size could well support five up-to-date rinks and not conflict with each other.

Madison Square Garden, New York, opened as a skating rink under the management of E. N. Tuttle this fall, and from the beginning up to the last of December has continued for future bookings that will appear at the Garden) drew enormous crowds. Other rinks well patronized in New York are the Palm Garden at Hunt's Point, managed by Myron Finke, and the Grand Central Palace.

The Madison Square Garden of New York and the Coliseum of Chicago that have been operating so successfully will eventually lead the way to what promises to be a prosperous season.

Preparations have been made by prominent men, who make roller skating their business, to erect mammoth skating palaces in two cities that have a population of 250,000 and 600,000. If present plans materialize they will be in operation early in the fall.

The present season will undoubtedly be a busy one for both the amateur and professional speed skaters. The World's Championship Meet held in Detroit last March attracted so much interest throughout the country rink managers are again beginning to hold races for the state championship, to determine the title holder who will later take part in the big meet. There will be more professional skaters in the field this season than ever before. A number of the best amateur skaters have turned professional. Leon Kimm, Chicago winner of the amateur mile championship at Chicago, Detroit, Milwaukee, St. Paul, 1912-13, and again last year in Detroit, is one. From the speed Mr. Kimm has displayed in his past performances he will make a number of the professionals skate some to beat him.

Another good boy who will join the ranks of the professionals this season is Elmer Eckman, of Chicago. He holds several amateur records.

Two English skaters, who made a good impression last season in the Detroit races, are A. Eglinger, Amateur Champion of Great Britain, and Bert Randall, Chesterfield, England. Like Kimm and Eckman, they are now enrolled among the professionals.

The world's skating contests will be divided into two parts this season, the amateurs to hold forth in the city that makes the highest bid, under the management of the Western Skating Association. The old standby, Julian T. Fitzgerald, will be in command. The city most likely to get the meet is Milwaukee. It is a good town and one that appreciates real contests.

The professional championship meet rests between Chicago, Kansas City, Columbus, Cincinnati, Charleston, W. Va., New York and Detroit. New York, with its Madison Square Garden, would be the logical place to hold the races, as the Garden can accommodate thousands of people. To hold such a contest in New York would be a great boom for the profession, and would undoubtedly be the greatest ever held. Only recently the state championship races were held in New York. Some 4,500 people saw Willie Blackburn win the state title from a large field of skaters.

Great things were expected of Frank Bacon at the World's Championship Races held in Detroit last March. Frank devoted from one to two hours per day to training three months before the races. Frank's condition, however, he was not in good condition when the proper time came, having gone stale from over-training—a lesson that should be beneficial to others who are seeking laurels. When Bacon is right they have to skate at a pretty fast clip to beat him.

If J. R. Hayes can be induced to install sufficient seating capacity in the Wayne Gardens Rink, Detroit stands a good chance of landing the big meet, as it is the most centrally located. The Wayne has been the scene of more World's Championship contests than in any other city in the country.

The new Arcadia Roller Skating Palace, South 5th street, Minneapolis, opposite Court House, will open for the season Dec. 5. The management in charge (Cornelius Lane) has the reputation of being a hustling man-

ager, and he will endeavor to make Minneapolis one of the best roller rink towns in the country. With his many up-to-date ideas, he no doubt will.

Manager Geo. J. Steinhorst, of the Palace Rink, Medina, N. Y., is having a successful season. Mr. Steinhorst claims there is nothing like good attractions; they get the people coming, but, of course, one must be governed by what pleases his patrons most, and that is the success of all good paying rinks.

Geo. A. Williams, manager and owner of the Coliseum Rink, Plattsburg, N. Y., who has been connected with a number of enterprises throughout the United States—including rinks at Warren, Pa., Ithaca, N. Y., and Butler, Pa.—reports his rink is doing an excellent business.

ANDRESS "COMES BACK."

Rumor has had it, during the past three or four days, that Charles Andress would be identified with the Sells Floto-Buffalo Bill shows next season. Mr. Andress has been identified with the biggest of the tent shows for many years, but retired from active service eight years ago. Recently he has been active in the field of amusement journalism. It is generally conceded that he knows the circus business, and his latest venture may surprise a few.

Mr. Andress is going to start a miniature "merry-go-round" trust. A deal has been closed between Mr. Andress and C. W. Parker, of Leavenworth, the largest manufacturers of carousels, under the manufactory name of "The Parker Carry-us-all." When the deal was closed Parker was \$30,000 to the good and Andress was booked for an early spring delivery of three of the latest types Parker machines. Machine No. 1 will be placed with the Sells Floto-Buffalo Bill Show and will be managed by Mr. Andress' son, Cass. The locations of the other two machines remains unknown, but it is said both are booked with large circus aggregations. Mr. Andress will be the first to have a riding device with a big circus in this country and will have a few other concessions with the Sells Floto-Bill show next season.

CARRIERS' CARNIVAL FLOPS.

Philadelphia, Dec. 9.

A letter carriers' carnival with half a dozen vaudeville acts as the main attraction, opened last week in the Second Regiment Armory and lasted until Wednesday night. The grand total at the gate was nearly \$20 and the last seen of Theodore S. Pratt, the optimistic young promoter, was when he was moving rapidly down Broad street in a direction which would lead him to the Pennsylvania station. He is now said to be in Baltimore.

In addition to the six acts the mourners included a band, and a number of concession holders who paid from \$15 to \$25 for their privilege. Rent amounting to \$650 was also unpaid. Young Mr. Pratt paid \$300 in advance for lights and altogether parted with something like \$1,500 in the venture.

The Philadelphia Letter Carriers' Association and the company of which Pratt was a member were 50-50 on the receipts. The vaudeville acts concerned were Val Vito, a juggler, the Powell Troupe, aerialists; Seabert's Horses, Harry Dunbar, and Serpentina.

FERARI SHOWS CONTINUE.

Current speculation among the carnival proprietors, managers and followers, regarding the future of the carnival owned by the late Col. Francis Ferari bearing his name, was put at rest to-day, when it was announced in Chicago that the show would again take the road next season.

After a consultation with the executive staff Mrs. Emma Ferari, widow of the late owner, announced the selection of the following carnival men who will be identified with the Ferari shows during the 1915 season: W. L. (Bill) Wyatt, assistant manager and treasurer last year will act as general manager and have full charge. George W. Coleman was appointed general agent with full charge of the advance. Johnnie Wallace will continue in charge of the concessions, a position he has held for several years. Carl Tournquist will remain general superintendent and Ralph Smith and Doc Stearns will also remain.

Offices have been established at 156 W. 84th street, New York, where Wyatt and Coleman will start things off about the first of the year.

Present intentions of the management are to open near New York about May 1. The show is now quartered at Lake View, N. J., where it is being generally overhauled. Twenty-one cars the property of the show, will be used for transportation next season.

SHOWMAN'S LEAGUE SLIDING

Chicago, Dec. 9.

By their own admissions, in a statement sent out after a meeting of the organization at the Wellington Hotel here during the week, the officials of the Showman's League of America admit the death-rattle has been heard.

The meeting was held Friday afternoon (Dec. 4) and the chair was occupied by Vice-president Charles Andress, who left it temporarily when the resignations of President W. F. Cody and himself were tendered. Cody's resignation was accepted but upon request from his fellow members, Mr. Andress withdrew his resignation, resuming his chair.

Though the financial report showed a balance on hand of \$2,230.70, it was conceded the organization was not near the success its founders had hoped to make it and a motion was introduced asking that the affairs of the league be closed and that the cash on hand be turned over to some worthy charitable institution affiliated with the amusement world.

TENT SHOWS SOUTH.

Inability to get consecutive bookings and with feature picture programs thoroughly booked in nearly all the cities and towns enroute, many tent shows are planned for a winter tour of southern states where Jack Frost is an unknown visitor.

Of the territory under tent supervision Florida appears to be the Mecca the tent managers are making for at present. An agent who reached Broadway from a sudden closing in Louisiana says at least 15 tent shows were encountered by him which were headed for Florida stands.

CHICAGO'S CARNIVAL NOTES.

Nat Reiss, one of the best known carnival men, for years proprietor of the Famous Nat Reiss Shows, and last season general agent for the Johnny J. Jones shows, is spending the winter in Chicago at the Wellington. Mrs. Reiss is convalescing nicely from a recent illness.

Louie Berger, of the Harrington Great Southern Shows, arrived in Chicago this week from Natchez, Miss., following an unbroken run of 91 weeks without a close or lay off. Mr. Berger will remain in Chicago for a couple of months visiting his mother.

Ed A. Evans, proprietor of the Evans Shows, has closed his show, which has gone into winter quarters at Independence, Kan. Mr. Evans is spending a few days with the gang at Wellington and reports a fair season.

Doc Allman closed his show and is wintering in Lancaster, Mo. Allman is in Chicago at present.

James Patterson and Harry Noyes, his general agent, are laying plans to capture some of the contracts from the big fairs.

Bill Rice, of the Rice and Dore Water Carnival, has furnished a home in Chicago and will make this the permanent residence of himself and family.

Sam Rich is here from New York in the interest of the Fair Amusement Co.

Mort Westcott, proprietor of the Westcott Shows, has arrived in Chicago for the winter.

J. Frank Hatch, of Motordrome fame, attended the convention of the Fair Secretaries in Chicago last week.

Mr. and Mrs. Baba Delgarian arrived in Chicago from Shreveport, La., where the World at Home closed. Mr. and Mrs. Delgarian will spend the winter in Chicago.

Among those of the carnival world visiting or wintering in Chicago are Felice Bernardi, Walter Stanley, Harry Wright, A. H. Berkeley, A. A. Powers, John Martin, Al Gorman, Wm. Juddins Hewitt, Ed Jassop, Fred Beckman, Bert Earl and many others.

Wm. Aiken, of Gallon, Ohio, who will have his own show next season, met Col. C. W. Parker, of Leavenworth, in Chicago last week and closed a deal whereby he leased from the Carry-Us-All company, a three-abreast machine which will be transported on wagons. A private car and dining car was also leased from Mr. Parker by Aiken.

Maurice Lightstone, who had four concessions with the Col. Francis Ferari Shows United, this season, will be with the same aggregation next season and have for his partner in the venture Max Altman, of New York.

Lon Williams, agent of the Gentry Brothers shows, Charles Sparks, proprietor of the Sparks shows, Butch Fredericks, legal adviser of the Sparks shows, and Frank Sweet, special agent of the Hagenbeck-Wallace shows, were among the circus men seen in Chicago this week.

Fred Klass, concessionaire, made his final stand of the season in Macon, Ga., and has arrived in Chicago for the winter months.

STATE FAIR DATES.

Interstate Fair—Sioux City, Iowa—Sept. 20-25.
Oklahoma State Fair—Oklahoma City—Sept. 21-Oct. 2.
Missouri State Fair—Sedalia—Sept. 25-Oct. 2.
Utah State Fair—Salt Lake City—Sept. 26-Oct. 3.
Wyoming State Fair—Douglas—Sept. 28-Oct. 2.
New Jersey State Fair—Trenton—Sept. 27-Oct. 1.
Alabama State Fair—Birmingham—Oct. 4-16.
Interstate Fair—Muskogee, Okla.—Oct. 4-9.
Texas State Fair—Dallas—Oct. 16-31.
Montgomery Exposition and Fair—Montgomery—Oct. 18-23.
North Dakota State Fair—Fargo—July 20-24.
Vancouver, B. C. (Vancouver Exhibition Co.)—Vancouver—Aug. 18-21.
Iowa State Fair—Des Moines—Aug. 25-Sept. 3.
Interstate Fair—St. Joe, Mo.—Dates later.
Forest City Fair—Cleveland, Ohio—Aug. 19-26.
Ohio State Fair—Columbus—Aug. 30-Sept. 4.
Minnesota State Fair—Hamline—Sept. 4-11.
Nebraska State Fair—Lincoln—Sept. 6-10.
Indiana State Fair—Indianapolis—Sept. 6-10.
Michigan State Fair—Detroit—Sept. 6-15.
Rochester Exposition—Rochester, N. Y.—Sept. 6-18.
Kentucky State Fair—Louisville—Sept. 13-18.
Kansas State Fair—Hutchinson—Sept. 11-18.
Wisconsin State Fair—Milwaukee—Sept. 11-18.
South Dakota State Fair—Huron—Sept. 13-18.
Interstate Fair of Spokane—Spokane—Sept. 13-18.
New York State Fair—Syracuse—Sept. 13-18.
Topeka Fair—Topeka—Sept. 13-17.
Illinois State Fair—Springfield—Sept. 17-25.
Tennessee State Fair—Nashville—Sept. 20-25.
Interstate Fair of Memphis—Memphis—Sept. 26-Oct. 2.
Louisiana State Fair—Helena—Sept. 20-25.
Mississippi State Fair—Meridian—Oct. 18-25.
Louisiana State Fair—Shreveport—Nov. 1-13.
Cotton Palace—Waco, Tex.—Nov. 6-21.

CARNIVALS' WINTER QUARTERS.

Crandell Amusement Co. (H. E. Crandell), Box 351, Port Arthur, Tex.
 World Fair Shows (C. G. Dodson), 332 Third street, Columbus, Ind.
 Rice & Quick Amusement Co. (W. L. Quick), Durant, Okla.
 Col. Lauff Greater Shows (Chas. F. Lauff and Sam Azebrod), Midland, Pa.
 Doc Hall Shows (Doc Hall), Hot Springs, Ark.
 Allman Bros. Big American Shows (Doc Allman), Lancaster, Mo.
 DeKreke Brothers Shows (DeKreke Bros.), 435 Main Ave., San Antonio, Tex.
 Hamlin United Shows and Carnival (J. A. Hamlin), Torrington, Conn.
 Great Sutton Shows (F. M. Sutton), Madison, Ill.
 Davis Carnival Co. (L. J. Davis), 733 S. Leavitt St., Chicago, Ill.
 Tanner Carnival Co. (Dr. B. Tanner), Colby, Wis.
 Wooten W. Washburn's Mighty Midway Shows (Leon Washburn), Norfolk, Va.
 Bieater's Combined Shows (George W. Bieater), Williamsport, Pa.
 Crescent Amusement Co. (H. S. Wheeler), 328 Locust St., Hagerstown, Md.
 Aiken Amusement Co. (Will E. Aiken), Gallion, O.
 Fred Ehring Amusement Co. (Fred Ehring), Savannah, Ga.
 Harry Hunter Shows (Harry C. Hunter), Youngstown, O.
 Wabash Amusement Co. (Henry Hodgers), West Terre Haute, Ind.
 Landes Brothers Carnival Co. (J. L. Landes), Arlene, Kans.
 Great Northwestern Shows (F. L. Flack), 51 E. Market St., Akron, O.
 Goodell Shows (C. M. Goodell), Sheffield, Ill.
 Isler Amusement Co. (Louis Isler), Chapman, Kans.
 Lange's Model Shows (A. E. Lange), Elberton, Ga.
 Hart's Mighty Shows (R. M. Hart), 310 S. Clay St., Louisville, Ky.
 Mack's United Shows (C. M. Maxwell), New Lexington, O.
 Patrick Greater Shows (B. H. Patrick), Hazleton, Pa.
 Walter Savidge Amusement Co. (Walter Savidge), Wayne, Neb.
 Peerless Exposition Shows (C. F. Mitchell), Vandergrift, Pa.
 Great West Amusement Co. (DeAlva & Goodrich), Box 235, Winnipeg, Can.
 Joe C. Farrel Greater Exposition Shows, Marina Harbor, N. J.
 Greater Hippodrome Shows (Weider & Morrison), Barnesville, O.
 Keene & Shippy Model Shows (F. Keene and W. W. Shippy), Springfield, N. Y.
 Liberty Shows (Solomon & Dorman), Box 23, Scranton, Pa.
 Metropolitan Greater Shows (Boom & Tice), Gaiety Theatre Bldg., N. Y. City.
 Rosell's Famous Shows (F. A. Rosell), Hartford, Ark.
 Lexie Smith Amusement Co. (Lexie Smith), Linton, Ind.
 Keppeler Shows (C. J. Keppeler), Cotton Palace, Waco, Tex.
 Southern Amusement Co. (Don C. Stevenson), Laredo, Tex. (P. O. Box 390, Galveston, Tex.)
 Riley Amusement Co. (L. O. Riley), Williamson, Va.
 Kline's Golden Ribbon Shows (Anna and Ben Kline), 1433 Broadway, N. Y. City.
 Capt. Latlip's Shows (Capt. Latlip), Burlington, Vt. (P. O. address, 36 W. Newton St., Boston, Mass.)
 Macy's Olympian Shows (J. A. Macy), Kansas City, Mo.
 Follow & McClellan Carnival Co. (Follow & McClellan), 84 Bell St., Seattle, Wash.
 St. Louis Amusement Co. (E. W. Weaver), Box 987, Atlanta, Ga.
 Majestic Amusement Co. (Don C. Reid), Portland, Ind.
 Rutherford Greater Shows (Irving J. Pollack), 519 Lyceum Bldg., Pittsburgh, Pa.
 Stinnette's Southern Shows (H. M. Stinnette), Kokomo, Ind.
 Jeldman & Polle Shows (Jeldman & Polle), Box 587, Pittsburgh, Pa.
 Commercial Amusement Co. (W. G. Hoffman), L. Box 75, St. Paul, Minn.
 Harry Copping's Shows (Harry Copping), Reynoldsville, Pa.
 The Wortham Shows (C. A. Wortham), San Antonio, Tex.
 The World at Home, North American Bldg., Chicago; winter quarters at Davenport, Ia.
 Rice & Dore Water Carnival (Rice & Dore), Montgomery, Ala.
 Hampton's Great Empire Shows (Mrs. E. Hampton), Hamilton, O.
 Great Patterson Shows (Jas. Patterson), Paola, Kans.
 Curran's Greater Shows (Chas. F. Curran), 310 Pulaski St., Brooklyn, N. Y.
 Con T. Kennedy Shows (Con T. Kennedy), Leavenworth, Kans.
 A. B. Miller Shows (A. B. Miller), Kansas City, Mo.
 B. R. Parker Shows (B. R. Parker), Leavenworth, Kans.
 Westcott Shows (M. B. Westcott), Chicago, Ill.
 Col. Francis Ferari Shows United, Patterson, N. J.
 Tom W. Allen Shows (Tom W. Allen), Leavenworth, Kans.
 Metropolitan Shows (C. E. Barfield), Columbus, Ga.
 Krause Greater Shows (Ben Krause), Philadelphia, Pa.
 Ed A. Evans Greater Shows (Ed A. Evans), Independence, Ia.
 Capital City Amusement Co. (Lew Hoffman), St. Paul, Minn.
 S. W. Brundage Shows (S. W. Brundage), Leavenworth, Kans.
 Howard Greater Shows (W. L. Howard), Helena, Ark.

CIRCUS WINTER QUARTERS.

Baraum & Bailey Circus, Bridgeport, Conn.
 Sells, Floto-Buffalo Bill Shows, 27 Symes Bldg., Denver.
 Layton's Big Circus and Real Wild West (C. Layton), 45 Bloomfield Ave., Newark, N. J.
 Mighty Haag Shows, Box 992, Shreveport, La.
 Al C. Barnes Wild Animal Show, Venice, Cal.
 La Tona's Wild Animal Circus (A. Downie), Havre De Grace, Md.
 Miller Brothers and Arlington's 101 Ranch Wild West, Hot Springs, Ark.; Ranch at Bliss, Okla.; office, 136 W. 52d St., N. Y. City.
 Ringling Brothers' Circus, Baraboo, Wis.
 Sun Brothers' Circus (Pete Sun), Grand City Park, Macon, Ga.
 Wheeler Brothers' Greater Shows and Great Stampede Wild West (Al F. Wheeler), Oxford, Pa.
 Seibel Brothers' Animal Show, Watertown, Wis.
 Chas. Harris' Circus and Animal Show, Schuylerville, N. Y.
 Julia Allen's Wild West, 4830 Front St., Philadelphia, Pa.
 Cohura Brothers' Wagon Show, East Palestine, O.
 De Vaux Dog and Pony Show (O'Brien, Welsh & Thompson), 1101 S. Figuerra St., Los Angeles, Cal.
 Freed's Animal Show (H. W. Freed), 605 Grant St., Niles, Mich.
 Kinjackety's Frontier Wild West (F. L. Kinjackety), 175 Front St., Salamanca, N. Y.
 Yankee Robinson Shows (Fred Buchanan), Granger, Ia.
 LaMont Brothers' Show (G. R. LaMont), Salem, Ill.
 Howe's Greater London Shows, Peru, Ind.
 Gollmar Brothers' Shows, Baraboo, Wis.
 Colorado Grant Show (Mrs. Colorado Grant), Sparta, Ky.
 Boyer Famous Shows (J. H. Boyer), East St. Louis, Ill.
 Robinson's Famous Shows, Peru, Ind.
 Old Dominion Shows (Weeks & Towseley), 328 St. Lawrence St., Montreal, Can.
 Hagenbeck-Wallace Shows, Peru, Ind.
 M. L. Clark & Sons Shows, San Antonio, Tex.
 John H. Sparks Shows, Salisbury, N. C.
 Woody Brothers Show, Afton, Okla.
 Frank A. Robbins Shows, Fair Grounds, Trenton, N. J.

CARNIVAL ON STATE STREET.

Chicago, Dec. 9.

An ideal temporary location for an indoor carnival has been secured by C. H. Armstrong, the freak exhibitor, who had shows at Riverview, Chicago, and with "The World at Home" carnival company, this year, and Claude Bloom and Whitey Tate. The boys have secured the big room at the southwest corner of State and Adams streets, formerly occupied by the Berghoff buffet and cafe, just across the street from Peacock's jewelry store and The Fair store.

The affair, which looks like a big

money-getter, owing to the thousands of transients on the street in this section doing their Christmas shopping, was promoted over night Monday of this week. Armstrong rushed a half dozen freaks over and had the frame-up completed in time to open Tuesday night. Mr. Armstrong is billed as manager and Bloom and Tate as his assistants. A number of concessions have been placed and the Teddy Bear and Doll so familiar to those who play the paddle-wheels are on sale in conjunction with a big stock of Christmas novelties and toys of all kinds.

The project is being closely watched by the many carnival men who are wintering in Chicago. The carnival has been named The Yuletide, Bazaar and Wonderland.

FAIRS AND CONVENTIONS.

When President Simpson took a vote by ballot, as to the location of the 25th annual convention of the American Association of Fairs and Expositions, at the conclusion of the banquet Friday night, it looked as though Chicago would again win out. However, after the fifth or sixth vote, San Francisco jumped into general favor, and at the close of a hot contest, it was unanimously voted that Frisco should have it, doubtless by early in November, in order that the visiting delegates may be given an opportunity to view the most modern tactics and policies of the big fair.

W. R. Mellor, of Lincoln, Nebraska, former vice president of the Association, succeeds President John C. Simpson, of Hamline, Minn. This election places President Mellor in the chair at once and he will preside at the big meeting here in February, when the secretaries will again meet. A. L. Sponsler, of Hutchinson, Kansas, succeeds Mellor as vice president and Charles Downing, of Indianapolis, is re-elected secretary and treasurer.

Although it is conceded aviation was a big box office magnet at many of the state fairs this past season, the matter received very little comment during the convention and is thought that some new ideas in this line of entertainment will be introduced during the February meeting.

One of the most important resolutions passed during the convention related to the matter of transportation of exhibition live stock at the fairs. The contention of many of the stock men and secretaries is that in the event a horse or cow, or, in fact, any exhibition animal, is killed or injured in transportation, the railroads have refused to make good at the actual value and have in the past insisted on a purely commercial settlement, often paying the owner fifty or seventy-five dollars when the horse (or other animal) has been valued at a thousand dollars or better. A lower rate of transportation will also be asked of the R. R. people by the committee detailed on the matter of live stock transportation.

When G. W. Dickinson (Detroit) concluded the reading of his paper on automobile races, so impressed were the members of the Association that a committee was appointed to call on the American Automobile Association and advise them that the tracks were controlled by the fairs and that tactics very different from those employed in the past by the A. A. A. would have to be considered in all future speed events.

E. L. Richardson (Calgary) did not attend the convention this year and was not replaced, likewise, no representative appeared from Winnipeg in the place of Dr. A. W. Bell, who died a few months ago. J. W. Stark of Edmonton was also among the missing from the far north country.

Much regret was expressed when it was learned by the delegates that Louis N. Bruegerhoff, the live stock showman of Shreveport, had been unable to attend the convention. "Brueger" was one of the most active delegates at the 1913 convention. Don Moore of Grand Forks, N. D., also failed to show.

Following is a list of the name of secretaries and delegates who attended the convention here last week: G. W. Dickinson, Michigan State fair; Charles Downing, secretary, Indiana State fair; H. J. Kline, Forest City fair, Cleveland; J. W. Russwurm, Nashville, Tenn.; Frank Fuller, Interstate fair, Memphis; Wm. Striplin, State fair, Mississippi; A. E. Brown, N. Y. State fair; Mr. Murphy, of Rochester; Mr. L. P. Randall, New Jersey State fair; J. Wornell, American Royal Live Stock Association, Kansas City, Mo.; Art Nelson and John Stinson, Missouri State fair; Mr. Highy, Wyoming State fair; H. L. Cook, secretary, Interstate fair, St. Joe, Mo.; Claude Barnes, Secretary, State fair of Tennessee; Mr. Brown, president, Alabama State fair; John Simpson, secretary, Minnesota State fair; Charles Cameron and A. E. Corey, president and secretary, Iowa State fair; L. Rube and A. McKentle, president and secretary Wisconsin State fair; Chas. Nash, secretary, North Dakota State fair; C. M. McIlvaine, secretary, South Dakota State fair; Joe Morton, secretary, Interstate fair of Sioux City; W. R. Mellor and Joe Roberts, secretary and president Nebraska State fair; Horace S. Ensign, secretary, Utah State fair; Robert L. Cosgrove, Secretary, The Interstate fair of Spokane; A. J. Breitenstein and W. Coffey, secretary and president, Montana State fair; W. C. Brown, Vancouver Exposition Co.; A. L. Sponsler, secretary, Kansas State fair; Wm. Stratton, secretary, Texas State fair; I. S. Mahan and Mr. Warren, secretary and president, Oklahoma State fair; Sam Lux, president, Texas State fair; W. H. Jones, N. Y. State fair; C. H. Anthony, Indiana State fair; Thos. H. Canfield, Minnesota State fair; O. A. Olson, V. P., Iowa State fair, and others.

A number of the delegates who arrived in the city before the convention and a number of other friends of the F. M. Barnes fair booking office, were given a novel dinner when Messrs. Downing, Baumann and the hosts at the Midway Gardens Tuesday evening. Squab ostrich served as the principal course. Those attending were E. J. Curtin, C. N. Nash, A. L. Sponsler, I. J. Mahan, Charles Duffell, James Cunliffe, E. C. Talbott, Charles Cameron, Mr. Highy, Joe Morton, Chas. Downing, Chas. Anthony, Tom Canfield, Wm. Stratton.

C. N. McIlvaine, A. J. Breitenstein, Morose Ensign, Ben Rosenthal, Joe Baumann and Messrs. Barnes.

Charles E. Kohn and Mort M. Singer entertained about 50 guests for the Messrs. Marsh, of the W. V. M. A. fair booking department, at a dinner, theatre party and ball, at the Hotel Sherman and Palace Music Hall Wednesday night. The dinner was a success and there was a constant popping of the bombardment of the French artillery de Vin. After the dinner the party witnessed the bill at the Palace, then hopped back across to street where the merry, merry chorus girls from the "Follies," "The Candy Shop" and the Models from "Potash & Perlmutter," joined the guests and hosts in a hop which lasted until about three—and then—

Probably 100 men identified in the fair and other outdoor amusement field attended the banquet given by the association of fairs and exposition auditorium Friday night. A seven-act vaudeville bill was presented with the compliments of agencies and other lines catering to the patronage of the fair secretaries.

Messrs. Reich and Tuck and Ethel Robinson, of the local offices of the Robinson Amusement corporation, entertained a number of the delegates at luncheon Thursday.

The keenest rivalry of recent years is looked for when the local fair booking managers place their attractions before the secretaries here in February. In each of the offices there is at least one representative who has worked for "the other people" and thus the inside policies of the offices are not quite so confidential as they might otherwise be.

George Coleman stepped in from the east and reported a very successful season with the Col. Francis Ferari Shows. He has purchased an interest in a ladies' ready to wear department store and will conduct it until the blue bird starts to sing.

It looked as though a special train had arrived from Leavenworth, Kan., when the well known managers, Col. C. W. Parker, Tom W. Allen, S. W. Brundage and E. L. Weiss and several others, entered the lobby of the Wellington Hotel.

Little Joe End says he will wager he was at the Fair in Macon, Ga. While on his way from Macon to New York he stopped off at Chicago. He is of the Fair Amusement Co. which supplies hundreds of concessionaires all over the country with toys.

California Frank, after putting his show away at Davenport, Ia., decided to spend a few weeks in Chicago.

It was reported Con T. Kennedy was in Frisco looking over the grounds of the Exposition, but he couldn't miss the big Fair Secretaries' meeting in Chicago, so he stepped on a train and arrived in Chicago Dec. 8.

Fred Klaas, concessionaire, made his last stand in Macon, Ga., for this season, and will spend the rest of the winter in Chicago.

Doc Berry, who handled the front of Del Garland's Oriental shows with the World at Home Shows, left Chicago for the big fair at San Francisco. On his way he will stop at several cities.

A. T. Wright has his plans for the coming season up his sleeves. Nobody knows his intentions.

H. A. Bledy, of the Evans' Shows, says how natural it is to be in Chicago after being away two long years.

C. S. Hatch, manager, and Ed. Talbott, general agent of the World at Home Show, were among the boys at the Big Meeting.

Dan M. McGugin, prop. of the Columbia Hotel, Davenport, Ia., a friend to all carnival and circus people, just had to do it. Be with the boys at the Big Meeting, and he sure was welcome.

CLAIMS ORIGINATION.

Since Nat Reiss and Bill Rice have made such a success with their indoor carnival novelty, "The Days of '49," there's been no end of argument as to who actually originated it.

A. A. Powers, of Chicago, who has been identified in the carnival world since the Bostock-Munday days, claims he's "it." Mr. Powers presented the attraction as "Slippery Gulch" or "The Days of '49," at the No-Tsu-Oh celebration held in Houston this fall, and the success of the venture has brought many more carnival men and also many arguments as to originality to the proposition.

CABARETS

The dancing event of this week was the American debut Monday night at the New Amsterdam Roof of Monsieur Duque, of Paris, where Duque is said to have occupied a local prominence equal to the vogue Vernon Castle has attained in New York. With Duque is his dancing partner, Mlle. Gaby (not "the" Gaby-Deslys). All the professional dancers in town who were loose for the evening went up to the Amsterdam Monday night, with their hissing voices trained to the minute. But none hissed, for after watching Duque and his partner, the natives felt better satisfied with themselves. Duque may be Paris' best dancer, and if he has that rep there, it was too bad for him the war ever started. He will never reach anything like fame over here. Reported to be the star Maxixe dancer of the world, that won't get him anything on this side, nor will his dancing. Besides a Maxixe that could be but classed as ordinary, Duque and Gaby did a fast one-step that showed nothing. Perhaps in their routine of the two dances, there were a couple of steps, new over here, but not worth copying nor worrying over. Duque is a heavily set man of over 30 years, and Gaby is rather stout. Their advent, debut and performance do nothing farther than to say it is doubtful if any foreigner can excel the American professional dancer in the modern work, at least not to the satisfaction of Americans. It is hardly likely Duque will draw business onto the Amsterdam Roof. The Roof commences matinees this week (Wednesday and Saturday) with the two professionals presiding. Admission is free in the afternoons.

Douglas J. Luckhurst is dancing in Healey's main dining room afternoons.

The Castles, upon assuming charge of the 44th Street Roof, will receive a guarantee, it is said, of \$1,500 weekly from the Shuberts, as the dancers' share of gross receipts.

An elaborate celebration is being planned for the formal opening of the newly remodeled and redecorated Magnolia Palm Garden, Louisville, Dec. 15. A number of cabaret features are on the program.

Mr. and Mrs. Carlos Sebastian remark that their salary was not attached at the Palace, Chicago, during their recent engagement there, when it was stated Edward E. Pidgeon had commenced suit on an alleged breach of contract, he having secured an engagement for the act to appear at Atlantic City last season. The Sebastians claim the Atlantic City date was called off by mutual consent.

A large, popular dance place up Harlem way, where a fee is charged the guests for each dance, may be rented for private parties and balls next season. The place is doing nothing

at all the first four days of the week, with a fair attendance only the last three (including Sunday). Another dance hall of the same grade, nearby is reported in about a similar state. For a time both these places made a mint of money for their proprietors. A larger and more expensively fitted out place also in Harlem can be had for the asking, it is said.

The San Suci is to be reopened. Paul Salvain is said to be the man back of the operating company. Gil Boag is to be the active manager. The restaurant is to be known as Mae Murray's San Suci. Miss Murray will have two young society boys as her dancing partners.

Joel's is still the only all-night dancing place anywhere within walking distance of the main stem, and is getting the greater part of its play after the curfew rings out at 2 a. m. After that hour the professional dancers and entertainers drift to Joel's.

"Horse Show Night" at Healy's this Friday. Ten ponies from the horse show will be taken up the elevator and onto the floor of Healy's dancing floor cabaret. It has been done before up there.

Variety's cabaret department said last week that if the orchestra leaders in some of New York's dance places would go to Rector's and listen to the repertoire of numbers Banjo Wallace played, they would have a better line on what to give their dancing patrons. Mr. Wallace affirms that within 24 hours after the paper came out he observed in Rector's four leaders from as many prominent Broadway hotels,

who sat throughout his orchestra's performance. It sounded a little bully, but Banjo is the affidavit-swearing kind of fellow and you have got to believe him. According to what he said, musicians were taking up all of the table space just listening to him. Wallace is there with "dance music," sure enough, playing the rags on "Watch Your Step" before the show got into town.

Billy Walsh, a cabaret entertainer at Faust's (Columbus circle) for some winters past, has been engaged by the N. Y. Motion Picture Corporation for comedy work.

Sunday night witnessed the passing of the Broadway Dance as a resort for the steppers. Monday morning a sign was tacked on the box office stating the establishment was closed for alterations. When the building is reopened it will be as a moving picture theatre with a seating capacity of about 2,000. Billy Gane will continue as the manager of the place. Several policies have been unsuccessfully tried out with a view to attracting the dance-mad public. First the place charged an admission of 25 cents and served nothing but soft stuff and charged for each dance. Later a bar license was secured and the charge for the dancing was dropped, but this, like the preceding policy, also took a flop.

Chicago, Dec. 9.

There is a dearth of dancing material around Chicago at present and the managers of the better class of places are digging and directing every effort to secure names to head their dancing bills. Word has been sent east to several folks in touch with the steppers in New York to be on the watch for any of the better known dancers who would like to come west.

Saturday night Inspector Dwyer, of the Fourth District, made a tour of all

the cabarets and dance places in the Bright Light belt and passed the word of warning in regard to the observance of the closing hour. At midnight a number of the Inspector's lieutenants made their appearance at the doors of all the places along the line and for the greatest part all late comers were turned away. However, those that were within doors went on with their wining, dining and dancing.

Bronson Douglas, formerly treasurer at the Grand opera house and Proctor's Fifth Avenue, has had a dance floor laid in the ratskeller dining room of the Oak Cafe, at 23rd street and 8th avenue, of which he is the manager.

Jules Keller, of Maxim's is interested in a project to establish a large year 'round resort at City Island. There will be a hotel with a cabaret-dance-restaurant, and a special reserved beach front on Long Island Sound for bathing purposes.

San Francisco, Dec. 9.

As a departure from the regular cabaret style of amusement, Manager Walsh, of the Odeon Cafe, is preparing to give the patrons "tabloid" grand opera with their meals. The operas will run about 30 minutes with girl numbers between the two night shows. Some time back he drew good patronage with light opera in "tab" form as the attraction.

Cincinnati, Dec. 9.

Charles Muscroft, formerly singing at the Chester Park club house, has gone to the Galt House, Louisville, to take charge of the cabaret there.

Detroit, Dec. 9.

The Livingstone Hotel, just remodeled, is planning to install cabaret entertainers. It will be the first hotel or cafe in the city to offer such attractions.



BANQUET OF AMERICAN ASSOCIATION OF FAIRS AND EXPOSITIONS AT AUDITORIUM HOTEL, CHICAGO, DURING THE 24TH ANNUAL CONVENTION, DEC. 3-4.

NEW ACTS NEXT WEEK

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

Zerah II, Hammerstein's.
Mrs. Bud Fisher, Hammerstein's.
Rosal Gascoines, Hammerstein's.
Grace Leigh, Hudson, Union Hill.
The Prescotts, Hudson, Union Hill.
3 O'Neill Sisters, Greeley Sq. (1st Half).
Kin Kaid Kilties, 7th Ave. (2d Half).

Eva Tanguay.

Songs.

27 Mins.; One.

Orpheum, Brooklyn.

Eva Tanguay's metropolitan vaudeville appearance after a three-year interval is one of the most satisfying and convincing demonstrations of artistic endurance on record. Celebrating her return at the Orpheum, Brooklyn, amid most discouraging weather conditions, the cyclonic personification of individualism and eccentricity is packing them in in her same old inimitable style, giving a half dozen new numbers and sending them home as thoroughly pleased as ever. For her repertoire Miss Tanguay has selected some dandy songs with eccentric themes and self-conscious lyrics, an unmistakable vein of typical Tanguay comedy running throughout. The opening song, "Hello, Hello Everybody" is a great introductory number with a catch line for the audience, allowing them an opportunity to audibly explain their pleasure or displeasure at Tanguay's return. The entire house echoed their sentiments as one Tuesday evening, which must have made the recipient feel good. "I Want Somebody To Go Wild With Me" follows and then comes a quartet of freakish numbers that none but Miss Tanguay could handle under any circumstances. "A Method In My Madness," "When Pavlowa Sees Me Go Over," "Sticks and Stones" and "Outside of That You're All Right" with the seemingly non-perishable "I Don't Care" as an encore by demand. To attempt to explain the Tanguay wardrobe would be pen one's ignorance on clothes. It's a wardrobe in its own distinct class. To classify Tanguay in any particular vaudeville groove, as an attraction, would be equally foolish. She simply seems to be vaudeville's single greatest drawing card. At the Orpheum she is repeating her former success which tells everything. *Wynn.*

Warren and Francis.

Acrobatic Dancing.

6 Mins.; Three.

Colonial.

A man and woman team offering some singing and dancing the latter interspersed with acrobatics. Closing the show the act seems rather a novelty. In another spot they would not fare so well on a big time bill. Opening with a song, which they manage to "kid" their way through, the team holds attention. This is followed with an acrobatic dance after which the man offers a specialty that will earn him the title of the "dancing acrobat." This is followed by a double closing number which has a comedy appeal and gets the act over nicely.

Josephine Davis and Billy Geller.
Songs and Music.

19 Mins.; Two.

Hammerstein's.

With Billy Geller at the piano, Josephine Davis returns to New York vaudeville as a song singer classified as a "single." Miss Davis sang "San Francisco," "Slowest Gal in Town," the waltz number from "The Taxi Girl," a "Yiddish" comic, and "Long Way from Home," changing gowns three times. Miss Davis' appearance is no small part of her turn. She looks good. Mr. Geller plays a rag medley, his own arrangement likely, and also sings "Nobody Does It" to fill in while Miss Davis is off stage climbing into another clothes outfit. This couple compose a nice vaudeville act. They were "No. 3" at Hammerstein's Monday night, through Lou Anger having walked out of that position after the matinee. It was pretty early for Miss Davis, but they wanted her far enough away from Lillian Shaw, another single on the same bill of the same style. Evidently they didn't get Miss Davis far enough away from Lillian, for Miss Shaw, who had a spot far down, also retired from it after the matinee. Perhaps Tuesday Miss Davis was given a better position. She deserved it, but had no complaint from her reception "No. 3," which was sufficient in itself to prove Josephine Davis is there. *Sime.*

Rosie Lloyd.

Songs.

20 Min.; One.

Bushwick.

After a long absence Rosie Lloyd returned this week. She is as attractive looking as ever and appears more youthful, with a figure over which her gowns fit like gloves. Miss Lloyd's first number is a Spanish song that shows possibility. Her second is "Charlie's Popper." It has the snap characteristics of the songs used by members of the English Lloyd family. "Wonder Why," a comedy number, does nicely in the manner Rosie puts it over. This is the number that will appeal to the boys and should prove for Rosie the same kind of a hit "What are You Getting at Eh" has been for her sister, Alice. For the closing "It Takes an Irish Heart to Sing an Irish Song" fits in. It appealed mightily and made a good closer for a repertoire of otherwise English songs. Rosie Lloyd will continue in the good graces of the American people and any big time bill will be helped along by her. She has a fine collection of songs and is dressed in the best of taste.

Whitfield-Ireland Co. (3).

"The Belle Of Bingville" (Comedy).

13 Mins.; One (Special Drop; Exterior).

Broadway.

Whitfield and Ireland have been doing a "double" but have added a third person. Two affect typical rube make-ups, mannerisms and dialect. Of the two men, one works "straight." At the Broadway the act got the most attention on the eccentric dancing and the girl's witty remarks. The trio finished strong. Good act for the three-a-day.

Ned Wayburn Co.

"The Slave Ship" (Melodramatic).

25 Mins.; Full Stage (Special Set).

Hammerstein's.

Ned Wayburn's production of "The Slave Ship" is superb, scenically. In that way it is the best play production ever in vaudeville. The set is a ship, looking almost practical, so complete is it in detail. Any number of effects are worked in connection with the boat, upon the deck of which all the action occurs. The opening of the act, showing a fog slowly lifting in Charleston Harbor, brings applause, and later when the anchor is brought up, with the picture machine showing a very fine rolling sea effect, the boat pitching meanwhile, the audience realizes that in producing this act, Wayburn has accomplished something. It is always a pity that a production of this sort needs a "story." It is almost impossible to secure a story to fit the bigness of the rest in 25 minutes. In the Wayburn act the story is of a slave ship, carrying blacks in the hold (these seen through a transparency), and a brutal captain, who has the daughter of an American Admiral aboard for ransom. When her sweetheart, Lieut. Dobson, U. S. N., steals aboard to rescue her, the ship's master imprisons the Lieutenant, and decides to hold the daughter for his own purposes. But there is a revenue cutter in the offing. The Admiral's other daughter, Elsie, has slipped aboard as boy. The stowaway is discovered and put to work. She signals the cutter, which finally comes to the rescue, but not before a bolt of lightning has answered the imprisoned girl's appeal to Heaven for timely help against the fiery passions of the brutal Cap. This scene is also shown through a transparency revealing the Captain's cabin in the boat, although the lightning bolt comes down on a direct wire from the flies. The story is very melodramatic, and the language of it is written in the old meller style, the action taking place just before the Civil War. The audience appears to take the tale very seriously, however, and comment upon it, also the acting as though either could be improved very much under the circumstances. A final picture in another scene shows the principals adrift on a spar, later rescued by the cutter; and then everybody (excepting Wayburn) takes a curtain, walking across the stage, with the "villun" roundly hissed. The large force of stage hands employed is also allowed to see the front of the house. Wayburn has done noble work in this piece, that should make vaudeville talk, for it's probably the best set boat with scenes ever placed on any stage. It should be the big act of a regular thriller. There are nine principals and about 10 supers. The act must have been responsible for the capacity house Monday matinee, and Monday night despite the weather, it drew in the best attendance Hammerstein's has had on that evening for a good many weeks back. *Sime.*

Morton and Hart.

Singing and Dancing.

12 Mins.; One.

Grand O. H. (Dec. 6).

Two men, who will always do nicely. Both in comedy and dancing the boys show up well and also have a nice way of singing songs.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York

"Driven," Empire (Dec. 14).

Annette Kellermann.

Diving.

12 Mins., One and Full Stage.

Palace.

Annette Kellermann's return to vaudeville brings back her former diving act, preceded with an apology for unprogressiveness. Miss Kellermann opens in "one" in clothes, explaining that a popular demand for tights has necessitated her reappearance with the same old tank act. From this she proceeds to full stage with a demonstration of diving that leaves her reputation unquestionable as the peer of single diving acts. Those who hadn't seen Miss Kellermann before were continually busy admiring her form, while those who were familiar with the figure were busy watching the display of aquatic ability that makes Kellermann a distinct novelty as far as vaudeville goes. *Wynn.*

Tameo.

Hand Writing.

17 Mins.; Three.

Fifth Ave.

Tameo may have appeared at the Palace, London, about two years ago and may have been quite a favorite with the high brows there. If so, since then, the Japanese chalk spreader has added many new features. Tameo does everything that could be possibly done in the way of hand-writing with either and both hands. He writes different words with each hand backwards, forwards, right side up and up side down. His new big feature though is when using a black front drop upon which he writes head-lines from a daily paper while the audience asks him questions which he answers. He writes these head-lines backwards while he talks. Tameo has a very novel turn and belongs on the big time for besides being a wonder with the chalk, he has acquired a keen sense of humor.

Bert Crossman and Helen Stewart.

Modern Dances.

9 Mins.; Full Stage.

Colonial.

Bert Crossman and Helen Stewart have worked out their own conception of how the modern dances should be performed and are showing them in vaudeville. Of course Crossman and Stewart haven't been working in one of the big dance palaces in New York, nor have they their own orchestra, or instead of opening the show they would have been featured in the billing and have been given a good spot in the running order of the show. They offer three dances, opening with a Prize Waltz in which they display much acrobatics, a gavotte, for which they use the same music as does Pavlowa for her gavotte and therefore invite comparison with that artiste. The closing number is entitled "Whirlwind Dementia," for which a whirling shutter is used with the spot giving the turn a grand hurrah finish. They went very well in the opening spot.

Evelyn Nesbit and Jack Clifford.**Songs and Dances.****9 Mins.; One; (5). Full Stage; (4). (Special Velvet Drops).****Royal.**

If every audience seeing Evelyn Nesbit at the present time had seen her when opening in her first vaudeville venture at the London Hippodrome last year they could not but appreciate what really hard work she must have done since then. At her first appearance at the London Hip, Miss Nesbit meant nothing but a "name act" and was very close to stage-fright during the run of the dancing turn she then did with Jack Clifford. Monday night at the Royal in singing two songs alone Miss Nesbit displayed the confidence of a head line "single" who has been successful. Also in her dancing the improvement is remarkable. Before a velvet drop in "one" Miss Nesbit first sings an Italian song with a patter chorus out of which she gets enough to return and sing another. "Tipperary Mary" with the Shapiro sextet assisting. (This week they are wearing evening dress instead of the garb of Tommy Atkins). After her song efforts Miss Nesbit and Mr. Clifford do five minutes of whirlwind rag dancing that received almost an ovation. In fact the two were forced to do an encore, which consisted of a new fangled whirl round. It is pretty safe to say that with the assistance of Clifford Miss Nesbit is established as a regular vaudeville attraction besides being "some" draw, for the Royal Monday night was packed, and it surely is a big house.

Robert Kelly and Co. (6).**Comedy Sketch.****20 Mins.; Full Stage (Exterior).****Grand O. H. (Dec. 6).**

A corking good idea goes with this sketch dealing with the taking of a dramatic moving picture. When the players become more familiar with the characters, they will get no end of big laughs. A producer, two male actors, three women characters and a camera man are the principals. Instead of running 20 minutes the sketch should be speeded up, with about four minutes out of the present playing time.

Leon's Models De Luxe.**9 Mins.; Full Stage (Usual Set).****Hammerstein's.**

Before Leon's Models were half through their first pose at Hammerstein's Monday night anyone who thought about the bill at all wondered why they were given the "No. 2" position. The act should have been opening the second part. In his reliefs the posers are excellent, in pose and figure. The two women in the turn are most pleasing to look at, with only the whitening for dressing, and the reproductions have been selected with good judgment. This turn holds a pose as long as Marcel's models did, "breaking" in the same way and instantly returning to position. As a pretty artistic number that might be embellished with another setting surrounding the box, Leon's Models will go in anywhere. As an undraped posing number, without any extraordinary feature, it is desirable. *Sime.*

"Trial by Jury" (34).**Dramatic.****20 Mins.; Two Special Sets; Four Scenes.****Loew's Empress, San Francisco (Week Dec. 1).****San Francisco, Dec. 9.**

"Trial by Jury" is just that. The first scene shows an Italian on trial for his life. He killed a contractor for not paying him wages justly earned. After an Irish and Swedish witness testify the Italian is placed on the stand. He supposedly gives such a realistic description of the circumstances leading up to the murder the jury is impressed. That is the impression the audience gets. When the Italian begins the narrative the lights go out. You see the street with the contractor plotting with an employment agency proprietor to beat the Italian out of his wages and turn him out of his home. The next scene shows the Italian's home, with his wife and child starving. Scene three shows the street again and the starving foreigner meets the contractor. He demands his money; a fight ensues. The Italian follows the contractor down the street, and when off stage two shots are fired. Last scene shows court room and the jury is returning with the verdict which results in the Italian's discharge. The idea is based upon the recent murder of a contractor for delinquency in paying wages. At present the papers are full of it. The sketch is pulling good business as a result of being produced at the right time to reap the benefit of the publicity the murder has received. It abounds with good comedy and is capably acted. On the whole it proved to be very acceptable.

William J. Kelly.**Monologist.****17 Mins.; One.****American Roof.**

William J. Kelly is a stock star. He has in his time played many parts and thrilled many a fair maiden's heart with stage heroics. But ever and again Mr. Kelly decides he would like to have a shot at vaudeville and just as often does he present a "single" which usually consists of a monolog. He is a little different from other monologists inasmuch as he does not have the usual fanfare at his entrance to the stage. This of course makes it a little harder for him to get started than it is for the others of his craft. He opens with a few Irish stories that get a laugh as he tells them and follows this by reciting a dramatic poem and closes with a talking song. On the Roof Monday night he was a favorite with an audience largely composed of women.

Cappell and Morrison.**Songs.****10 Mins.; One.****Grand O. H. (Dec. 6).**

Two boys wear evening dress and sing songs, singly and together. One does an imitation of Harry Lauder, while the other sings a number in a very affected bass voice. For some small timers the pair would prove useful.

"Mysterious Mr. Russell." (4).**Comedy Sketch.****15 Mins.; Full Stage.****Bushwick.**

A sketch but recently graduated from the small time. It does not size up as big time material. The setting is of the office of an asylum. The nature of the place is not disclosed until the finish. Four men in the act. Each wants to rob the safe, in which there is \$3,000. Each man brings some tools in and begins work on the strong box, only to have one of the others interrupt him. One little chap finally rounds the other three up, placing each in a separate room. He then tries to open the safe. In maneuvering he makes a noise and the other men rush out, one turning out the lights. This "nut farm" sketch is amusing in a number of places and it is a bit odd. The present cast is good enough, and for an occasional big time showing but not as a steady thing, the comedy work will do.

Carl Statzer and Co.**Comedy Sketch.****19 Mins.; Full Stage (Office).****Columbia (Dec. 6).**

Carl Statzer is probably the blackface comedian, he having the principal and only comedy role. It is that of an applicant for an office boy job securing the position in a detective agency, mistaking the boss' wife for a female burglar, securing her jewels, and later handing them over to a thief who had slipped through the window. The piece starts off nicely, with the negro character well played, but takes a decided slump toward the finale, when becoming illogical, and sounds badly written, as though the author had gone so far, then told the players to fix the remainder themselves. Through the poor finish the piece will have to remain on small time.

*Sime.***O'Rourke and Atkinson.****Songs and Talk.****10 Mins.; One.****Columbia (Dec. 6).**

"Leaving all joking aside," says the man of the mixed team, as the couple go in for a song cue. But they hadn't been joking, and that's seems the matter with the act. The talk in the turn sounds as though taken from a 10-cent book on how to become a monologist. The girl, a plump young woman, does nicely enough with numbers, though not adopting a becoming style of dress. The man is all wrong, from his evening dress in the afternoon, to harmonizing, and "harmonizing" is quite strongly tried for. Their songs are good, but the talk will have to be changed or taken out before they can get very far outside of the smaller small time. The man, big and not unlike Bob Fitzsimmons in appearance, needs the most improvement. *Sime.*

Thompson and Thompson.**Dancing.****5 Mins.; Full Stage.****Grand O. H. (Dec. 6).**

A man and a very young girl fail in an attempt to show modern dancing. It is said the pair reside near the theatre where they showed the act.

Arthur Barat.**Equilibrist.****10 Mins.; Full Stage.****Bushwick.**

Arthur Barat is direct from the London halls, according to the program. This young man takes up more space than is generally allotted to an opening act for the announcement. Barat uses bottles, chairs and glasses to show his balancing on. His best tricks are on two high ladders that meet at the top, on which is a platform. Barat does balancing on the two hind legs of a chair and at one time balanced on bottles and then again on glass saucers. The balancing at this height is what should prove big time material for this chap, as there are any number of equilibrists who do balancing on the two legs of a chair. Arthur Barat takes his work calmly and goes through his routine smoothly. The young woman who assists is dressed nicely and helps. Barat will do for an opener on the big time bills.

Lona Hogyi.**Clay Modeler.****11 Mins.; One.****Hammerstein's.**

Lona Hogyi is a foreigner, speaking English with a slight accent. She uses her voice to announce the subjects of her modeling in clay. There are three of these, the final one a German waiter, as he is, how he looks when "tipped" and his disgust at a non-tip. Of course the only thing that could attract attention in a clay modeling turn is the individual. In this instance, a woman modeling may be the extenuating circumstance. Miss Hogyi is pleasant appearing, and wears a gown that is highly slit in the proper place. The modeling itself is ordinary, and apparently derived from the German idea of seeing things. *Sime.*

Zena Keefe.**Songs.****10 Mins.; One.****Broadway.**

Zena Keefe is doing a "new single." She retains the boy impersonation from the other turn but makes it an important number in her present routine. Miss Keefe makes a dandy-looking boy. She does an Italian number in native costume and follows it with "Tip Top Tipperary Mary" which put her in bigger favor. Miss Keefe was dressed becomingly in Ireland's noted colors. For the closing she sang and danced to "Rag Picker," attired in a pretty evening frock. Miss Keefe is growing and improving at the same time. She's an attractive miss and handles herself well, a splendid impression on her Broadway showing.

Charles and Ada Latham.**Comedy Dramatic Sketch.****19 Mins.; Full Stage (Parlor).****Fifth Ave.**

Miss Latham is again a waif in this act though a grown up one. Her tough comedy efforts provide many laughs but pathos shows up the action quite considerably. The story is a worn one but the comedy should carry for a few trips over the small time.

Celtic Trio.
Songs.
12 Mins.; One.
American Roof.

A trio composed of two women and a man, who dress very well and make a pleasing appearance, offer a number of old Irish ballads. They have worked out a singing routine that consists of solos, duets and trios. All of the members have nice voices and they manage to get over fairly well on early in a small time program.

Musical Cottas.
15 Mins.; Three (Special Drop).
Broadway.

The Cottas, man and woman, did not accomplish as much with their talk as they did with their music. Flashy finish with the illuminated wheels from which the pair extract sweet music. Surefire musical "flash" for the pop circuits.

Five Bell Ringers.
Musical and Vocal.
14 Mins.; Full Stage (Special Velvet Hangings.)
Fifth Ave.

Five men presenting a very neat appearance handle the bells in good shape though singing of the "close harmony" kind stands out a bit stronger than the part of their performance that gives them billing. The voices get the men a lot, especially the boy soprano who will always be a favorite in the pop houses. Turn was a riot at the Fifth Ave.

Bonita and George P. Murphy.
Talk and Songs.
10 Mins.; Full Stage (Interior) (3) One.
(7)
Fifth Ave.

Bonita and George P. Murphy while doing an amusing act have failed to secure strong enough material to fit their own talents. Bonita sings a song at the start and does it well. Murphy is funny as always but it seems that the couple should have secured a well connected comedy scene instead of letting the laughs go scattered as they do. They make a very nice working couple and everything they do they do well. The two finish in a duet that gets over nicely. Bonita as usual looked very striking.

Hope and Rice.
Songs, Talk, Dancing.
13 Mins.; One (Special Drop).
Fifth Ave.

They (girl and man) make their entrance, he pulling a sled, she seated upon it. He talks and his talk is not very funny. She dances and is lively. With the aid of a frosted window pane on the drop representing the exterior of the girl's house, they present a novel chorus song. The act is a good small timer.

Criterion Four.
Vocal.
10 Min.; One.
Grand O. H. (Dec. 6).

The usual dress-suit quartet, only this one probably has a bigger batting average for hitting bad notes. The big tenor might do better as a single.

Marie La Varre.
Songs.
10 Mins.; One.

Marie La Varre starts off with a big advantage to a "single." She has decided good looks. A blonde girl, well dressed, it requires but little for Miss La Varre to retain the favorable opinion the audience immediately forms upon seeing her. She did four numbers at the Columbia Sunday, in an early spot. The first was "Tango Girl," a rag song; next, "Hm, Hm, That's Right," a novelty number she did very well (though it has been done before in vaudeville by a pianologist); her third was "Come Back to Me," designed to set off her soprano voice, and Miss La Varre concluded with "Tipperary Mary," finishing for her very nicely. "Come Back to Me" disclosed that the girl has more of a voice than the first two songs would indicate, also that she could stand instruction on placing her voice, although her phrasing was extremely good. In figuring herself as show material, Miss La Varre must consider that her looks are important, perhaps the most so, and these should stand her in better stead in other branches than vaudeville, with the ability to get over a song to back them up. *Sime.*

Van and Belle.
Boomerang Throwers.
10 Mins.; Full Stage.
Great Northern Hip, Chicago.

Chicago, Dec. 9.
This act is neatly put up, both the man and the woman wearing white garments with a touch of red color on their hats. Their apparatus is new and tastefully arranged, and their work is quick and deft. They perform some really startling feats and get applause right through their turn on account of the astonishing tricks they do. It is an act of unusual merit and would fit in nicely on any big time bill.

Crane Wilbur.
Monolog.
15 Mins.; One.
Poli's, Springfield, Mass.

Springfield, Mass., Dec. 9.
Widely heralded as the hero of the "Perils of Pauline," Crane Wilbur made his debut in vaudeville with considerable heroic posing and a novel metrical recitation of the trials and tribulations of a picture hero. For the finish he verbalizes a picture of himself as the center of a lachrymose portrayal of the downward path of a country maid. Novel in construction the delineation in rhyme stands out as the worthy part of the time consumed, otherwise the name itself should draw.

Connors and Witt.
Rathskeller Duo.
13 Mins.; One.

Two boys, evidently from a cabaret. Both have nice voices and make a fairly good appearance, but are handicapped at present with a song routine that they are doing. Newly arranged so as to get the best effect they will do nicely on any small time bill.

The Halkings.
Shadowgraphs.
14 Mins.; Full Stage.

Shadowgraphing and sharpshooting are two vaudeville pastimes long since classified as dead branches of the art, but the former is sufficiently revived by the Halkings to call for special comment. A plush curtain is utilized for the exhibition, with a screen centered in the drop. The offering is divided into four sections, cards being used to announce their introduction. The first is a hunting scene with the accompanying atmosphere, the animated figures, etc., after which a view of the sea is shown. Then comes a Bowery view with a glimpse of modern warfare winding up the routine. The Halkings contrive to introduce some light and color effects into their specialty, giving the scenes a touch of naturalness that helps increase the interest. The finale shows a skirmish between a dreadnought and a land fortification, climaxed with the arrival of an aeroplane, accompanying shots, etc., and finally the American flag. The turn is the best of its kind seen around in some time, carrying a touch of progressiveness and a novel style of construction that looks worthy of big-time attention. *Wynn.*

Monti Trio.
Operatic.
16 Mins.; One.

Three men who seem to have all the essentials of a good singing turn, but have badly mixed up a routine at present both weak and lengthy. The tenor has a splendid range with another of the three carrying a likeable falsetto. They harmonize well in the opening selection, but the solos maimed the good impression and gummed up all possibilities of a safe passage. The turn will have to undergo reconstruction to make proper connections. *Wynn.*

LeRoy and Lane.
Comedy Acrobats.
10 Mins.; One (1); Full (9).

A good comedy acrobatic team for either end of any small time and some of the big time bills. The team has been "canned" by an Adam Sowerguy and arrive at the railroad station just in time to miss the train. While waiting for the next train they reconstruct the act. The straight does some very good tumbling while the comedian shows good falls that get laughs. The act is worth while.

Ali Rajah.
Mind Reading.
15 Mins.; Full Stage.

Ali Rajah may be the man or the woman in this act. Nothing to designate which is which. The act consists of the man going through the audience and pointing to various articles, or holding them while the woman, who is blind-folded, describes them. It is interesting to small time. Ali Rajah worked around New York early in the fall and held attention. What the acts needs most is real showmanship.

HARLEM OPERA HOUSE.

Business held up the first half of the week despite inclement weather. The first half show gave satisfaction but did not round up the big applause returns that some of the preceding bills have.

Margois' mannikins opened the show. While the mechanical figure show has worn off much of its novelty a comedy finish put the Margois in big favor. Silver and Gray did better with their singing than anything else. The act is dressed cleanly and that is also an asset.

"The Pool Room" had them both laughing and guessing. Fred C. Hagan is playing the dope and while he inclined to give the role a stagey, preachy characterization he makes each line tell. As there are a million and one pool places around the 125th street neighborhood the act had far more reaching effect and the company got applause at the closing. It sure is a great little sermon for the boys with a desire to hang around doing nothing.

A Keystone comedy fell below the usual brand. Purcell and Bergere scored with their voices. This pair sing well together and in the pop houses when they strike up the popular numbers score nicely.

Hugh Cameron has revived the former Harry Tighe act and has injected a lot of breezy comedy into his lines as the college janitor. It did well. It's a one-man act to be sure, but is comedy which the pop devotees can easily and readily comprehend.

Inness and Ryan cleaned up in a good spot. Maude Ryan kids in her same merry vein and gets away with it. Her wardrobe made the Harlem women open their eyes and she has several nifty outfits that look like a million in the three-a-dayers. Inness also looks better and his voice was heard to better advantage in this house than in a bigger theatre.

Three Kawana Brothers disclosed a variety of Japanese show tricks. There were juggling, foot balancing of the painted barrel and a fast acrobatic finish. Splendid act of its kind.

Swaine's Cats and Rats.
15 Mins.; Full Stage.

Fifteen minutes is too long, and for the closing spot on the Roof this week with a two-reel picture to follow, this act played right up to eleven o'clock. Swaine has a number of ordinary looking cats that have been taught a couple of tricks each. They go through the jumping or running over obstacles without wavering. The rats are made to go through the same routine as the cats. As an act that is different Swaine's Cats and Rats should prove interesting.

Marie Scott King.
Talk and Songs.
11 Mins.; One.

Billed as the "Hoosier Girl" Marie Scott King in the attire best known in the Sis Hopkins' neighborhoods combines a monolog with several songs with a countryside atmosphere. The audience liked her immensely. She has some old jokes in her routine.

WATCH YOUR STEP.

Irving Berlin, who wrote all the lyrics and music in "Watch Your Step," groomed the production for the terrific hit scored by it at the Amsterdam theatre Tuesday night, its first performance in New York City. It was "Berlin" all over the house after the smashing second act finale, although the regulars in front had conceded New York's biggest musical success this season to the show after the first act.

But Charles B. Dillingham on the other end of the production can't be overlooked. Mr. Berlin furnished the biggest part of the piece; Mr. Dillingham produced it, and those who saw the opening showing at Syracuse immediately detected Mr. Dillingham's expert handiwork in the transformation of the playing and the running, from the Syracuse premiere. Up the state an "Automat" scene, of quite some pretension, with an excellent underlying comedy idea that had been built up to bring W. C. Fields upon the stage in his billiard table juggling specialty, was wholly eliminated, including Mr. Fields, who was the undoubted hit of that performance. But the scene slowed up the first act. Other touches as deft in their general effect went to prove that as a managing producer, Mr. Dillingham is there a mile. It may also explain why in the worst season in years he had the biggest hit in town ("Chin Chin" at the Globe) before "Watch Your Step" came in at the worst time of the worst season to steal some of the laurels of the other Dillingham attractions away from it.

But credit any one, Harry Kelly, the principal comedian, who is doing the best work of his career in this show and was the individual all-around hit of the Amsterdam evening, or Vernon Castle, who is disclosing that for a professional dancer he is one dandy performer, or Elizabeth Murray, who can sing rags as no one else can, or Frank Tinney, who hit the bull's eye three times after waiting until 10:10 for his first appearance, or everybody, and Irving Berlin, in his first "production work" stands out like the Times building does in the square.

That youthful marvel of syncopated melody is proving things in "Watch Your Step," firstly that he is not alone a rag composer, and that he is one of the greatest lyric writers America has ever produced. The same second act finale on "Old Operas in a New Way" held the rapt attention of the house through the words to the airs of the masters. Lines here and there brought laughs, and the story in song between the ghost of Verdi (Harry Ellis), who asked the people on the stage not to rag his classical songs, and the stage crowd replying in verse, with the musical rewrites accompanying, nearly brought the packed house to its feet. Mr. Berlin came on the stage in response to the clamor, making a neat little speech, in which he said good songs were not good unless sung by good artists.

The song hit of the night was "A One-Horse Town." Others nearly as big (in the order sung) were: "I'm A

Dancing Teacher Now" (Mr. Castle), "Minstrel Parade" (Miss Murray), "They Follow Me Around" (Charles King), "When I Discovered You" (Brice and King), "The Syncopated Walk (first act finale), "I Love to Have the Boys Around Me" (Miss Brice), "Play A Simple Melody" (Sallie Fisher and Mr. King).

The song hits were plentiful enough to practically guarantee that "Watch Your Step" will have a larger score book sale than any musical attraction in New York in years. After the audience thought the musical department had been exhausted, Berlin came back in the third (and last) act with a solar plexus in "Simple Melody."

There is great team work in this show. Castle did as much as any one else for the universal good. Mrs. Castle dressed elegantly and was always welcome until she commenced singing. The Castles did all of their dances during the action. Besides rags Berlin wrote a Polka that was very pretty, and he intermingled ballads with trots, which, including the grand opera medley, gives "Watch Your Step" all the kind of music there is.

Mr. Tinney started right in on his first appearance to kid the front row. All of his material (all new as well) was written by Tommy Gray (Harry B. Smith wrote the "book" of the piece). Tinney saw Flo Ziegfeld in front, and over the footlights said, "Hello, Zieg, I'm not doing the same stuff here I did for you, am I?" Tinney, looking toward an upper box, remarked, "Don't worry, Edna, I'll make good." And he did, so well, Mr. Tinney doesn't need the cornet he is now playing as a substitute for the bagpipes. William (Billy) Halligan, Mr. Kelly and Mr. Castle all did straight for Tinney at the different periods. Mr. Halligan, though a recognized comedian, is doing straight throughout. Dama Sykes is there with a very small bit, having lost most of her role when the "Automat" scene went out.

Kelly did not overdo at any time, and the audience grew very friendly disposed. He scored heavily in "one" (with Halligan "straight"), using some of his dog stuff from the vaudeville turn. The dog put in some comedy on its own account, not rehearsed, when it started biting Kelly's trousers legs. Once in a while the dog missed the trousers, but got the leg.

Charles King and Elizabeth Brice were given the choice "soft songs" and put them over strongly with their able delivery. They are a fine couple to handle a Berlin song, for you know what they are singing about. Sallie Fisher replaced Renee Graatz in the ingenue role. Miss Fisher sang well enough, but she could be termed an improvement on the creator of the part. Harry Ellis with his splendid voice shone brilliantly upon the opera house stage set, and also as Verdi.

Justine Johnson looked very pretty in the first act. R. H. Burnside staged the show. While no unusual movements came out from chorus work, excepting a dancing octet near the finish, the music needed very little beyond itself.

De Witt Coolman, the musical director with the show, in order that the lyrics would surely get over, held his

BUSHWICK.

The weather was as bad in Brooklyn Monday as anywhere else. The Bushwick suffered. The show looked well on paper and did even better in the running.

The headline honors went to Blanche Ring, and she accordingly was awarded the second after intermission spot. The condensed version of "When Claudia Smiles" is good for a number of laughs on the dialog and Miss Ring's personality did the rest. The German, as played by Charles L. Winninger, was a source of much amusement to the Teutonic Bushwickians. The side remark of the star's that she was going to the "Cheese Maurice" may account for the nifty stepping.

Bert Fitzgibbon, following, had the audience at his mercy. The rough and ready comedy employed by Fitzgibbon is exactly the kind that goes over with Brooklyn audiences. The parody on "Tipperary" was probably good for the biggest laugh of the act, filled to overflowing with roars.

Of those in the first half the honors went to Rosie Lloyd (New Acts), next to closing the first part. Joe Cook was on just before Miss Lloyd, and made them laugh. The Bushwick patrons do not see this sort of comedy as easily as most audiences and Cook had to work pretty hard to get the laughs coming freely. Cook must be good to the boy he employs as his assistant for if there ever was a fellow who worked it is this chap.

The second position had Sherman and Uttry who sang well enough, but the dancing at the finish did not help any. The man has a good heavy voice and harmonizes nicely. The girl looks attractive and handles the solos as well as one would want. Mr. Uttry is wearing a stiff white front with his dress-suit and while dancing it began to creep out. Arthur made no attempt to tuck it back.

The show opened with Arthur Barat (New Acts) and "Mysterious Mr. Russell" (New Acts) closed the first half.

Bissett and Scott opened after intermission and their dancing was well liked. The boys kept the encore solo work up too long Monday night when the audience felt as if they had had enough. For hard shoe dancers these two boys are there with the best.

The show closed with Lady Alice's Pets which proved a novelty that held the house in. The male assistant does much announcing. He should cut out the heavy penciling of his eyes. The rats in the act have been well trained, and as a novel closing turn fits in nicely.

The Weekly Pictorial is now opening the show and Monday night the entire house was seated when the first act made its appearance.

music unsteady at times at the first performance, but he accomplished in this way what every one had thought would be the impossible, a large chorus making words intelligible.

You will be able to see "Watch Your Step" at the Amsterdam any time between now and June. *Stmo.*

PALACE.

The Palace carries a great vaudeville show this week, great because of its comedy strength, its construction and the presence of a string of prominent specialties that have long since qualified for individual headlining honors. The Monday night program introduced a slight alteration in running form, bringing Annette Kellermann up from closing spot to the intermission period, delegating the closing task to Walter C. Kelly. Not a walkout was registered and Mr. Kelly gave the packed house their admission's worth himself. Every one of his yarns found a great reception and his dialect tales brought enough response to give Kelly the classification of the Palace's biggest single hit since its opening.

Bessie Clayton, in her third week, is little short of her original hit and looks good for another month's run. This week she added with a carded announcement, a "Fox Trot" that makes the other similar efforts of the multitude of dancers that "worked" vaudeville look like something easy. Mel Craig's harmonists add considerable to the general picture.

The Farber Girls found quite a task before them with their dialog, although the numbers, which show something sensible in the way of selection, carried the girls through nicely. Their general stage appearance is much in their favor, but the comedienne should endeavor to eliminate the suggestion of self-consciousness that seems to predominate to the general detriment of the specialty.

Hussey and Boyle were a big hit from the start, Hussey's characterization carrying the comedy section to the highest realm. Boyle makes a splendid "straight," looks fine and sings fully up to expectation. The boys have something that should keep them continually busy on "big time" and that particular "time" needs as many good two-men turns as it can get.

Cheebert's Manchurians opened with their rather novel acrobatic turn, a good starter for any theatre, its uniqueness making it exceptionally desirable for the Palace. The queue bit gives it a good exit and should be featured more than at present. The whirlwind finale might be better dropped to allow for the queue work in a spot, without music. It's somewhat away from anything in vaudeville and its sensational features create favorable comment anywhere.

Flannagan and Edwards were a decided hit with their skit, although the surroundings created a contrast that didn't collect the appreciation due them for their work.

Schooler and Dickinson overworked to some degree, the boy's sole efforts running a bit long, even to a tiresome period, although his ability remains unquestioned. The operatic medley is as good as the best heard around here in some time, but his previous solo ran to an unusual length.

Hymack held interest with his quick changes and of course Miss Kellermann (New Acts) held her own with anything present. *Wynn.*

HAMMERSTEIN'S.

Loney Haskell got a chance Monday night to lecture. He told the audience at 11:05 Lillian Shaw could not appear that evening, having been stricken with an illness after the matinee performance. If Loney explained all the walk-outs at Hammerstein's he would be a busy boy. Lou Anger left the show because the "No. 3" spot brought him nothing at the matinee. Miss Shaw was following Josephine Davis, and while this may not have been her reason, it might have helped some.

The bill ran through the night show two turns short in consequence, but with starting late with a long and useless Keystone comedy to open, the show ran its customary length.

It wasn't a bad bill, with a corking good finish, Earl's Six Water Lillies, dressed as they were when at the New York theatre last summer. Different girls and better looking ones are in the turn now, with an exception or so, but this is the original case of where you don't see their faces. If the girls could go over the circuits in their present bathing costumes, they would surely do business for any house. Since it is a diving act, there is no real objection to it. The union bathing suit is cut as low at the chest and as high at the hips as the law will allow. Other than that the girls have only shoes on. It's about a yard of cloth that removes them from the Turkish Bath dressing class. They held the house in, men and women, and it was a big Monday night crowd, especially with the weather against business.

Next to closing were Cross and Josephine, in their third week, putting in the old travesty just to make it different for their final period there. Wellington Cross is singing Remick's new one, "The 5:15," a good comic with the "Casey Jones" melody. Another turn to get over in the second half was Madden and Fitzpatrick in "The Wanderer." These boys play so easily and nicely they just ingratiate themselves into the good favor of the audience, and after that they can do as they please. Sophye Barnard opened after intermission, but Sophye, like some others on the bill, took an awful chance when she fooled around with the applause. There wasn't enough left to make her sing "Swanee River," but she did, contralto, too, showing how easy the "double voice" thing really is. Of course the better the singer, the easier, and Miss Barnard is both a good singer and looker.

Dooley and Sales juggled with the applause, and nearly lost their audience. They were "No. 4." J. Francis is certainly playing the limit to get the "hands" and even the comedy attempt to stand off the stuff doesn't commence to hide it. The turn got the most on Dooley's finishing song. Dooley will only hurt himself by jockeying too much, and Miss Sayles' continuous laughter isn't of any special aid.

Josephine Davis and Billy Geller (New Acts) got it over "No. 3." Leon's Models were "No. 2" and Lona Hogyi opened the show. Both under New Acts.

8ime.

COLONIAL.

Business at the Colonial Tuesday night was the worst at the house within the last five weeks. It isn't the fault of the show, and the blame goes to the weather.

The headliner is Ethel Barrymore, and the Colonial is doing a good matinee business. Miss Barrymore attracting large audiences of women. The bill was slightly switched around with Willa Holt Wakefield moved up from opening the intermission to next to closing the first part, exchanging places with Nan Halperin. The show ran for a solid three hours opening with a picture at 8.10.

Following the weekly, which started the proceedings, Bert Crossman and Helen Stewart (New Acts) did their semi-acrobatic version of the modern dances, starting the show nicely. Anthony and Mack have a good comedy conversational turn with Anthony as an Italian and Mack doing straight. The talk is fast and gets a lot of laughs and the act will do nicely on big time, although it is a little short and could stand slight padding.

The eight Okabe Japs followed and worked like Trojans for 11 minutes, putting over one of the solid hits of the bill. They are offering a combination acrobatic, balancing and risley routine far and away the best shown in New York for some time.

Gladys Clark and Harry Bergman in Jesse Lasky's "Society Buds" were the finishers of the early section. The act is a clever miniature musical comedy and the two comedians of the cast, Clifford Robertson and Vincent Erne, walked away Tuesday evening with the honors of the performance. In producing the act Lasky has worked out a fashion review that is very charming and brings applause. There are eight stunning beauties in the chorus who help along in great shape.

Opening the second section Miss Halperin was a riot with three songs and two burlesque character impersonations. The first few seconds of talk at the opening keeps one guessing as to what the little lady is about to offer. Her first song, "Personality," is a little different from the other "Personality" numbers and particularly suited to Miss Halperin. Her "Rag-time Wedding" number which she follows with is a work of art. The "soubret" and "prima donna" each received their share of laughs and her closing, something about an Indian Cabaret, was also well liked. In this case it isn't the number, it is the way that this artiste "puts it over" that counts.

Miss Barrymore in the one-act play, "Drifted Apart" by Sir Charles Young, followed and at the conclusion there were many tear-dimmed eyes in the audience. The star's company consists of Charles Dalton, who plays the husband, and quite well, too, for the most part.

Edward Warren and Toots Francis (New Acts) held the audience in at the tail end of the program. Dooley and Sales also appeared as substitutes for the Jack Wilson act.

AMERICAN ROOF.

There was a show given on the American Roof the first half of the week that came mighty near being big time in its calibre. Nine acts, a Keystone comedy in lieu of intermission, and the third episode of a serial. Five of the nine acts were of big time speed and the audience which crowded the roof in spite of the horrible weather thoroughly enjoyed every minute of the performance.

The management of the American has evolved some scheme or other that attracts the women strongly, for of the audience present Monday night there were several hundred women unaccompanied by male escorts. They were a great audience for comedy material and the bill gave them plentiful opportunities to laugh.

Franklyn Ardell in "The Suffragette" was easily the hit of the bill. Ardell held the stage for 19 minutes, clowning through for the entire time and kept the audience in constant screams of laughter. There is one thing about Ardell and that is each time that you see him you are certain to see a different act from the one that you witnessed previously. There is always a new gag or a new bit of business and although the manner in which it is presented would seem to indicate that it is extemporaneous humor the effectiveness with which it gets over might say it has been carefully studied out.

Lonzo Cox with his silhouette novelty opened the bill. His offering is a very clever one and it can open any small time bill. The Celtic Trio (New Acts) with a repertoire of Irish ballads followed and passed in fair shape. The show really got its start with the third act. Schreck and Percival with a comedy acrobatic specialty. This team displayed big time speed and put over a laughing hit of large proportions. The girl is as cute a little person as has been seen for some time in an act of this nature.

William J. Kelly (New Acts), the stock star favorite, told stories, recited a dramatic poem and generally pleased down next to closing the first part. Mr. and Mrs. Hugh Emmet in "A Quiet Evening at Home," closed the intermission and went over very nicely.

After a comedy film Sadie Sherman opened with songs and impersonations, getting over fairly well. Down next to closing following Franklyn Ardell, Keene and Sharpe put over a solid hit. Sharpe is a clever pianist and Keene is the type of comedian who will undoubtedly find his way into one of the revues before long. He has much personality and an inimitable manner of putting his comedy over the footlights.

The Four Victors with their well-worked-out routine of acrobatics closed the vaudeville portion.

The one disappointment of the bill was the serial episode, "The Mystery of the Old Cheese Maker," was the title of the installment, which, while photographically perfect, was produced from a scenario that was very laughable. The moment that the announcement was flashed the serial was to be shown two-thirds of those in front walked out. Those who remained laughed at the serious points.

ROYAL.

Despite the heavy rain Monday night the Bronx public or a goodly share of it turned out to see Evelyn Nesbit and Jack Clifford (New Acts), for while other features were on the bill, nothing was there in the way of a drawing card except the headliner. The Royal that has not boasted of big houses lately was packed Monday evening.

The show had a hard time getting started and the audience was in quite a solemn mood for the first three acts. Of course, Lane and O'Donnell in opening position, obtained laughs, but it's a pretty tough job for any clown to come through when the audience is cold (and Monday they were damp besides this) and start them with dumb antics. The big fellow in his funny antics will always get over. Outside of this he is a great ground worker.

Robins is an imitator of musical instruments, getting comedy by taking the instruments which he does not play out of a funny suit of clothes. Here again while having a pleasing and funny way the act was not strong enough to move the audience up to an enthusiastic pitch.

Genaro and Bailey who came next could not get their talk over with any definite result. After the talk there is the dancing that this team has been identified with for so long a time. This netted them quite a lot, but the cakewalk at the finish always will land for them. The audience evidently would like to see the old walk brought back again.

It fell to the Courtney Sisters to pull down the first hit of the evening. The big girl with the big voice and her funny facial efforts brought the house down to the stage level and then the show began. The girls had to come back, and then some more.

Allan Dinehart, assisted by Marie Louise Dyer, in "The Meanest Man in Town," closed the first half. Dinehart has a pleasing way and gets a lot of laughs for his efforts. Miss Dyer while with a very good speaking voice should remember a house like the Royal is a big one and be certain she could be heard in all parts of it. During the action Miss Dyer's back is turned to the audience nearly all the time, and it was very hard to follow the story on account of her modulated voice.

In quite a novel front drop Ray Raymond and Florence Bain score, both with comedy and song efforts. Raymond has a very nice voice and he knows how to use it.

Ball and West followed Miss Nesbit, and in this hard position managed to hold it up. The work of the character man is at all times of the best.

W. Horelik's Ensemble is a Russian dancing act though Russia is not mentioned in the billing. Seven men do great work and three girls look well. The act is there and can close any bill as it did this one.

A scarlet fever epidemic has closed everything at New London, Wis., but the Opera House and poor business is likely to close it. Over 40 cases reported.

BILLS NEXT WEEK.

Continued from Page 13.

Minneapolis

ORPHEUM

Ismel
Rae Eleanor Ball
"The Beauties"
Carlos Bros
Boland & Jolts
Merrime Shone Co
Blind & Bert
UNIQUE (loew)
Roy & Arthur
Valentine Vox
J K Emmett Co
Ogden Quartet
Three Donals
NEW GRAND (wva)
The Bimbos
Ruth Roden
Moore Brownie & C
Bonnie Sextet

Montreal

ORPHEUM (ubo)

Treat's Seals
Moore & Yates
Julia Nash Co
Helen Trish
J W C Fields
Chas & Fanny Van
Capt Borcho

Mt. Vernon, N. Y.

PROCTOR'S

Adeline Dentil Co
De Voie Trio
Manning & Sloane
Ida May
Russell & Davis
(One to fill)

Nashville, Ind.

PRINCESS (ubo)

Klase
Donegan Rudel & D
Thomas & Hall
Neal Abe
Wesley's Seals

Newark, N. J.

LYRIC (pr)

Cushman & Sunderland
Jack Atkins
Fern & Zell
Theresa Miller
Cody
Baker De Voie 3
Corse Payton Co
Laurent Trio

Riley & O'Neill

Twins

Marie Donia
Burns & Manny
Nash & Evans
Thatcher & Dean
Corse Payton Co
Club Room
Lewis Animals

Newburgh, N. Y.

COHEN'S O H (loew)

Waterbury B & Tenny
Gardner Vincent Co
Celtic Trio
8 Kelos
(One to fill)

Hallen & Hayes

Tom Davies Co

Jeanette Adair
Barnold's Dogs
(One to fill)

New Orleans

ORPHEUM

John & Emma Ray
Corradini's Animals
Bankoff & Gille
Collins & Hart
Lal Mon Kim
Kingston & Ebner
The Astaires

New Rochelle, N. Y.

LOEW

Connors & Witt
9 Krazy Kids
(One to fill)

Hallen & Hayes

Tom Davies Co

Jeanette Adair
Barnold's Dogs
(One to fill)

Norfolk, Va.

VICTORIA (ubo)

(Splits with Richmond)
1st half
W Ward & Partner
Howard & Syman
Hawthorne & Ingils
(Two to fill)

Oakland

ORPHEUM

(Open Sun Mat)
Genevieve Warner
Chas Howard Co
El Rey Sisters
Lewis & Russell
Williams & Wolfus
Fremont Benton Co
Ethel Green
Piatov & Glasser
Cartmell & Harris
PANTAGES (m)
(Open Sun Mat)

Claire Rawson Co

Creole Orchestra

Arthur Whitlaw
McConnell & Niemeyer
Great Hartrahs
Ogden, Utah
ORPHEUM (loew)

Blanche Leslie

Patricia & Myers

Polzin Bros

Earl & Curtis

Gray & Graham

"School Days"

Omaha

ORPHEUM

Cressey & Dayne
Ernie Potts Co
Alexander Co
Charles Weber
Laughlin & Jolts
Chas Abeara Co
Ida Divinon
Ottawa, Can.
DOMINION (ubo)

Rand's Dogs

Paula Freboni (local)

Keno & Mayne

"Eloping"

Darlrel & Conway

MaBelle & Ballet

Morris Golden

Kremks Bros

Peru, Ind.

WALLACE (wva)

(Open Thurs Mat)

Lella Davis Co

Fiddler & Shelton

(Two to fill)

Philadelphia

KEITH'S (ubo)

Eva Tanguay

Lane & O'Donnell

Salon Singers

Lert Fitzgeralds

"Telephone Tangle"

Alice Teddy

The Leland

Morris & Manlon

McMahon Diamond & C

GRAND (ubo)

Tait & Tait

Wilson & Lenore

"Sensational Scandal"

Paul & Boyne

Frank Perry

"Esau"

WM PENN (ubo)

Lupita Perea

Mahoney & Tremont

Marjorie Dayton Co

Joe Cook

Salo Bros

"Butterfly & Rose"

GLOBE (ubo)

Paul La Croix

Williams & Segal

Melodious Chaps

Trelnor & Helen

Great Leon

Devine & Williams

Sylvia Loyal

BROADWAY (ubo)

Mabel Fonda Co

Minola Hurst Co

Geo Nagel Co

Clark & McCullough

Walters & Walters

Merry Males

KNICKERBOCKER

(loew)

Ethel Mae Jarker

Carrey Bros

Tom Davies Co

Armstrong & Ford

Florenz

(One to fill)

J-k symonds

"Stage Struck Kids"

Siddons

(Three to fill)

ALHAMBRA (loew)

McGinnis Bros

Von Hampton & J

Harry Engleish Co

Duquesne Comedy 4

Reyen & Roy

2d half

King & Red

Fletcher L & McCabe

Joe & Mina Adelman

Sandy Shaw

Lady Minstrels

Pittsburgh

ORPHEUM

(ubo)

Flying Bakers

Pielson & Goldie

McConnell & Simpson

Hawthorne & Ingils

Arthur Prince

Musher Hayes & M

(Three to fill)

HARRIS (ubo)

Gordon Bros

J P McWade Co

Violin Beauties

Two Dorothys

Flelds Bros

Joe Morse

Camm & Thiera

SHERIDAN (ubo)

H W Clinton Co

May & Addis

Maurice Wood

Stepp Goodrich & K

"Marry Ellen"

Howard Chase Co

Pittsburgh, N. J.

PROCTOR'S

Brownstone, Ryan & G

Charles Diamond 3

"Twice a Week"

Al Carleton

Cabaret Dogs

2d half

Versatile Trio

Wahl & Abbott

Reed Nelson Co

Dawson & Gillette

Sherman DeForest Co

Portland, Ore.

ORPHEUM

Pierre Pelletier Co

Nine White Hussars

Cantwell & Walker

Chinko

Minnie Kaufman

John Geiger

LaFrance & Bruce

EMPRESS (loew)

Dixon & Dixon

Meller & DePaula

Chas L Fletcher

"Wide"

Nichols Sisters

Wanda

PANTAGES (m)

Dancing Nerelds

Strenuous Daisy Co

Laurie Ordway

(Open Wed Mat)

Davis & Walker

DeWitt Young & Sis

Portchester, N. Y.

PROCTOR'S

Quigg & Nickerson

Dawson & Gillette

Rae Brocke Co

(Two to fill)

Bronston Ryan & G

Walker & Ill

Fitch B Cooper

(Two to fill)

Poughkeepsie, N. Y.

COHEN'S O H (loew)

Gladys Vance

10 Dark Knights

Belleclaire Bros

(Two to fill)

3 O'Neil Sisters

Geo B Reno Co

Brown Harris & B

Waterbury B & Tenny

(One to fill)

Providence, R. I.

KEITH'S (ubo)

Hartman & Varady

Olga

Diamond & Virginia

Theresa Lyres

Addie & Hughes

Chick Sale

Feliz & Barry Girls

Tango Chelf

Alexander Kida

EMERY (loew)

Simpson & Deane

Karl Emmy's Pets

The Tangle

Murry Bennett

Tex Tommy Dancers

2d half

Dancing Kennedys

Harry Johnson

"Between Trains"

Fantom's Athletes

(One to fill)

Racine, Wis.

ORPHEUM (wva)

(Open Sun Mat)

Seibin & Grovlin

Rooney & Bowman

Lillian Doone Co

Paul Kleist Co

(One to fill)

2d half

"The Squaw Man"

Richmond, Va.

LYRIC (ubo)

(Splits with Norfolk)

1st half

Chas Thompson

Gibson & Dyso

Fitzpatrick & White

Jed & Ethel Dooley

Conroy's Models (f.w)

Reno, Ne.

ROANOKE (ubo)

(Splits with Lynch-

burg)

1st half

3 Am Trumpeters (do

not go to Lynchburg

2d half)

Williams & Culver

Red Raven 3

Arthur Geary

Bush & Engel

Richmond, N. Y.

TEMPLE (ubo)

Bert Leslie Co

Ward Baker

J & W Hennings

Gardner 3

Loretta Twins

Ruth Roy

Vaughn Glaser Co

Burns Kilmer & G

Meehan's Dogs

Claude Golden

EMPRESS (loew)

(Open Sun Mat)

Ethel & Lucy Baker

Grace Leighton & Robin

Rage DeWinters

Ryan Richmond Co

Harry Thompson

Cycling McNutta

PANTAGES (m)

(Open Wed Mat)

11 Minstral Maids

Isabel Fletcher Co

Hugo Lutgens

Elwood & Snow

Leon & Adeline Sisters

San Diego

PANTAGES (m)

Lander Stevens Co

Bruce Richardson Co

York Trio

Prince & Deerie

Togan & Geneva

San Francisco

ORPHEUM

(Open Sun Mat)

Imhoff Conn & Cor

Alfred Bergen

Harry & Wolford

Everest's Monkeys

Johnny Johnston Co

Minnie Allen

Princess Rajah

(Two to fill)

EMPRESS (loew)

(Open Sun Mat)

Golden & West

Salilo Stambler Co

Holmes & Riley

Cameron DeVitt Co

ARGUING CASE TO DISSOLVE THE MOTION PICTURE "TRUST"

**Government's Suit to Prove The Motion Picture Patents Co.
and Its Distributing Exchange, The General Film Co.
A Combination in Restraint of Trade Argued in
Philadelphia.**

Philadelphia, Dec. 9.

With several large stacks of testimony which has been taken during the past two years Edwin P. Grosvenor, special assistant to Attorney General Gregory, and a trust-buster of note, began his argument yesterday on behalf of the government in its suit which was filed August 15, 1912, to dissolve the so-called "motion picture trust." This "trust," the government alleges, has so gained control of the manufacture and distribution of picture films and apparatus that independent manufacturers, jobbers and theatres have been forced out of business. The argument, which, it is believed, will last three days, is being heard by Judge Dickinson, in the United States District Court here.

Opposed to Mr. Grosvenor are Charles F. Kingsley, James H. Caldwell, Henry Melville, Charles K. Zug, Samuel C. Edmonds, James J. Allen, H. K. Stockton, George F. Scull and Archibald R. Watson, all of New York; Melville Church, of Washington, D. C.; George Willis and Fred R. Williams, of Baltimore; former Congressman R. O. Moon and David J. Myers, of this city.

There are 13 corporation defendants and 11 individual defendants named in the government's suit. These are the Motion Picture Patents Co., principal defendant; General Film Co., Biograph Co., Thomas A. Edison, Inc., Essanay Film Manufacturing Co., Kalem Co., Inc., George Kleine, Lubin Manufacturing Co., Melies Manufacturing Co., Pathe Freres, Selig Polyscope Co., Vitaphone Co. of America, Armat Moving Picture Co., Frank L. Dyer, Harry N. Marvin, J. J. Kennedy, Samuel Long, J. A. Borst, Siegmund Lubin, Gaston Melies, George K. Spohr, W. H. Selig, Albert E. Smith and William Pelzer.

Mr. Grosvenor opened his argument with a history of a recital of the allegations of the government. The commerce alleged to be restrained by the trust, according to the government, is a commerce in positive motion films, and, to a less extent, in motion picture appliances and apparatus. Commerce in positive films constitutes about 95 per cent. of the total commerce relating to the art.

It is alleged that the combination was formed in the latter part of 1908 by practically all the manufacturers in picture films at that time doing business in the United States and that it still continues. About January, 1909, according to the government's contention, all the manufacturers after long negotiations with each other, adopted uniform methods of doing business and uniform non-competitive prices. This was accomplished, the government al-

leges, by all entering uniform agreements with one company, the Patents Co., which controls every patent ever sent to the Patent Office at Washington relating to the picture business.

Following the combining of the different concerns, according to the government, a list of theatres was prepared and no film exchange was allowed to distribute films to any theatres except those named on the list. All the others were blacklisted and discriminated against, it is averred.

Mr. Grosvenor continued by declaring that the trust declared enormous dividends on royalties illegally demanded and obtained from theatre owners and lessees. The exacting of royalties was not limited to films, according to the government attorney, but the manufacturers of projecting machines who are also in the monopoly forced \$2 weekly payments on all machines, despite the fact that many were bought and paid for before the combine was formed. He quoted at length from the testimony taken at previous hearing describing the methods which were used by the trust in forcing exchange men out of business.

Mr. Grosvenor, at the outset of his argument, related to the court the principles of the Sherman Anti-Trust Law, under which the suit was brought, as they had been interpreted by the Supreme Court in the Standard Oil case, tobacco case and others, and briefly pointed out how the alleged unlawful acts of the defendants come within the scope of that law.

The government's lawyer said that the restraint of trade could be objective or subjective. Objective restraint, he said, imposes restrictions upon the third party, while subjective restraint is brought about by conspirators who eliminate competition among themselves. In the present case, both objective and subjective restraint was resorted to, he argued, as the defendants not only suppressed competition among themselves, but interfered with the business of third parties—the middleman, or film exchange operator, and the picture theatres. In support of the government's allegation that the restraint of trade along the lines above mentioned is lawful, Mr. Grosvenor cited seventy-five decisions of the Supreme Court in other cases.

Mr. Grosvenor said the directors of the General Film Co., the distributing agent for the trust, unanimously voted over \$3,000,000 out of the earnings of the company to be used in buying up all exchanges. In giving the court an estimate of the value of business controlled by the General Film Co., Mr. Grosvenor told the court that it paid 7 per cent dividends on its preferred stock and 12 per cent on its common stock. In addition to that, he said, it

never borrowed a dollar for the purposes of acquiring the other exchanges, but in so doing used money that it had already earned.

Within a few months after the formation of the General Film Co., Mr. Grosvenor said, it became and now remains the sole distributing agency of the defendants. The defendants accomplished this result, it is stated, in part buying, in the name of the agency, sixty-eight of the exchanges, and in part by withholding supplies from other exchanges so that they were compelled to go out of business. Of the 116 exchanges handling the products of the defendants in 1909, it was declared, only one survives. The sole survivor is the Greater New York Film Co. It has been permitted to exist, it was stated, only through the persistent application to the courts for protection.

Mr. Grosvenor said that 512 theatres throughout the United States were forced out of business by reason of the Patents Company cancelling the licenses so they could not get films. One hundred and forty-seven theatres were refused licenses to start exhibiting films controlled by the company because it was believed by the officers of the Patents Company that they would not adhere to the rules of the trust, he said. He argued that the combination granted no quarter when it cancelled the licenses of sixty-two theatres because they had loaned or sub-leased films leased to them by the General Film Company.

To show the extent of the business at the present time, Mr. Grosvenor cited records which estimated that about 20,000 films are in transit daily between the manufacturers, the General Film Co. and the exhibitors.

Attorney Charles F. Kingsley, of New York, commenced the opening argument on behalf of the defendants. He first denied that the defendants were guilty of the alleged unlawful acts charged by the government, and then related to the history of the picture business from the defendant's point of view.

Several picture machines were assembled in the courtroom as exhibits in the case and in explaining the usefulness of the different patents involved in the case, demonstrations were given by the counsel for the benefit of the court. The courtroom was not darkened, however, and no moving pictures were shown.

MRS. WILCOX THINKING.

From the Kinephoto comes the announcement that Ella Wheeler Wilcox has secured as her collaborator, Jack Rose, made famous in the recent Becker case. They will collaborate on a series of scenarios for release in the United Film Service (Warner's Features, Inc.).

On the subject of the partnership Mrs. Wilcox said: "I think there is more material for deep thought in one hour's talk with Jack Rose than in the best sermon I ever listened to."

FAMOUS HAS MASON.

Announcement from the Famous Players this week records the engagement of John Mason as a photoplay star. He will be featured in a production by the Famous Players of "Jim, the Penman."

COAST PICTURE NEWS.

By GUY PRICE.

The State club has plans completed for its second annual ball Jan. 20.

Adele Farrington (Mrs. Hobart Bosworth) played in her first picture the other day.

Elsie Janis has completed her first picture at the Bosworth, and is now well into the second.

Charley Eytan is now comfortably ensconced in his new office—the Morocco Feature Film company.

Charley Van Loan is writing scenarios exclusively for Bosworth.

Dick Stanton has returned from San Francisco and is back at Inceville again.

Marry Rattenbury is playing leads for the Universal.

Helen Holmes is ill. She is threatened with pneumonia.

Stop—look—listen! Louise Glaum of the N. Y. Motion Picture Co. has a new auto. Louise is some dare-devil.

Frank Montgomery and Mona Darkfeather have severed their associations with the Feature Players. They are as yet unsigned.

Charlie Ray took a day off recently and visited his friends at the other picture camps.

Max Figman denies that he will organize a film company of his own. He is with the Masterpieces to stay, he says. Roy Stewart has been engaged with the Masterpieces.

Charles Clary is receiving the jibes and taunts of his friends these days. The other week he was driving a mule in a picture when the mule ran away and Charles was quite badly bruised.

Linda Griffith is playing with the David Miles, Inc. So is Charles Fleming.

George Risard has gone to the Sacramento river district to take pictures.

ALCO TAKES ALL STAR.

The Alco Film Corporation has purchased outright the plant, good will and all other assets of the All Star Film Co., one of the manufacturers of feature pictures which has contributed to its program, and will operate it. The first release of the All Star under the Alco regime will be "The Garden of Lies" featuring Jane Cowl, Jan. 4.

The Alco has up to this time been purely a distributing concern. The acquisition of the All Star brings it into the manufacturing field. Harry Reichenbach, publicity man of the Alco, will probably become manager of the All Star. The concern was under contract to turn its product over to the Alco, the agreement having more than a year still to run.

It has a studio in Yonkers, N. Y., manufacturing plant in the same place and several feature productions in course of completion.

The purchase of the property was but one of the announcements this week from the Alco headquarters. The B. A. Rolfe Co., another manufacturer allied with the program will release 16 features a year instead of 10 as its old contract called for, and the Life Photo Film Corporation will release 12 instead of 18.

CAUSE OF DIPHTHERIA.

Binghamton, Dec. 9.

That old stores converted into picture theatres have been the cause of the spread of diphtheria in this city is the charge made by Health Officer Daniel S. Burr, who is leading the fight to stem the threatened epidemic in this city.

In many of the houses, the officer says the ventilation is bad and the space between the sloping and the old floors is pointed out as a possible breeding place for the germs. The public schools also are being thoroughly examined.

FILM FLASHES

The Orpheum, Chicago, managed by Jones, Linick & Schaefer, exhibited a new day's record for gross, with a striking lobby advertisement and "Lola" as the attraction.

The Dryden Art Film Co. will picture the Charles K. Harris songs, "Always in the Way" and "Break the News to Mother," to be released in the World Film Program.

A special copy of "Your Girl and Mine," the World's suffrage special, was dispatched to Washington this week to be exhibited at a private dinner party at the home of Mrs. Edward H. McLean, daughter-in-law of John R. McLean, publisher of the Washington Post. Mrs. McLean is interested in the Votes for Woman campaign.

"The Seats of the Mighty," the World special film, goes into the Auditorium, Los Angeles, Dec. 14, for an indefinite engagement. H. C. Drum, coast manager for the World, engineered the deal.

Ruth Roland, formerly one of the Kalem leads, has signed with Balboa for three years to play opposite Henry B. Walthall. The Balboa is enlarging its plant at Long Beach, Cal.

There have been some late changes in the executive staff of the Progressive Corporation. Colonel Powers, the former president, has been replaced by Judge Austin. William Melhuish is secretary and treasurer, while his son has been appointed vice-president.

Denial is made from the New York end of the Keystone that Charles Chaplin is severing connections with the Keystone the last of December. Chaplin has been the centre of many reports of late. One was that he was quitting the Keystone to head a comedy company of his own.

No more outside scenarios are being accepted by Thomas H. Ince, managing director of the Kay-Bee, Broncho and Domino studios.

William Garwood of the Universal forces has been assigned to the Imp, with Violet Mercereau as his leading woman. Garwood for a long time has been with the American Co.

Heleen Leslie is now attached to the Rex, directed by Frank Lloyd.

Peggy Burke is playing leads with the Quality.

Robyn Adair and Lucile Ward are recent acquisitions to the American forces.

Emil C. Jansen will hereafter be located in Chicago as assistant manager to Felix Feist, in charge of the Celebrated Players' Film Co. there.

Victor Potel (Slippery Slim) is reported as recently marrying Mildred Pam of Chicago.

Paul Capallan, of the Pathe (foreign company) is reported as having fallen on the field of battle.

In Chicago Selig has put the finishing touches to "A Texas Steer," with Tyrone Power playing the lead.

There's a little picture house in East New York that has an electric sign bearing the word "Strand."

The Peerless took several scenes of the Broadway Rose Gardens the other afternoon, which will be used as a cabaret feature in a new picture it is making. The dancing floor came in for its share of attention.

The World Film Corporation has in preparation "Life of Poverty Flats," by Bret Harte. Marion Russell made the dramatization.

Dec. 28 is the date set for the release of "Springtime," Florence Nash featured, by the Alco.

The Minnesota Motion Picture Exhibitors' Association will hold its next convention in Minneapolis May 8-7, 1915.

Carlyle Blackwell heads the cast for "The Last Chapter," which is announced as the January release of the Favorite Players' production. Ruth Hartman, Otis Kirby, John J. Sheehan and William Brunton will also be in the picture.

Fred Mace will have to go to Pennsylvania to face charges of abandoning his wife. She caused his arrest in New York late last week and Magistrate Marsh held him for extradition.

"Paramount Progress" is the title of an interesting publication, the first issue of which came from the press a few days ago. It is for distribution in picture theatres showing Paramount Program features and contains attractive special articles by prominent film men.

A woman and two cameramen concerned in a proposed parachute leap from the Brooklyn bridge late last week for a weekly were arrested, but discharged in court.

The Cleveland Branch of the National Ex-

hibitors' Association at their meeting late last week by resolution called for the recall of President M. A. Neff because of his resort in the trade journals to the association members' criticism of his attempt to start a film publication. Charges will probably be brought against the president at the next Ohio state convention.

Charles Marks has sold all his holdings in the Pierrot Film Co. to that corporation and retired.

Capt. Leslie T. Peacock wishes VARIETY to deny in his behalf that he sanctioned the use of his name by the Balboa Company in connection with that company's scenario contest.

The Marquis of Queensbury wrote a play long ago entitled "The Light." Last season a producing firm headed by Schuberger & Lamb brought it out in New York, but it failed to illuminate. The piece was resurrected by the Peerless Co. for a picture.

Lynchburg, Va. The National theatre opened recently. The theatre is on Main street, owned and operated by M. L. Hoffheimer, under the local management of E. A. Daniels.

The San Francisco Screen Club's first grand ball was a big success Nov. 28.

The Turner and Dahnken Company has reincorporated under the name of the Turner and Dahnken Controlling Company of San Francisco, with a capital of \$2,500,000, of which \$1,000,000 worth of preferred shares were privately underwritten in London, Eng. The new concern will operate and control a chain of picture houses throughout the West and may engage in the manufacture of films.

During the first week in December one of the San Francisco film manufacturing concerns complained that it was impossible to secure the raw film necessary to complete the orders on hand.

A new film manufacturing company has appeared in San Francisco under the name of the Cretonia Film Cretonia Co.

Arthur Kane, assistant to General Manager Lewis N. Selznick of the World Film Corporation, is on a tour of exchange inspection. He is scheduled to go as far south as Dallas, Tex., and may continue on to the Pacific coast.

"Shadows of a Great City," the old melodrama, written by Joseph Jefferson, will be an early release of the Popular Plays and Players Co. (Alco). In it will appear Adelaide Thurston and Thomas Jefferson, son of the actor-author.

The Alco equipment department this week installed a projecting machine and screen in the Russell Sage Foundation building in East 22d street. Films will be used in the welfare work of the philanthropic institution.

Alco has an option on the services of Margaret Wycherly. The feature program company will probably put on a film version of "The Primrose Path," written for Miss Wycherly by her husband, Bayard Veiller.

The United Film Service has established a Cleveland branch at 413 Summit street, in charge of Bert Diener. This is No. 43 in the United's list of exchanges.

Max Fisman in "The Truth Wagon" will shortly be released in the Alliance program.

Davidson's Film Agency of London, England, will handle the output of the Kinetophone Co. in the United Kingdom. T. H. Davidson, head of the British concern, sailed from New York for home this week after signing the contracts.

George K. Henken has assumed the New York representation of the Photoplayers' Weekly published in Los Angeles.

The Claremont (135th and Broadway) has reduced its scale of admission.

The Empire (Westchester avenue, Bronx), managed by Fred P. Williams, a former road man, has a band and cabaret entertainers as a special feature every Monday night. Business is reported good at the Empire.

The World Film Corporation is putting out some road outfits of "The Land of the Headhunters." One opened in Seattle Monday night for a tour of the Pacific Coast.

Low Fields each day troops to the Peerless studio where he is enacting the lead in a film version "In Old Dutch." Work on the picture was started last Friday week. Frank Crane is directing the picture which will be completed in about four weeks. The World Film Corporation will market it. Crane anticipates having between 4,500 and 4,800 feet of the Fields film. The feature "Wildfire," with Lillian Russell, had the finishing touches put to it and will be released Jan. 25.

Edward Breeze, owner of the Princess theatre (pictures) at Flemingsburg, Ky., has purchased the Pastime theatre at Augusta, Ky. H. L. Nicholson of Lexington will manage the Pastime.

BUILDING LAW DISCOVERED.

Boston, Dec. 9.

The remodelled park on which \$100,000 was spent in improvements by a new syndicate known as the Park Theatre Co. and headed by Moe Mark, of Lynn and New York, struck a snag in the building and theatre laws Monday night which has involved a legal tangle which threatens to cause trouble throughout Massachusetts, especially in the picture houses.

The Park was widely advertised as "The Boston Strand" and The Paramount Service press department gave it a good advertising campaign before the opening date, delayed nearly a month because of more extensive alterations that were originally planned.

Monday afternoon word was received from Mayor Curley's office he would not sign a license for the house as a picture theatre although willing to give a license for vaudeville, theatrical and dramatic entertainments. The management was informed that if a picture entertainment was put on that it would be in direct violation of the law.

At first the New Yorkers thought it was a hold-up, but when they called at City Hall they were confronted by Corporation Counsel Sullivan and Building Commissioner O'Hearn and shown some laws no theatrical manager in Massachusetts apparently knew had gone into effect a few months previous.

The new law specifies that a theatre "built for, converted to or altered to use as a moving picture house" must be of first-class construction. First class construction in Boston means the elimination of a wooden stage, wooden roof and even wooden floors. If the Park theatre had not been given \$100,000 worth of improvements and had been left in the shabby condition in which it operated for many years as a prosperous \$2 syndicate house there would have been no legal bar to its use as a picture theatre. But when "altered" it came under the new law.

A hundred theatres in Massachusetts, big and small, are said to be affected by the new law and Mayor Curley had so much pressure brought to bear upon him that instead of closing the house up tight on its opening night he consented to the matter being settled in the equity court by application for an injunction restraining the Park from doing business.

The charges are two. One is operating a picture theatre without a license, based on the Mayor's refusal to sign because of the law in question. The other is operating a picture house which has been "altered" and not made of first-class construction when altered.

The house is being allowed to do business illegally, according to the Mayor, out of courtesy only. The superior court will not give its decision before the end of next week and the test will affect every house in Massachusetts which has been built or altered for picture entertainment.

WORLD'S PRIVATE ORGAN.

The World Film Corporation will install the first organ used in a projecting room in its own exhibition place in the Leavitt building.

PHILADELPHIA'S BALL.

Philadelphia, Dec. 9.

Everybody had a good time at the Exhibitors' League ball last night. Nearly 2,000 were there, the merry throng including picture stars of varying magnitudes, directors, script writers, exhibitors and film company officials.

The scene in Horticultural Hall, where the ball was held, was brilliant with the stars. The fact that the government's suit to dissolve the "trust" began yesterday in this city did not interfere with the happy spirits.

It was nearly midnight when Orm Hawley on the arm of Romaine Fielding led off the line in the grand march. Among the many who attended were Vivian Martin, Clara Kimball Young, Louise Hough, Edmund Breeze, who is playing in legit, at the Adelphia, Cecilia Loftus, King Baggot, Lottie Briscoe, Clara Lambert, Arthur Johnson, Lillian Walker, James L. Daly, Cissy Fitzgerald, Edwin August, Claire Whitney, Hughie Mack.

The committee in charge consisted of M. J. Walsh, N. Fisher, J. Pollon, D. Sablosky, W. Cropper, Louis Hopkins, J. F. McMahon, Morris Spiers and J. Emmanuel, chairman.

WAR TAX CLOSES HOUSES.

Louisville, Dec. 9.

The war tax on theatres which went into effect the first of the month has been responsible for the closing of a number of movie houses in Eastern and Central Kentucky towns. Among the theatres closed are those at Burgin, Liberty, Morehead, Sadieville, one of two at Hazard, and others in the mountains.

PITTSBURGH'S FINEST.

Pittsburgh, Dec. 9.

Pittsburgh's finest picture theatre, costing \$90,000 has been designed by the East Liberty Amusement Co., and will be built by spring. An organ costing \$15,000 will be installed. The seating capacity will be 1,400. The site is on Penn avenue, at the further end of the East Liberty business district.

W. C. Dicken has sold the Keller company a lot in Lincoln avenue on which the buyer will erect a \$10,000 movie theatre, the first in this district.

Admission Prices Cut.

Louisville, Dec. 9.

Following a visit of J. J. Murdock of the United Booking Offices, a reduction in prices was decided upon for the Mary Anderson theatre, which is devoted exclusively to feature films. The former top price was 20 cents. The new prices are 10 cents afternoon and night for lower floor, and in the balcony in the afternoon 5 cents, except Saturday and Sunday, when top prices will prevail.

FLORA FINCH'S WANTS.

Flora Finch of the Vitagraph Co. was approached last week by Laffer & Bratton with a view of placing her in a number of short scenes on the legit stage. Miss Finch when offered \$500 weekly declined, wanting \$1,000.

NEW CORPORATIONS.

Albany, N. Y., Dec. 9.
Joe Weber Producing Co. of New York City. Capital, \$10,000. Picture plays, etc. Max Weber, Dave Lewis, Philip Friedman.
E. K. Lincoln Players Co. Capital, \$25,000. Photo plays. George Thorma, Theodore De Moulins, of New York, James W. Bailey, Cold Springs, N. Y.
Lloyds Film Renovating Co. Capital, \$1,000. B. J. Brown, G. R. Stevenson, Edna Greenberg.
C. L. Chester, Inc. Picture photography. Capital, \$5,000. Carolyn Chester, William C. Glass, Edward A. McInnes of New York.
Broadway Claremont Co. Capital, \$25,000. General amusement and restaurant. Albert Erkins, H. S. Steward, W. W. Wood, of New York.
Sinal Publication Corporation. Capital, \$5,000. General publishing business and picture plays. Florence Lipnick, George Trosk, Walter N. Seilberg, New York.
Le Roy Photo Play Exhibiting Corporation. Capital, \$5,000. Jacob B. Agins, Israel Hoffman, Lena Hoffman, of New York.

SOCIETY MATRON IN FILMS.

Mrs. Francis Ricker White, Jr., a society woman of Larchmont, N. Y., has joined the Reliance company as a picture actress. She became interested in photoplay when taking part this fall in some of the scenes the Reliance serial staged in and near the fine residence of the Whites in Larchmont.
Up to that time Mrs. White had been the leading spirit in amateur theatricals in society circles in Larchmont.

"MINA" BEGINS DEC. 17.

The first release of David Horsley comedies under the Melies franchise in the Motion Picture Patents Co., will be released Dec. 17 in the General Film Co. Program.

The new brand is "Mina," the first selection of "Red Seal" having been abandoned. "Mina" is the abbreviated form of "Made in America."

INJUNCTION OVER PARAMOUNT

Washington, Dec. 9.

The Casino Theatre Co. and the New Strand Theatre Co. have instituted injunction proceedings against the New American Theatre Co. to prevent it from advertising Paramount pictures. The two firms that started the action claim they have these pictures for their theatres exclusively.

DALY WITH PATHE.

Arnold Daly has been placed under contract by the Pathe company and will play the part of Craig Kennedy, the leading role in their new serial, "The Exploits of Elaine," which they are to produce as a follow-up to "The Perils of Pauline."

Philadelphia Theatres Transferred.

Philadelphia, Dec. 9.

The Plaza theatre, on the east side of Broad street, between Ritner and Porter, and the Century, at the north-east corner of Erie avenue and Marshall street, both picture houses, have been sold by the Active Real Estate Co. to Morris Spiers, president of the Exhibitors' League of Pennsylvania. Albert M. Greenfield represented the Active company, which is a subsidiary of Earle-Mastbaum syndicate. The consideration of the sale was not disclosed, but is subject to mortgages amounting to \$126,500. The total assessed value of both properties is \$130,000.

DISTRICTING COUNTRY.

In the reorganization of its sales plan, the World Film Corporation has divided the United States up into four districts, south, New England, central and Pacific, each district to be handled by a manager. W. R. Scates was this week made district manager for the central division and left for Chicago to establish headquarters there. H. C. Drum will handle the Pacific Coast division.

Managers will later be appointed to handle the New England district and the south. The territory about New York will be handled by the World's main office here.

FILMING "OLD DUTCH."

Work began this week in the Fort Lee studio of the World Film Corporation on the picturization of "Old Dutch" in which Lew Fields will be featured. George Hassell and Vivienne Martin, who had important parts in the stage production will appear in the screen version. Upon the completion of the picture Fields and Miss Martin will return to "The High Cost of Loving."

The Miles, Minneapolis, started playing four shows a day Dec. 8. C. H. Miles has denied that the Miles Hip there has been leased to anyone.

THE PERFECT "36."

Montague Glass' stories of Hebrew life in the shop and in the home found their way to the stage in the "Potash and Perlmutter" production and now they bob up before the picture camera in "The Perfect 36," a four-part Eclectic. At an uptown playhouse house last week the captions of the pictures caused more laughter than anything else. The captions are nothing more than "humorous observations" of Moritz Abramowsky, written by Glass. It is this running fire of satire by Glass that puts the picture into a genuine comedy class with the character work fairly well sustained. The feature has been adequately staged, particularly the model display of gowns. About a half dozen women descend wide stairs arrayed in low cut raiment of a stylish make and before the camera they look real. They may have been borrowed for the occasion but it matters not as they give the picture a classy aspect. In portraying Hebrew types of the sort that the Glass stories have made familiar it is hard very hard in fact for the players to refrain from exaggerating them in an effort to make them appear ridiculous. In this picture the players must be given credit for not too farcically extending the opportunities given. The story tells of the experiences of Gertie who becomes a model when a garment house salesman admires her and in order to have her around, wires his firm he has found a "perfect 36." With Mayer and Nathanson the girl remains through the good graces of Moritz, although Mayer doesn't appear to care a tinker's tinkle what becomes of her. The house salesman gives Gertie the once over and takes her out for a real feed. The salesman's admiration has made out Gertie sends in her resignation and on top of this comes an offer from a rival concern at double her M. & M. salary. Mayer Co. receives an order from a princess with instructions from the salesman to send Miss Gertie along. In a quandary and as a last resort Mayer, the boss goes to Gertie's apartment. She is negligé and noticeably careless about exposing her ankles, and right there Mayer falls. Gertie and Mayer call on the princess and a big order is the result. Then comes the wooing of Gertie by Mayer, her consent and the wedding feast. The film runs along in a happy groove. Fairly well photographed. The action is supposed to take place in Berlin and Leipzig.

THE LAST EGYPTIAN.

"The Last Egyptian" is a five-reeler (Alliance Program) produced by the Os that bears all the earmarks of a story one might expect of a popular fiction magazine with the "By Rider Haggard" line under the title. It is as fantastic a tale as any that Mr. Maggard has ever conceived and therefore makes a very good feature story of the lighter sort, and the feature should be a most interesting one for exhibitors who cater to a middle class patronage. The scenario relates a story of the life of a line of descendants of Egyptian kings, Kara, by name. Kara learns from his grandmother, his sole surviving relative, that Lord Roane, an English nobleman, had dishonored his mother and that in his veins, together with the blood of Kings, there is the blood of a perditional unbeliever. Before passing away she delivers into his keeping the key to the secret burial place of his race and exacts a promise that he shall be avenged on his mother's betrayer. Then the real events of the story begin to take form and work out. Kara takes enough treasure from the vaults of his ancestors to carry him to Cairo, where he is received as a prince of castles, and comes upon Lord Roane, his English mother's slayer, Lady Aneth. Kara pays court to the young English girl, having first freed her father at cards to the extent of \$50,000, and the girl, to save the parent from disgrace, consents to marriage. Kara, conceiving that his revenge will be complete when he takes the girl from her relatives, and after going through a most calamitous marriage, places her in his harem. However, he is betrayed by one of his followers who has a lust for English gold, and a young Englishman who is in love with the girl spirits her away on his yacht. Kara goes into the desert and obtains the aid of roving river pirates who agree to capture the yacht and make prisoners of its passengers until Kara shall deliver a ransom, after which they are to turn over their prisoners to him. The yacht is taken and Kara goes back to the vaults to secure sufficient treasure to complete his scheme. He is followed into the vaults by the father of the girl, who, after a terrific struggle, overcomes the Egyptian and closes the doors of the vaults on him that he may die with his ancestors. On leaving the vault he is mistaken for Kara by a discarded favorite of the harem and stabbed to death. The follower of Kara, who turned traitor, finally brings about the release of the captives by leading the pirates to believe that there are a number of English troops advancing to take them, and they make way to their own skins and all ends happily. The leading members of the cast are J. Farrell MacDonald and Vivian Reed. The picture was produced under the direction of L. Frank Baum, who has done some very good work in it, and the prints were made by the Evans Co. produced in a scenic sense, although made in California is possessed of any quantity of north African atmosphere.

THE CONSPIRACY.

Charles Frohman stands sponsor for this four-part Famous Players Co. feature, released in the Paramount program Dec. 10. It is a detective story with a multitude of thrills and—wonder of wonders—an enlivening touch of real humor. This leavening of maledrama with the grace of neat comedy comes as a welcome relief to rather too much intense dramatic production. John Barrymore, who is featured. The feature is from the dramatic work of Robert Baker and John Emerson. Emerson (his name does figure rather extensively, doesn't it?) is the delightful old writer of detective fiction, who figures almost unconsciously in the solution of police mysteries, an exquisite characterization, which gives the rather complicated and heavy mystery tale a splendid contrasting touch of simple human portraiture. The picture has many excellences—little touches of the dramatic craft that give it force and an air of restraint that gives it conviction. For example (as illustrating the stagecraft employed) when Margaret Holt, the girl detective first enters the room of Andre Alvarez, she is on the verge of discovery by a woman who knows her identity for several scenes, a capital example of stage suspense. Again after the murder of Alvarez, her escape is all but accomplished, when further complications impede it and the action hangs again by a thread. To exemplify the restraint, there is a drug send involved in a subordinate part. Such a role would ordinarily have been a temptation to the film director for exploitation. In this instance, the part is splendidly balanced. The character appears but briefly, performs only the action necessary to the part and disappears again. These minor items are picked at random from memory in an attempt to indicate the thoughtful, studious preparation and handling the mark the entire work. The point is that the effort shows intelligent handling to an extraordinary degree. There is no insistence on detached incident to secure a scenic effect or a dramatic "punch." The one defect seems to be that the action is slow in getting into swing and the dramatic preparation is unwieldy—a defect which is common, it appears, to the screen adaptations of stage pieces. This point has been touched on often in these columns, but its importance excuses such insistence. The picture exemplifies another element of feature production, economy of footage. Every action is reduced to its lowest possible term of film. A message is to be sent. The sender is seen to enter a telephone office. Without uttering a message and boy comes into the office of the sender and delivers the wire. The whole story is there, although most directors insist upon showing the sender in the act of entering the telephone office, writing the message, paying for it, business of the operator sending it and the operator at the other end dispatching it by a messenger boy. Fear of the usual operations eliminated and nothing but the little economies such as these make for cohesive action.

RELEASED NEXT WEEK (Dec. 12 to Dec. 19, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ:

GENERAL	UNIVERSAL	MUTUAL
Vitagraph..... V	Imp..... I	Gaumont..... G
Biograph..... B	Bison..... B101	American..... A
Kalem..... K	Chrysal..... C	Keystone..... Key
Lubin..... L	Nestor..... N	Reliance..... Rel
Pathe..... Pth	Eclair..... Ecl	Majestic..... Maj
Selig..... S	Rex..... Rx	Thanhouser..... T
Edison..... E	Frontier..... Frnt	Kay-Bee..... K B
Essanay..... S-A	Victor..... Vic	Domino..... Dom
Kleine..... Kl	Gold Seal..... G S	Mutual..... M
Melies..... Mel	Joker..... J	Princess..... Pr
Ambrosio..... Amb	Universal lke..... U I	Komic..... Kmo
Columbus..... Col	Sterling..... Ster	Apollo..... Apo
Mina..... Mi		Royal..... R
		Lion..... Ln
		Hepworth..... H

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

DECEMBER 14—MONDAY.

MUTUAL.—In Tune, 2-reel dr, A; Keystone title not announced; Our Mutual Girl, No. 48, Rel.
GENERAL F.—The Sheriff of Willow Gulch, dr, B; The Smugglers of Lone Isle, 2-reel dr, K; A Perilous Passage, dr (14th of "The Beloved Adventurer" series), L; The Lure of the Windigo, 2-reel dr, S; The Greater Love, dr, V; The Flirt, com, E; Madame Double X, com, S-A.
UNIVERSAL.—The Mill Stream, 2-reel dr, I; Lizzie's Fortune, com, Ster; The Wayward Son, dr, Vic.

DECEMBER 15—TUESDAY.

MUTUAL.—Her Younger Sister, dr, Be; At Dawn, dr, Maj; The Barrier of Flames, 2-reel dr, T.
GENERAL F.—A Scrap of Paper, 2-reel com-dr, B; Cupid Backs the Winners, com, K; I Cured Hubby, and Weary Willie's Rage, split-reel com, L; The Man from the East, dr, S; Out of the Past, 2-reel dr, V; The Vanishing of Olive, dr, E; The Loose Change of Chance, dr, S-A.
UNIVERSAL.—Such a Mistake, and The Glass Pistol, split-reel com, C; The Ghost of Smiling Jim, 2-reel w-dr, G-S; The Boy Mayor, dr, N.

DECEMBER 16—WEDNESDAY.

MUTUAL.—The Silent Way, dr, A; The Panther, 2-reel dr, Br; The Joke on Yellowstone, w-com, Rel.
GENERAL F.—The Hate That Withers, 2-reel dr, K; The Bomb, 2-reel dr, L; The Test, dr, S; The Egyptian Mummy, com, V; On Christmas Eve, dr, E; Two Pop-up Fables, com, S-A.
UNIVERSAL.—How Father Won Out, com, and Ascent of the Ingrat Nelson, educ, split-reel, J; A Game of Wits, 2-reel dr, Ecl; Universal Animated Weekly, No. 144, U.

DECEMBER 17—THURSDAY.

MUTUAL.—The Political Feud, 2-reel dr, Dom; Keystone title not announced; Mutual Weekly, No. 108, M.
GENERAL F.—Red Dye, and A Natural Mistake, split-reel com, B; When the Blind See, 2-reel dr, L; Heart-Belt News Fictional, No. 84, S; A Question of Clothes, com, V; Snakeville's Blind Pig, w-com, S-A; The Thrilling Adventures of Count Verace, com, M.
UNIVERSAL.—Within the Gates of Paradise, dr, I; Ambition, 2-reel dr, Rx; The Fatal Hansom, com, Ster.

DECEMBER 18—FRIDAY.

MUTUAL.—The Game of Life, 2-reel dr, K B; Trapped by a Hallograph, dr, A; When Fate Rebelled, dr, Pr.
GENERAL F.—His Prior Claim, dr, B; Through the Keyhole, com, K; The Comedienne's Strategy, dr, L; The Tail of a Coat, com, S; Who Was Who in Mogg's Hollow, com, V; The Colonel of the Red Hussars, 2-reel dr, E; The Girl from Thunder Mountain, 2-reel dr, S-A.
UNIVERSAL.—His Dog Gone Luck, com, and Here and There in China with Homer Croy, educ, split-reel, N; Heart of the Hills, 3-reel dr, Vic.

DECEMBER 19—SATURDAY.

MUTUAL.—The Beast of the Year, 2-reel dr, Rel; Keystone title not announced; Two Kisses, com, R.
GENERAL F.—The Bond Smelter, dr, B; The Diamond Express, dr (Feature of "The Hazards of Helen" series), K; Who's Who, and Shall Curfew Ring To-Night, split-reel com, L; The Lady or the Tigers, dr, S; Mr. Santa Claus, 2-reel comdr, V; The Birth of Our Saviour, dr, E; Broncho Billy's Christmas Spirit, w-dr, S-A.
UNIVERSAL.—The Christmas Spirit, 2-reel dr, B101; His Doctor's Orders, com, J; Frontier title not announced.

THE GHOST BREAKER.

"The Ghost Breaker," made by the Jesse L. Lasky Co., and released this week in the Paramount program, features M. B. Warner (he of "Jimmy Valentine" fame) in the role of the adventurous Kentucky feudist who becomes involved in Spanish intrigue. The Lasky policy of using dramatic successes for screen adaptation always assures an interesting story. In the present case the main narrative is sharp and clear and contains well balanced dramatic values. The playing of Warner is excellent. He manages to inject into his character of Warren Jarvis certain elements of jaunty humor which save it from stilted staginess. It is this air of gentle joshing that saves the story from ridicule. The spectacle of a workaday common-place American performing spectacular feats of valor against a crowd of Spanish bandits in a medieval castle is going it pretty strong in a melodramatic way, but Warner's smooth style of playing lends the action certain conviction. The picture has one minor bit of poor judgment. Warner's large, earnest, and accomplished performance on his expedition into the "haunted" castle, in made to disguise himself in a suit of ancient armor. The "bit" has no purpose in the film story, and must have been introduced in a vain effort to inject comedy. If that were the object, it fails. At another point the murder of the Prince of Aragon is pictured. The dramatic value of the incident is to arouse sympathy, but the film slipped up. Most of the settings are interiors, indeed, there are only a few bits of natural scenery, but the Lasky directors have managed to give their settings a capital touch of picturesque-ness. Warner's supporting company is excellent. Rita Stanwood as the Princess Marie Theresa is a charming picture. Theodore Roberts has a trifling part in which his abilities are given no opportunity. A host of minor characters do satisfactory individual work, although the audience is not always sure of their identity nor their relation to the main tale.

THE SIREN.

The Siren is a foreign six-reeler (Pathe). As the title indicates it is of a woman at many charms, able to enmesh in her net any man. She is of simple birth married to a man much older than herself, but thinks highly of married life. The husband discovers this and in a fit of frenzied strikes her. She leaves him and goes to Paris, entering a brothel where many admirers there. Among them is a nobleman, and he wants her to be his wife. She is rather surprised and quickly leaves the city to take up life in a small village. Here she meets a young married fisherman who falls for her charms and is found out by his doctor (the husband of the fisherman) and asks him to get her son out of the clutches of the woman. The doctor calls on his wife, and is greatly enraged, but she greets him with cold haughtiness and finally makes him bow down to her in a sudden burst of love and passion. The nobleman and his wife are married to the woman, and she seeks. The fisherman is overcome and falls to the ground, hurting his head. He is carried home. The woman goes to see him against the doctor's orders. While there the fisherman's mother with a sledge hammer puts the woman out of the way. The leading lady is not of the usual siren or vampire type, nor is she possessed of the physical charms a "siren" should have. Her acting is good in spots though not impressive. The male characters show little class, the doctor looming up beyond the rest. The picture should have been left on the other side with the hope some war boys would find its way to the cinema place. Six decidedly long reels, but still only 1,000 feet each.

THE WALLS OF JERICHO.

"The Walls of Jericho" is a five-reel production (Box Office Attractions) of the play of similar title in which James K. Hackett starred some years ago. In the feature Edmund Breese is the star. In advertising this feature the producing firm will undoubtedly make stock of the fact that the play at the Alhambra, where Mr. Hackett and Miss Mannering starred in the piece at the Savoy theatre and that Mr. Breese is in the present production. The coupling of these facts should give the film version of "The Walls of Jericho" a strong box office draft, but after the picture has been shown there are few that will go out and become word of mouth advertisers for it. There is no big punch to the film production that will make an especial appeal. For this the adapter of the film version may be taken to task, and no criticism, no matter how harsh, will be sufficiently pointed to fully point out what a mess he made of what might have been a great picture. "The Walls of Jericho" in its original form was a play with a punch and a moral. There was a big scene that has not since had its equal in any society drama. But all of this the scenario writer has seen fit to discard so that he might write his own version and the transportation of the tale has weakened the story to the measure. There is a lengthy introduction of two reels to what was the story proper. The scene is laid in America, while in the original Australia was the locale. The American scenes are supposedly taken in Montana. Here the producer has taken his hand at "atmosphere" and placed a shroud of the period of 1840 (such as Hickock Billings played in the original "Salomy Jane") into the scene where every one else is to all purposes of the present day, at least as far as costume is concerned. This is brought out with particularly startling effect when the sheriff walks into the London scenes of the picture with

his prebillion attire. There are many little detail defects throughout and when summed up in their entirety they all go toward making the picture defective. Mr. Breese is the only member of the cast worthy of his hire, but even battle as he would he could not overcome the handicap the scenario, production and supporting cast placed on him. Claire Whitney played the female lead.

THE MARKED WOMAN.

"The Marked Woman," a pictured version in five parts of Owen Davis's play of the same name, is marked for release in the World program Dec. 14. It takes extraordinary interest from much highly effective war action, endless scenic beauty and excellent acting by a capital company of photographers. Dorothy Tennant is charming in the leading role. O. A. C. Lund directed the picture. This is the third of the Davis plays shown by the World Film Corporation. The play was written as a whoop-burrah melodrama with all the emphasis on swift action and highly colored incident. The drama comes on the screen much more convincingly than it probably did on the stage, but the tale has the defect, almost universal in pictured plays that multiplicity of important characters and complex plot developments sometimes obscure the story. This was particularly true in the opening passages. For example it was not altogether clear what urged Olga to go half round the world to reach Port Arthur, for what reason she claimed the Russian ambassador as her father, nor why the leader of Cossacks fled after the killing of a child by accident. These things may have been apparent to a reader of the play. They were not to a watcher of the screen. Such minor lapses, however, are more incidents in a thrilling feature film. A considerable part of the action takes part in China, and the studio sets are marvels of oriental luxury and beauty. It was said the First Battery of New York was part of the body of troops that figured in the storming of Prince Ching's castle. Certainly they rode and charged with all the dash and abandon of real artillery. Pauline herself never had more exciting adventures than came to Olga, the Russian girl who was forced into a marriage with a Chinese prince in order to save the life of her American lover. She was shipwrecked with great realism, kidnapped by Boxers, branded by the Russian police, persecuted and generally maltreated. When her American lover returned to rescue her from the clutches of the Chinese husband, her little son was killed and the story ended with the topical sermon against war, probably inserted by the scenario writer who did the play into its screen version. The effort is a real thriller and well up to the World's high standard.

TRAPPED BY CAMERA.

Third of the Detective Webb series. It is in four parts, bearing the label of the True Feather Co. The action is taken from the diary of Stewart Webb. A professor named Samuel Humphrey appeals to the police to stop a spookish annoyance in his home. Certain nights his rooms are visited by a strange intruder, who disarranges books, pencils and other articles upon his desk. The visitor even sharpens the pencils and plays other pranks to worry the professor, but otherwise does no harm. Above is the apartment of an army captain who has some military plans on which he works at home on certain dates. The police fail to discover any clues. Detective Webb is called in. Webb is in a sort of a diver's outfit. The next morning he is found unconscious and bound and gagged. The m. p. camera is brought into play. Many feet of celluloid are used in showing how the machine is set up and how it works. The camera with its powerful flash light does not harm the bait when a mysterious long-bearded individual enters the room and then disappears so suddenly the party of watchers in the next room didn't see him. The only clue was a key which fitted the captain's cabinet upstairs. The plans are missing. Webb discovers a secret panel which leads through some mysterious caverns and up jagged sides to an outside wall standing by an old road. Webb, disguised as a barber, awaits the bearded boy in the nearby barbershop at an early hour the next morning. When applying the father he slips on the handcuffs and regains the government plans. Then back through those mysterious passageways go the detective and the mysterious intruder. A certain post is to be filled and the queen has selected one man while the duchess sees that should he be put in the position her chances would be very slim. The queen has a little son for whom she is trying to save the throne. The man whom she wishes to put in the position of trust is in love with her, but he knows that he can not make her his wife on account of her little son and because she is the queen. The castle is

MORE THAN QUEEN.

"More Than Queen" is a four-reel Pathe drama. It is hand colored and should get over. The story deals with a queen of an imaginary European country. A duchess who wishes to secure the throne for herself plots against the queen, making use of her husband, the prime minister. A certain post is to be filled and the queen has selected one man while the duchess sees that should he be put in the position her chances would be very slim. The queen has a little son for whom she is trying to save the throne. The man whom she wishes to put in the position of trust is in love with her, but he knows that he can not make her his wife on account of her little son and because she is the queen. The castle is

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the scene of a big ball when the hall catches fire and the queen's little boy is rescued in the nick of time. The lover leaves and a little while later the little boy is out riding when his horse runs away. He is thrown and killed. The queen feels it is useless to remain on the throne longer, as both her lover and son are gone, so she gives it up to the prime minister and the duchess, and starts out to find the man she loves. She locates him and they begin life over again. The big scene is well worked out. The story is practically nothing, the picture relying on the color effects. Some exceptionally fine settings are used.

DAMON AND PYTHIAS.

"Damon and Pythias," the six-part photoplay with which the Universal opened the New York theatre last week, comes up to its most enthusiastic advance notices. As an example of pretentious artistic film production it is a notable achievement. Its spectacular effects are splendid, its small artistic touches delightful and its scenic and photographic qualities uniformly excellent. The whole work represents a high attainment of the cinema art. The cast is most satisfactory. Only a few minor principles are named of the program, but no better organization has been seen on the screen. The characters play naturally and with a certain stately grace that is most convincing. The story of ancient Greece calls for particularly intelligent acting. The slightest strut or the smallest detail of overacting would have spoiled the illusion. That the players avoid any such mistake is the highest testimony to their discretion. The ancient dress lends itself so easily to travesty that ordinarily the modern actor is a spectacle for ridicule in its flowing draperies. These camera actors wear their togas without self-consciousness, and gracefully. The women are always and everywhere perfect. One scene set in an exquisite garden, has a series of dances by a bevy of pretty Greek maids. A skilful artist with paint and brush could not have made them more lovely, nor could the composition have been improved on canvas. This is but one example of general excellence that runs throughout the whole picture. For breadth and smashing masses of effect the picture has never been excelled. Some of the views of the approach of the Syracusan army to the beleaguered city are in the highest degree imposing. Their entrance into the sacked city, with the rush and whirl of galloping charioteers has a real thrill for the most jaded. The same is true of scores of other big scenes. The press statement is 3,000 persons were concerned in the production. It is easily believable. Much more remarkable is the skill with which these big bodies of supernumeraries have been manipulated. The illusion of terror during the battle scenes is perfect and the destruction of an ancient city by barbarian horde is most imposing in its realism. To begin to note with anything like adequacy the capital bits of good work would be a considerable task. Taking one point as an index to the whole quality, it is perhaps worth noting that in the scene near the end, in which the grief of Hermon to the departure of Damon is pictured, Cleo Madison weeps with real, practical tears. A close view of this detail is given in order that there may be no doubt about it. It seems unnecessary to pick flaws in what is generally so fine a work, but several views of the chariot race are poorly handled. The screen shifts from the excited crowd in the arena to show the chariots racing along a deserted country road. The story is a model of clear scenario construction. Interest in the story proper never for a moment halts and the dramatic values are well developed. Among the principal players are William Worthington as Damon, Herbert Rawlinson as Pythias, Anna Little as Calanthe and Miss Madison as Hermon.

DAILY RELEASE KEY.

VARIETY has inaugurated a simple tabulated form of reviews for the Daily Film Releases. Herewith there is printed a copy of the code rating. Nothing will be noted regarding photography unless particularly poor. The service releasing is indicated by an initial.

CODE.

- | | |
|-----------------|------------|
| 1.....Excellent | 3.....Fair |
| 2.....Good | 4.....Bad |

Release Date	Title	Program Reels	Sub. Story	Act- ing	Pro- duction	Remarks
12/2	The House of D'Orr.....	G 2	D 8	3	3	Story disjointed
12/4	Bertha the Buttonhole Maker.....	G 1	C 2	3	2	Farcical finale
12/5	Broncho Billy's Judgment.....	G 1	D 2	2	2	Usual B. B. type
12/5	It's a Bear.....	G 1	C 3	3	3	Misses fire
12/6	The Higher Impulse.....	U 1	D 3	3	3	Stereotyped
12/6	Fido's Dramatic Career.....	U 1	C 2	2	2	Dog Principal actor
12/6	A Question of Courage.....	M 2	D 1	1	1	Bully good picture
12/6	Mr. Hadley's Uncle.....	M 1	C 3	3	3	Old stuff
12/6	The Lion, the Lamb and the Man.....	U 2	D 3	3	2	Inconsistent
12/6	The Amateur Detectives.....	M 1	C-D 2	2	2	Entertaining
12/6	And Percy Made Good.....	K 1	C 3	3	2	Several laughs
12/6	The Crystal Globe.....	K 2	D 2	2	2	Interesting
12/6	Jealousy.....	K 2	D 2	2	3	Plenty of action
12/6	The Tattooed Man.....	K 1	C 3	3	2	Silly
12/7	Out of the Darkness.....	M 2	D 2	2	3	Gripping
12/7	His Prehistoric Past.....	M 2	D 3	2	2	Rough Comedy
12/7	The Outcome.....	U 1	D 3	2	2	Very old
12/7	Our Mutual Girl, 47.....	M 1	W 4	3	0	Too much like weeklies
12/7	Other People's Business.....	M 1	C 0	2	0	Amusing
12/7	Hearst-Selig News.....	G 1	W 0	0	0	Fair
12/7	Just a Kid.....	G 1	D 2	2	2	Different
12/7	Crystals.....	G 1/2	E 0	0	0	Fair
12/7	Buster Brown.....	G 1/2	C 3	2	2	Mediocre
12/7	The Price of Silence.....	G 2	D 2	1	2	Exceptional
12/8	The Limpid Happiness.....	M 2	C 3	2	2	Serious
12/8	The Reader of Minds.....	M 2	D 2	2	2	Improbable
12/8	The Master Key, No. 4.....	U 2	D 2	1	2	Intense. (Western.)
12/8	Getting Acquainted.....	M 1	C 0	2	0	Old stuff
12/8	The District Attorney's Brother.....	U 2	D 2	2	3	Powerful
12/8	Vivians Cookies.....	U 1/2	C 3	2	3	Silly
12/8	Whose Baby.....	U 1/2	C 3	2	2	Light comedy
12/8	The Story of the Measure.....	G 1	D 3	3	3	Very old
12/8	Mrs. Trentwith Comes Home.....	G 1	D 2	2	2	Idea old
12/8	He Makes His Mark.....	G 1/2	C 2	2	3	Good idea ruined
12/8	Dobs at the Shore.....	G 1/2	C 3	3	3	Silly
12/8	Sunshine and Shadow.....	G 2	D 2	2	2	Child featured
12/9	The Forest Thieves.....	M 1	D 2	2	3	Likable
12/9	The Girl in Question.....	M 2	D 3	2	2	Too many captions
12/9	The Girl of the Period of 1840.....	M 2	D 3	2	2	Morbid
12/9	The Genii of the Vase.....	U 1	C 3	3	3	Ordinary
12/9	Animated Weekly.....	U 1	W 0	0	0	Variety
12/9	The Abyss.....	G 1	D 1	1	1	New idea
12/9	A Matter of High Explosives.....	G 1	C 3	3	2	Slow
12/9	A Recent Confederate Victory.....	G 2	D 1	1	1	Exciting
12/9	The Athletic Family.....	G 1	C 1	1	1	Fast
12/9	The New York Hat.....	G 1	D 1	1	1	Reprint

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Where Players May Be Located
Next Week (December 14)

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 type, \$10 yearly. All are eligible to this department.

A
Abeles Edward Variety N Y
Adams Rex & Co Variety N Y

Adler & Arline Keith's Boston
Adelaide & Hughes Keith's Providence
Alco Trio Orpheum Lincoln

B. A. ROLFE

PRESENTS

MABEL TALIAFERRO

IN

"THE THREE OF US"

BY

RACHEL CRUTHERS

To be followed by

ORRIN JOHNSON

(his first appearance
on the screen)

IN

"SATAN SANDERSON"

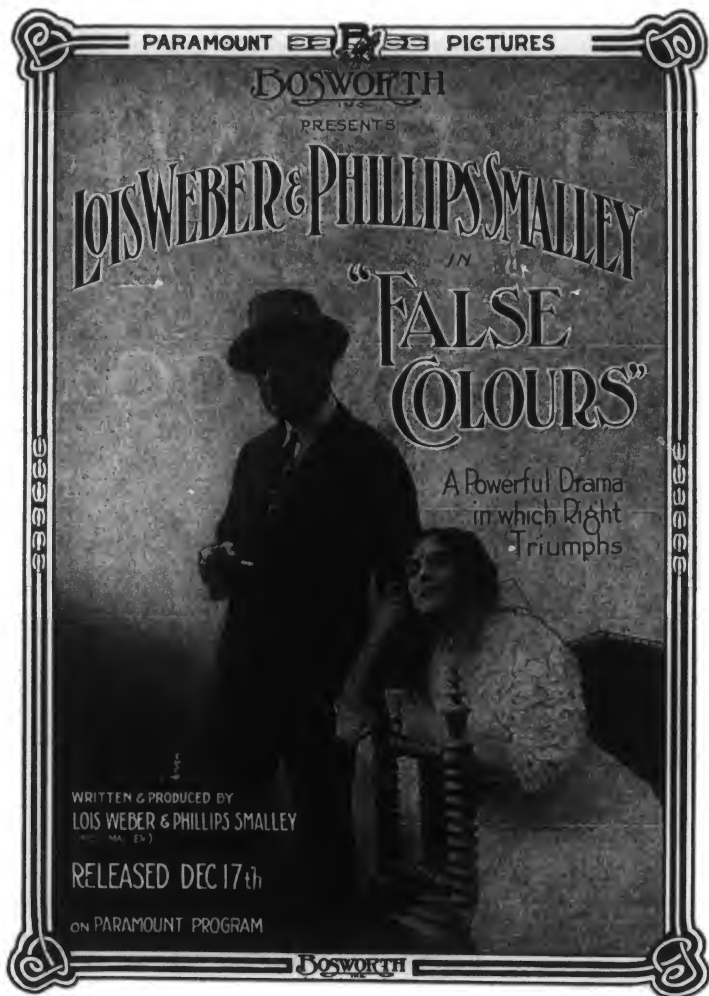
BY

HALLIE ERMINIE RIVERS

ALCO PROGRAM

Produced by THE ROLFE PHOTO PLAYS, Inc. 1493 Broadway, New York





TIMELY WORDS

The announcement of the Alliance Program was somewhat of a surprise to the trade in general.

Not so, however, to those who knew the many months of patient labor spent in crystallizing the scheme and in building the machinery of the gigantic organization.

The wheels have been turning since the 12th day of October, increasing in velocity and speed, until today the Alliance stands forth a tower of strength, and growing stronger every day.

The advertising of the Alliance has been honest. No false promises have been made. No wild statements of financial backing have been disseminated. What difference does it make to the exhibitor if plain Jim Smith or a high sounding financial name is behind a company? The exhibitor's only interest is the picture on the screen, and the sole aim of the Alliance Films Corporation is to place on its program the best feature films that can be had, and it has done so.

The Alliance Films Corporation is not hampered or controlled by any manufacturing company. It reserves the right to buy film on the screen, and it sets the standard for its film productions.

This plan has the complete approval of such manufacturers as are sincere in their determination to produce good film and really put the money into them.

The quality of the productions will increase steadily. It must not be forgotten that the Alliance Program was launched in the midst of certain conditions existing in the trade, and that it has steadily pulled away from these conditions. It has accomplished wonders in a very short time, and in the near future will stand apart and alone—and unquestionably the best program in the world.

Future announcements will show that the biggest and best things in filmdom are being done in the Alliance ranks, and that the exhibitor handling the Alliance Program will have reason to congratulate himself.

A. J. COBE, General Manager.

Alliance Films Corporation

Leavitt Building, 126 W. 46th Street, New York City



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Name	Position	College
Monarch	Left End	Comedy
Santa Barbara	Left Tackle	Drama
Alhambra	Left Guard	Comedy
Thistle	Centre	Comedy
Alhambra	Right Guard	Drama
Santa Barbara	Right Tackle	Comedy
Navajo	Right End	Drama
Nolege (Capt.)	Quarter Back	Sci. & Educ.
Paragon	Left Half Back	Drama
Trump	Right Half Back	Drama
Punch	Full Back	Comedy

Reserve	"Kriterion Star Subject" of "Kriterion" College
Manager	"Mica Film Corporation."
Head Coach	B. E. Clements.
Asst. Coaches	"Our Exchanges."

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I wish to mention "Exhibitors" of "Theatre" college who have shown great promise this season and trust that I may get in more personal touch with them so as to get a better line on them. I predict you will see them on my selection next season.

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Barnum Duchess Variety N Y
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Bowers Fred V & Co Variety N Y
Bowers Walters & Crocker Her Majesty's
Melbourne Aus
Bracks Seven care Tausig 104 E 14th St N Y C
Brady & Mahoney Empress Tacoma Wash
Brooks Wallie Variety N Y
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Zella Russell

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Direction, Phil B. Isaac

Lillian Fitzgerald

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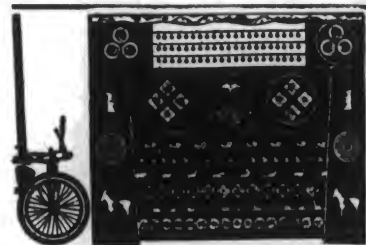
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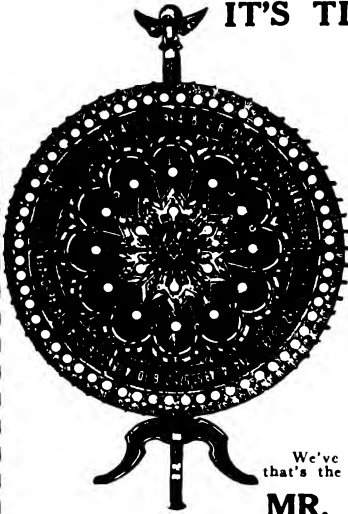
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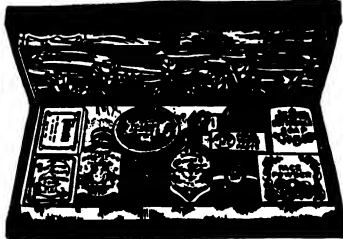


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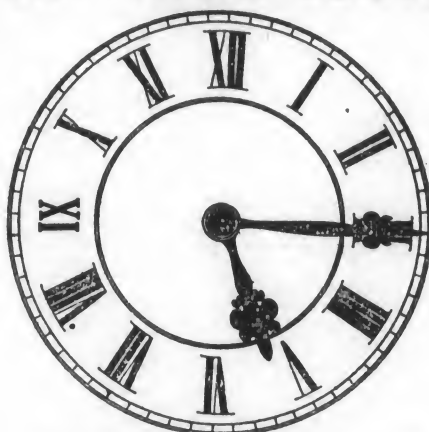
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Roxella May	Stafford Harry F
Russell May	Sterling Kitty
Russell Robt H (C)	Stevens Pearl
	Stoeffler Isabella
	Stoeffler Louis
	Stone Marie
	Stross & Becker
	Sullivan James F
	Sylvia George
	Sylvester Harry (C)
	Syman Stanley
	Taylor Neida
	Tendehoa
	Terris Mrs Tom

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Tilton Lucille	Werner Gustav
Tolans Musical (C)	Wheeler Naomi
Trobers The	White Belle
Trotter & Stafford (C)	Wilkes Ruth (C)
Troy R	Williams Foster
Turner Edith	Willis Twins
	Williams Harry
	Wilson Miss E. B.
	Woods Ed
	Worth Sisters (C)
	Wright Rosewell (C)
	Yates Sisters
	York Alice
	Youmans Ephraim M

CORRESPONDENCE

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

CHICAGO VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

AUDITORIUM (Bernard Ulrich, mgr.).—Century company in grand opera repertoire.
BLACKSTONE (Edwin Wappler, mgr.).—Ann Murdock in "The Beautiful Adventure."
COHAN'S (Harry Ridings, mgr.).—"Under Cover," still drawing good houses.
CORT (U. J. Herrmann, mgr.).—"A Pair of Sixes," still a magnet of considerable drawing power.
FINE ARTS (Albert Perry, mgr.).—Universal feature films.
GARRICK (John J. Garrity, mgr.).—"Peg o' My Heart," nearing the end of a record run.
LA SALLE (Joseph Brankov, mgr.).—"The Candy Shop," a sound hit and doing good business.
OLYMPIC (George C. Warren, mgr.).—"Potash & Perlmutter," doing a land office business.
ILLINOIS (Augustus Pitou, Jr., mgr.).—Ziegfeld's "Polites" parking them to the doors at every performance.

POWERS' (Harry J. Powers, mgr.).—"The Misdemeanor Lady," playing to growing houses.
MAJESTIC (Lyman B. Glover, mgr.; agents, Orpheum).—Nora Bayes swept onto the stage in a smashing yellow gown Monday afternoon and took the house by storm. She sang a list of optimistic and patriotic songs that won her an easy triumph. She was recalled half a dozen times and finally compelled to sing a lot of the old favorites, and to make a speech before the house would allow her to go. But, while Miss Bayes was a big hit, there were others on the bill who also came in for their share of honors, and among these were Will Rogers and Pat Rooney, to say nothing of "When Caesar Ran a Paper" and "The Green Beetle," an elaborate act that closed the performance. Nelusco & Herley opened the show with acrobatic work, juggling and shadow-graph work. They work easily and offer a neat repertoire of stuff. Brent Hayes, who is a virtuoso when it comes to handling the banjo, was on in second place, where he en-

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entertained in his usual style. Waldemar Young and William Jacobs took the house by storm with their act "When Caesar Ran a Paper." The skit is full of real humor and broad travesty, running at a brisk gait from start to finish. Will Rogers, who is familiar to every one who frequents vaudeville houses, did his rope-throwing, accompanied by his dry and droll remarks, and made one of the big hits of the program. He was dragged back upon the stage by Pat Rooney, where he aided that performer in creating a lot of laughter. Tim McMahon and Edith Chapelle, seen recently at the Palace Music Hall, where they were a big hit, duplicated their former success in "How Hubby Missed the Train." This skit is side-splitting and the two players had the house with them all the way through. Pat Rooney and Marion Bent were on next to closing, where they were prime favorites. Rooney "kidded" the other acts on the bill and won a big reward of applause and laughter. "The Green Beetle" had closing place, where it held the audience intact. The act is a bit lugubrious, but it is admirably acted and holds the interest throughout. Taken as a whole, the bill was well balanced and offered a varied entertainment which was thoroughly appreciated by the Monday afternoon audience.

GREAT NORTHERN HIP. (Fred Eberts, mgr.; W. V. M. A.).—Brisk bill with several unique features, with comedy predominating. Van & Belle (New Acts) opened with boomerang throwing and got applause throughout their act. Charles Bowser & Co. got plenty of laughs. The act is bright and has numerous odd situations which are well worked out. The Three Graham Boys, who dance, make a good appearance and do some tall stepping. One of the men did some sensational steps that got him round after round of applause. The act went over big. Kenny & Hollis, who have a good line of comedy, were also in the running and Eckhoff & Gordon, a comedy musical act, gave eminent satisfaction. Buckley's animals were one of the big hits of the bill, carrying off applause honors. These animals are wonderfully well trained and offer tricks that have not been duplicated in this

city before. Gene and Willie Hayes entertained in an engaging manner and got by easily. The house, at the opening of the night shift Monday, was packed from footlight to the top gallery, and it was an audience that was in a mood to show appreciation for everything.

PALACE MUSIC HALL. (Harry Singer, mgr.; agents, Orpheum).—Eddie Foy and all his little Foyes were on in headline place, where they more than made good. Since last seen here Foy has changed his act and improved it greatly. He opens with a telephone scene and injects a lot of fun in his conversation over the wire. The youngsters are lively and they go through their paces with alacrity. Frank Fogarty was in a bad spot Monday afternoon, following the Foyes, but even at that was able to get over very big. He told a lot of new stories as well as many of the ones that have made him famous and got a lot of applause. He was given a better spot at the night show, where he went much better. Roy Cummings and Helen Gladings opened the bill with their "A Night in a Cabaret." They work in one, with a special drop, and have an ingratiating style with them that gets over the footlights easily. They make a neat appearance and they are graceful. They really deserved a much better spot. They close their act with a fast dancing finish that puts them over easily. Lamberti, who impersonates musicians, was on in second spot in the afternoon and was moved to closing place at night. Kremolina & Darran Bros., who had closing spot in the afternoon, were put up to open Monday evening. Cecile Weston and Louise Leon won the favor of the audience quickly. Miss Weston made a special hit with her Yiddish character song. Miss Leon offered some good "rag" numbers between songs. C. H. O'Donnell & Co. in a sketch called "Flashlight Cragin." The act is along the crook order and O'Donnell, as a policeman, is very strong. The two women who assist are also adequate and enact their roles with class. The young man in the sketch over acts and detracts from the class of the act. Harry Tighe and Blanche Babette, seen at "In Vaudeville," a bright skit, do a little too much singing. They get laughs all

the way through. Tighe has a fund of good fun, and the act went over very big. Jack Curtis, of Rose & Curtis, was in town this week looking over some acts.

Mandel's restaurant will inaugurate a cabaret, beginning Dec. 15.

Frances White, of "The Candy Shop," has been suffering from an attack of tonsillitis.

Tom Faxon, formerly with Leo Feist, is now managing the North Star Inn. Warren Warren, who has been with the Marcus Loew western offices for some time, has resigned and will make new connections.

Gaston Goudron is no longer with the Associated Booking Company. He resigned when Paul Goudron left that company.

With the advent of Paul Goudron with the "Association," Richard Hoffman has been transferred to the cabaret department.

The Glorias, who have been appearing at Rector's, will go to the North American for an indefinite stay.

Dancing among diners has been introduced in most of the fashionable downtown cafes under the new rule by the city council.

Harry Mestayer has been engaged to play one of the leading roles in "On Trial," which will come to Coban's Grand later in the season.

"The Whirl of the World" will come to the Garrick for two weeks, beginning Dec. 27. After that, "The Passing Show" will come in for a run.

The Garden Theatre, 3310 North Marshfield avenue, was damaged to the extent of \$15,000 by fire last Monday. The city authorities are investigating the origin of the blaze.

Word has been received in Chicago that Madame Wanda is very sick at her home in Spokane, Wash., and is not expected to survive.

Jones & Crane will put "Panhandle Pets" in the one night stand districts, opening Christmas day at Henry, Ill. Jack Reilly will be in advance of the attraction.

Among the new members of the Old Friends Club of America are the following: Al. H. Woods, Alexander Carr, Lou M. Houseman, Andy Rice, John G. Warren and John J. Garrity.

Joseph Roberts, who plays the chauffeur in "When Caesar Ran a Paper," did not put in an appearance Monday night at the Majestic, and one of the stage hands had to be impressed into service.

W. S. Butterfield has removed his offices from Battle Creek to Chicago, and is now handling all his business from the twelfth floor of the Majestic building. He has twenty-five theatres under his control.

The American Music Hall is dark, and will remain so until the holiday season opens up. The "California Cabaret," which played the house for one week, did not find a very warm welcome.

James Wingfield, of the Central States Circuit, announces that his booking for January

and February are the best he has ever had in the line of quality, although the quantity is not so great as formerly.

Ben Lind, with the John Bunny show, is under the care of Dr. Max Thorek, having sustained a broken arm in an automobile accident. Adolph Schrage, one of the players with the Yiddish company at the Empire, is a patient at the American Hospital suffering from pulmonary hemorrhage. Among those discharged from the institution this week are: Mrs. Ralph Russ, Mrs. Phyllis May Derby and Joe Buckley.

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ORPHEUM.—Johnny Johnson, excellent; Princess Rajah, successful in closing position; Minnie Allen, clever; Genevieve Warner, appreciated; El Rey Sisters, did nicely, opening spot; Will Oakland, liked; Charlie Howard (holdover), favorite; Dorothy Toye (holdover), well applauded.
EMPRESS.—Bernard & Harrington, excellent; Matthews & Davis, passable; Nichols-Nelson Troupe, did well, closing; McIntosh & Musical Maids, fine; Wardell & Hoyt, good; Fred Hillebrand, fair. An added act was a trapeze turn by a man and woman, opening bill successfully, and a Chinese boy impersonating Chinese girl splendidly.
CORT.—Homer F. Curran, mgr.).—Le Roy Talama and Bosco Co. (first week).

COLUMBIA (Gottlieb, Marx & Co., mgrs.).—David Warfield Co. (first week).
GAIETY (Tom O'Day, mgr.).—Pictures. A Stubbard Cinderella" next week.
ALCAZAR (Belasco & Mayer, mgrs.).—Ruth St. Denis Co. (first week).
WIGWAM (Joseph Bauer, mgr.).—Musical comedy and vaudeville.
PRINCESS (Bert Levey, lessee and mgr.; agent, Levey).—Vaudeville.
REPUBLIC (Ward Morris, mgr.; agent, W. S. V. A.).—Vaudeville.

Bothwell Browne is preparing to return to the stage.

William Jossey was an over-Sunday visitor here.

Two more palaces at the Exposition have been accepted as complete.

The Swedish Dramatic Club of this city is preparing to give a play at some early future date.

After several weeks of rest Adele Belgrade made her appearance on the stage in "Damaged Goods."

Fred Butler will be seen in the leading role of a revival of "Shore Acres" at the Alcazar.

The 1915 Musical Comedy Company is the name of the organization which replaced Monte Carter and Co. at the Wigwam.

If the present negotiations are closed, it is said, Monte Carter and his "tab" musical comedy company will open at the Savoy in the near future.

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Basing the opinion upon the reports of several advance agents and managers of one night stand attractions the show business in the interior and southern part of the state is not in a healthy condition.

It is said that owing to the poor quality of this season's road shows many of the interior managers show a spirit of independence when approached for time for the usual one night stand show and state emphatically that they prefer to play good feature movies.

Word has been received here that "The Poor Little Rich Girl" which recently played the Columbia and was booked to tour the Canadian northwest got as far as Portland when it was decided to cancel the Canadian time and reroute the show back down the coast. This move, so it said, was actuated by the conditions said to prevail in Canada.

BALTIMORE.

By J. E. DOOLEY.
MARYLAND (F. C. Schanberger, mgr.; U. B. O.).—Arthur Prince, different from the rest; Mrs. Gene & Co., clever; Henshaw & Avery, full of fun; Clara Inge, dainty little comedienne; Bert Errol, scores; Chung Hwa Chinese Four, real novelty; Claudius & Scarlet, much applause; the Hedders, good; Alice Teddy, well educated bear.

HIPPOTRONE (Charles E. Lewis, mgr.; Loew).—Edward Davis & Co., little vulgar; "On the Riviera," beautiful; Rochier's dogs, splendidly trained; American Comedy Four, voices harmonize well; Bissett & Bestry, win favor; Dolly Prim, best voice in show; The Hassamans, thrill.

VICTORIA (Pearce & Schock, mgrs.; agent, N.N.).—De Vere & Lewis, pleasing; Guy Bartlett Trio, variety of songs; Mercedes Beck & Co., full of humorous situations; Signor Franz Troupe, very good; Strauss & Becker, fare well.

NEW (George Schneider, mgr.; agent, Ind.).—"Consul Pedro," shows human intelligence; Kearney, Buckley, Cook & Co., much laughter; De Ball & Mulcahey, line showing; Swan & Oday, entertaining; the Four Emperors of Music, good; Mayne & Wynne, graceful.

FORD'S O. H. (Charles E. Ford, mgr.).—"Lady Windermere's Fan." Best business of shows here this week.

ACADEMY OF MUSIC (Tunis F. Dean, mgr.).—"Ben Hur." Benefit performances every night greatly increases audiences.

AUDITORIUM (Wedgewood Nowell, mgr.).—"Poli Players in 'The House of a Thousand Candles,'" appear to advantage. Miss Grace Huff, the leading woman, is not at her best as the heroine. Fair-sized houses.

COLONIAL (C. F. Lawrence, mgr.).—"The White Squaw." Business pretty quiet.

GAYETY (J. C. Sutherland, mgr.).

"Beauty, Youth and Folly" company, packs theatre at each performance.

PALACE (W. L. Ballauf, mgr.).—"The Globe Trotters," do not trot out such large crowds.

Francis X. Bushman, the picture actor, who is a Baltimorean, appeared in person Friday night at a motion picture theatre on Pennsylvania avenue, and made a little speech to the audience. He suggested that if any one should like his acting they might send him a postal telling it to him.

Trying to atone for their past life, Edgar Graw, a former drunkard, circus acrobat, and Philip Harvey, a reformed burglar and safe-blower, who are making pilgrimage on foot from Philadelphia to San Francisco and return, were in this city last week, making addresses in churches and at religious gatherings.

Due to a complication in bookings, the Colonial, playing Stair-Havin attractions, will be dark Dec. 21-24. "Within the Law" will be there for two performances on Christmas Day and two performances following day.

BUFFALO.

By CLYDE F. REX.

TECK (John R. Olsner, mgr.).—"Passing Show of '14," opened to capacity. Next, "The Appeal."

STAR (P. C. Cornell, mgr.).—Following its record week, enjoyed during the engagements of "Everywoman" and "Marie Dressler," the Star again opened with good house, "Kitty MacKay" being the week's attraction. A percentage of Monday evening's receipts went to the Wellesley College Benefit. 14, dark. Xmas week. Julian Ellinge.

GAYETY (J. M. Ward, mgr.).—Harry Hastings' big show, doing big business. Next, "Honey-moon Girls."

SHEA'S (Henry J. Carr, mgr.; agent, U. B. O.).—Despite the coming of Christmas, there has not as yet been noticed the usual lull in patronage. The Zara Carmen Trio, open and carry away some applause; Frank Mullane follows, with success; Flo Lwin & Co., appear as a special attraction, winning instant favor; Baby Helen, delighted; Matthews, Shayne & Co., headlined, and easily filled the place; Hanlon Bros., are a laugh; Ryan & Lee, return in new act, and won usual favor; Signor Bagonghi, good.

ELMWOOD (A. F. Erdmann, mgr.).—This week, "The Mystery of Edwin Drood," "Salomy Jane" and "The Road to Yesterday."

MAJESTIC (John Laughlin, mgr.).—The Majestic, Buffalo's only popular priced theatre playing road attractions, is enjoying this week, with Flake O'Hara, in "Jack's Romance," the first real box office week of the season. O'Hara has always been popular here

and drew a big house on opening night, continuing with good advance sale. Next, "Help Wanted," first time at popular prices.

OLYMPIC (Charles W. Denzinger, mgr.).—Five acts, of unusual merit for this house, appear this week. Eckert & Berg, in an Oriental operetta, entitled "Blossoms," headline; Vesta Wallace, a dainty little singing comedienne, has a manner distinctly her own which greatly pleases; Leheix & Annita, are good entertainers; Mott & Maxfield, have some real comedy; the 6 Dublin Colleens, score big hit; pictures close.

LYRIC (Joe W. Payton, mgr.).—"Old Heidelberg" is the week's attraction offered by the Brownell-Stork stock company, with much success. 1,200 seats occupied on Monday evening by fraternal order of Orioles. Opening next week, the same cast remaining intact, the Lyric Stock Company will present "Camille." Prices lowered with change of policy 10, 20 and 30 cents being charged. Matinees daily.

STRAND (Harold Edel, mgr.).—Doing big business with exclusive features. First half, "The Walls of Jericho"; last half, "The Tangle."

GARDEN (W. F. Graham, mgr.).—"The Crackerjacks" have went big all week. One of the best on second wheel. Next, "Revue of 1915."

HIPPOTRONE (Henry Marcus, mgr.).—H. B. Warner in "The Ghost Breaker," opened good week. Last half, "The Conspiracy." Business fair, in accordance to what it has been.

PLAZA (Jacob Rosing, mgr.; agents, McMahon & Dee).—Lee & Lee, open with hit; Taylor Watt's Trio, applause; Harry Green, good; Curry & Pope, fair; Chas. McDonald & Co., feature bill. Movies close.

ACADEMY (Julius Michaels, mgr.; Loew).—This is International Week at Loew's only pop vaudeville house, each act appearing being from a different nation of the world. The "Five Old Veterans," headline, arousing patriotism; Harry Culper is the British entry, and a real comedian; Makina Bros. come from Japan, and are a sensation; The Italia Quartet, scored big hit; Larkin & Perl, from far off Abyssinia, go over big; Delafere, a clever impersonator, portrays the folk of other countries not represented. "The Master Key," in picture, concludes an excellent bill. 21, Carnegie Alaska-Siberia, expedition in picture.

FRONTIER (Charles Boew, mgr.).—Full performance, movies, featured by music. Doing good.

Prof. Armand is billed for the Plaza the week of the 14th with his new scenic war sketch, "The Fall of Antwerp."

Joe Payton, brother of Corse Payton of stock fame, has assumed management of the Lyric.

The "New Ariel," movie theatre at High street and Michigan avenue, opened Monday, 7. Joseph Weite will manage the house.

Both Mable Brownell and Clifford Stork have decided to remain in Buffalo, and will carry the leads in the new Lyric Stock Co. Melodramatic stock will be featured. 14 "Camille," following "The Deep Purple." Same cast remains, Duke Wellington handling the publicity work.

G. S. Schlesinger, former manager of the Lyric, Mark-Brock's stock house, has been transferred to the Regent, their new Main street movie theatre. M. B. Schlesinger has been called to the New York offices of the same enterprises. In altering the policy of the movie house, they are featuring this week the Milano Quartet in grand opera selections, with great success. The quartet also appears on the afternoon bill of the Academy, the only Loew's theatre in the city. "Uncle Tom's Cabin" and "The Education of Mr. Pipp" are the film offerings.

Among the frequenters of city court on Tuesday morning was one Mile, M. Duanelle, who claimed to be a former high rope walker with Barnum & Bailey. She was given 90 days in the penitentiary on an intoxication charge.

The Poles of Buffalo have organized a dramatic club. They have a membership of 60.

CLEVELAND.

By CLYDE E. ELLIOTT.

COLONIAL (Robert McLaughlin, mgr.).—Emma Trentini and Clifton Crawford in "The Peasant Girl." Good business.

OPERA HOUSE (George Gardiner, mgr.).—"The Passing of Hans Dippel." Good business. **HIPPOTRONE** (Harry Daniels, mgr.).—Maxine & Bobby, good; Roach & McCurdy, applause; Shannon & Aniss, entertaining; Claude & Fannie Usher, hit; Burton Holmes' Pictures, instructive; Four Marx Brothers & Co., hit; Charles J. Ross, good; Curzon Sisters, applause.

MILES (Charles Dempsey, mgr.).—Edmund Hayes, fair; Chas. Eggleson, Mabel Scott, Peggy Coudray & Co., good; Oscar Lorraine, applause; Charles and Sallie Dunbar, good; Mason and Murray, applause; Edward Clark, applause.

PRISCILLA (Proctor Seas, mgr.).—Lillian Mortimer, hit; Virginia Le Grande and Co., applause; Free Brothers, good; Colton & Darrow hit; Trask & Montgomery, entertaining; Fouchers, applause.

GORDON SQUARE—Sahera & Co., applause; Sebbi McNeil, very good; White Duo, novel; Harris and Cory, applause; Restivo, entertaining.

PROSPECT.—"Help Wanted," good production and big business.

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METROPOLITAN (Fred Johnson, mgr.)—Metropolitan Players in "Our New Minister," good.

CLEVELAND (Harry Zucker, mgr.)—"Sapho," with Arling Alcine, big business.

GRAND—"Sapho," business good.

STAR (C. J. Kittz, mgr.)—"Beauty Parade," One of the season's best burlesque performances.

EMPIRE (Bert McPhail, mgr.)—"Tango Girls," Big business.

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DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal Monday 10).—Vaughan Glaser, big favorite; Bert Coe, many laughs; Rube Roy, alt.; Ward Baker, very good; John & Winnie Hennings, good; Burns, Kliner & Grady, entertaining; Loretta Twins, pleased; Gardner Trio, good dancers.

MILES (Dr. Paul C. Dullitz, mgr.; agent, Loew; rehearsal Monday 10).—Grace Emmett, good sketch; Monkeyland, very good; Blanch Sloan, comedian; Walter Bower, good monologue; Brierton & King, very good; Lemaire & Dawson, went big.

ORPHEUM (H. P. Williams, mgr.; agent, Pantages; rehearsal Monday 10).—Gertrude Van Dyke, excellent; Savoy & Brennen, very amusing; Happy Jack Gardner, novelty sketch; Guy Baldwin Trio, wire artists; Wright & Davis, good; Standard Stars, athletes.

FAMILY (E. E. Kiroch, mgr.; agent, U. B. O.).—Gordon Bros. & Kangaroo, immense; Harrison West Trio, good; Crotty Sisters, good; Kells & Haffner, refined; Stuart & Hall, hit; Wilson & Laursen, good; Dancing Maldones, good; Hemmer & Rice, comedy sketch.

COLUMBIA (M. W. Schoenherr, mgr.; agent, Sun).—Musical Tabled, company of 10, with Larry Boyd, producer and manager, are the place of four vaudeville acts; Frank & Louise Rose, big hit; Burroughs & Co., laughs; University Four, encores; Brick Bros. & Edna, very good. Tablids will continue at the Columbia if they prove a drawing card in place of vaudeville.

NATIONAL (C. R. Hagendorn, mgr.; agent, Doyle).—Tablids, still popular and drawing big; Davies & Kline, Tom Greeley, Marlette, Marie Genaro, Crowley & Newton, Phil LaToska. Vaudeville will be discontinued after this week.

PALACE (C. A. Hoffman, mgr.; agent, Cunningham).—Flying Lafayettes, Jerome & Barry Bates, Christy Agnes & Kayne Rudolph & Lena, Holman Bros., The Wilson Trio, Marvel & Messick, Fox & Brown, Cook & Hamilton, Mr. & Mrs. Everett Brown, Ganglers Dogs.

DETROIT (Harry Parent, mgr.).—"Everywoman." Next week, James Campbell. GARRICK (Richard H. Lawrence, mgr.).—"Big." Next, "In the Vanguard."

LYCEUM (A. R. Warner, mgr.).—"Maggie Pepper." Next, "Girl of My Dreams."

AVENUE (Frank Drew, mgr.).—"Sold for Money." Next, "King of the Oplum Ring."

GAYETY (George Chenet, mgr.).—"Girls of Moulin Rouge."

CADILLAC (Sam Levey, mgr.).—"Broadway Girls."

The Detroit members of the I. S. T. S. E. are demanding an increase in wages. Stage managers want their salaries increased from \$25 to \$35 per week, while the employees demand an increase from \$18 to \$25 per week. The Detroit Theatre Association met Tuesday to consider the matter. The managers may concede to a small increase but not the amount asked.

A mammoth electrical display has been erected in front of the Miles theater. It contains 2,000 electric lights. The Miles now has the best lighted front of any theatre in the city.

James H. Moore, of the Temple, is rapidly recovering from his recent operation.

The funds of the Folly theatre were attached Dec. 5 by creditors of the visiting burlesque company which traded under the name of "For the Love of Mike." The creditors include principals, stage hands and chorus girls, who demand back salaries. The company is owned by John Nicholson, of Chicago. John Gilmore, manager, could not be located.

It is expected the new Franklin theatre, Saginaw, Mich., which will play Pantages vaudeville, will be ready to open by Jan. 1.

The Orpheum is now following the Miles policy of giving two hours of pictures preceding the regular afternoon show with no extra charge. The pictures start at 12.30 and run until 2.30, when the regular vaudeville program begins. Any person who buys a ticket can remain through both shows.

INDIANAPOLIS.

By C. J. CALLAHAN.

SHUBERT MURAT (J. D. Barnes, mgr.).—18, Indianapolis Orchestra; 25 and 28, "Whirl of the World."

ENGLISH'S (Ad. Miller, mgr.).—"Threads of Destiny." 14, "The Little Cafe."

LYCEUM (Phil Brown, mgr.).—"Bought and Paid For," opened to good business.

KIRK'S (Ed. Hastings, mgr.; U. B. O.).—Ned M. Willis, "On the School Playgrounds," George Roland, Mr. & Mrs. Gordon Wilde, Richards & Kyle, Bill Pruitt, Mosher, Hayes & Mosher, Gere & Delaney.

LYRIC (H. K. Burton, mgr.; U. B. O.).—First half, Frank Cotter, excellent; Ross & Farrell, well received; Hodge & Lowell, hit; Reed & Roth, very good; Diving Models, scored; last half, George Moore, Rail-Goe, Harry Ellsworth & Co., Paden & Reed, 6 Diving Models.

FAMILY (C. Harmon, mgr.; agent, Sun).—Adeline Lowe & Co., novelty; Jarvis & Harrison, scored; De Halle & Edwards, very good; Thomas & Newman, excellent.

GAYETY (C. Cunningham, mgr.; agent, C. T. B. A.).—Vaudeville and pictures.

KANSAS CITY.

By RUSSELL M. CROUSE.

ORPHEUM (Martin Lehman, mgr.).—Cressy & Dayne, very big; Charlie Ahearn's Cyclone Act, laughs; Six American Dancers, extraor-

dinary; Moore & Haager, did well; Ida Divin-off, excellent; Hickey Brothers, great; Harry De Coe, thrills.

EMPRESS (Cy Jacobs, mgr.).—"Through the Skylight," very funny playlet; Neil McKinley, cleaned up as usual; Shriner & Richards, bright; Murphy & Foley, nifty dancers; Romaine & Orr, hit; McCuirt & Dolly, good; The Neisses, skating novelty.

HIPPODROME (C. E. Starr, mgr.).—Carl Berch & Co., laughs galore; Five O'Connor Sisters, very big; Love & Wilbut, good; Kelsa & Sidney, pleased; Biel & Gerard, fine; Three Hastings, great; Dancing Duo, good.

GLOBE (W. V. Newkirk, mgr.).—Little Lord Roberts, headlined; Maxwell Holden, novelty; Bennet & Adams, fine; Davett & Duvall, good sketch; Oda Bergere, pleased; Eldoro & Co., jugglers.

SAM S. SHUBERT (Earl Stewart, mgr.).—"Fannie's First Play." Good week.

GRAND (A. Judah, mgr.).—"Fine Feathers." Fine houses.

AUDITORIUM (Miss Meta Miller, mgr.).—Stock, "The Argyle Case."

GAYETY—"The Happy Widows."

CENTURY—"Sept-ember Morning Glories."

Sarah Padden and her "Little Shepherd of Bargain Row" company did not close last week in Kansas, as was reported, but are doing good business on the one-nighters. It has been learned.

Arthur J. Kelley and his wife have closed with Murphy's Comedians.

H. Kline Wilson, now with Moredock & Watson's Minstrels, expects to enter vaudeville soon.

Robert Pawley has closed with the Arrington Stock Company and is back in Kansas City.

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GUY PRICE, Correspondent

ORPHEUM (Clarence Drown, mgr.; U. B. O.).—Week Nov. 30, Gertrude Hoffman & Co., good; Swor & Mack, clever; Miller & Vincent, very good; Meehan's Canines, fair; Claude Golden, entertaining; Joseph Jefferson, Blanche Bender & Co., fine.

EMPRESS (Harry Folette, mgr.; Loew).—Lucy Baker and Ethel Baker, passably pleasing; "Rags" Leighton and Robinson, ordinary; De Wintress, remarkably good; Ryan-Richfield Co., big laugh; Harry Thomson, well received; Cycling McNutts, pleasing.

PANTAGES (Carl Watson, mgr.; Pantages).—"The War of the Tongs," exceptionally good; Leon & Adeline Sisters, entertaining; Elwood & Snow, fair; Work & Play, ordinary; Hugo Lutgens, good; Colonial Minstrel Maids, cleverly done.

REPUBLIC (Al. Watson, mgr.; Levey).—Jack Clifford, pleasing; The Harrys, clever; LeRoy & Hall, ordinary; Lester & Moore, good; Mathews Trio, fair.

HIPPODROME (Lester Fountain, mgr.; Western States).—Royal Hawaiian Serenaders, exceptionally good; Zinka Panla, artistic dancer; MacLean & Lee, passably pleasing; H. R. Renner and Blue Jacket Four, good; Juggling Watson, fine; Armstrongs, very good; Ham-mock & Nelson, pleasing.

BURBANK—"Charlie's Aunt."

MASON—"The Auctioneer."

MOROSCO—"Louisiana Lou."

MAJESTIC—"The Whip."

TRINITY AUDITORIUM.—Serato Kreisler.

The Century has again abandoned musical comedy, putting in pictures until Jan. 15, when burlesque will be installed.

Jules Mendel is now with the Regal.

Harry B. Cleveland and the Lasalle Players have taken to the road, playing a few "one-nighters" before going into San Diego.

Merle Howe, a theatrical treasurer of Minneapolis, is in this city.

Ralph Deming, Mason opera house owner, has returned from a successful duck hunt. He landed the limit every day he went out.

Beatrice Nichols of the Burbank organization is back from her vacation.

Dick Ferris is here from Minneapolis to stage a big ball New Year's.

MILWAUKEE.

By P. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent, Orpheum).—Henrietta Crossman, excellent; Hyams & McIntyre, big; Manuel Quilroga, pleased; Nellie V. Nichols, fine; Ryan & Tierney, entertaining; Gaudschmidt, comedy; Alleen Stanley, registered; Milares, fair.

CRYSTAL (William Gray, mgr.; agent, Loew).—"The Stronkest Tie," excellent; Clark & Rose, pleased; Three Donalds, entertaining; Okey Quartet, good; Roy & Arthur, fine.

ORPHEUM (George Ormsby, mgr.; agent, Loew).—Valentine Vit, clever; Three Dixie Girls, good; Fitzsimmons & Cameron, please; Charmion Trio, entertaining; Charlotte, fine.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—Gilbert & Sullivan Opera Co. and De Wolf Hopper. Big house indicated for week.

"The House of Boniface" follows.

SHUBERT (C. A. Nigkemeyer, mgr.).—Shubert Theatre Stock in "Tongues of Men."

"The Powers Within" next.

PAIST (Ludwig Kreiss, mgr.).—Pabst German Stock in "Kammermusik" first time in America. "Die Schuetzenlied" next.

GAYETY (J. W. Whitehead, mgr.).—"Bowery Burlesques." Good business.

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AUDITORIUM (Joseph C. Greib, mgr.).—Auditorium Symphony Orchestra.

Lelah Lee, new leading woman of the Shubert Theatre Stock, made her first appearance Monday evening in "Tongues of Men."

NEW ORLEANS.
By G. M. SAMUEL.

TULANE (T. C. Campbell, mgr.).—"Alma." CRESCENT (T. C. Campbell, mgr.).—"One Day."

DAUPHINE (Lew Rose, mgr.).—Stock burlesque.

GREENWALL (R. M. Chisolm, mgr.).—"Life's Shop Window."

LYRIC (C. D. Peruchl, mgr.).—Peruchl-Gypzene Players in "Ten Nights in a Bar-room."

HIPPODROME (Jake Miller, mgr.).—Vaudeville.

ALAMO (Will Guertner, mgr.).—Vaudeville.

ORPHEUM (Arthur White, mgr.).—Joanne Joville, voice considered, stands alone in vaudeville; Ernette Asoria Co., little dancers, motoring through here; Eddie & Ramsden, intermittently entertaining; Rickel & Watson, laughs; Bell & Ward, valuable through Miss Bell; Harrison Brookbanks, propitious war sketch, enhanced by remarkable juvenile.

"Green Stockings" will be the opening bill of the Percy Haswell stock at the Crescent.

James B. Stanton is the latest addition to the Dauphine's burlesque stock.

Former manager of the French opera house, who enlisted in the French army, has just been discharged for insubordination. He in-

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slightly asked his general: "How's the advance?"

The war tax was the last straw that closed the opera house at Thibodeaux, La., for the season, according to Manager Nolan.

Some of the spotlight singers here are using "blindness."

The Sigaldi Italian Opera opens at the French O. H. in "Alma," Dec. 15.

It looked like a dark week for the Tulane but Manager Campbell at the eleventh hour booked in Adelaide French's production of "Alma."

Mabel Gypzene says that spats are merely "props" for cloth uppers.

"Fine Feathers" comes to the Crescent next week, and will be followed by "The Old Home-stead," after which the house goes into stock.

Strictly personal.—Howard Ross is now the orchestra at the Dream World. Al Shear is cravenetting the seats and floor of his air-dome for the winter months. "Jack" Grey, with her unimpeachably blond hair, is one of the end women at the Dauphine. Jerome Abrams is getting a divorce. Lachman and Samuels are Remicking at the Alamo. Tony Kennedy has invented a slapstick-holder. There was a promising actress here last week who promised to pay, but did not. Appraised

Lillian Watson Closed

in Indianapolis last Saturday night and is playing the Grand, Chicago, and Green Bay, Wis., this week (Dec. 7). Playing for the W. V. M. A. this entire season and booked solid.

LEW M. GOLDBERG, Manager.

SH! SH!

—Am Coming to New York Next Season.

that Claire Whitney, leading lady of "Life's Shop Window," a six-reeler at the Greenwall, was "some looker," Jack Israel waited for her a half hour at the stage door.

PITTSBURGH.

By GEORGE H. SELDES.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Ching Ling Foo, hit; Trilzie Frigansa, scored; "Sergeant Bagby," went big; Stewart & Donahue, eccentric; Arnaut Brothers, eccentric; Leonard & Russell, encored; Sam Ash, pleased; Aurora of Light, very pretty. Big bill, excellent house.

MILES (Harry Wood, mgr.; agent, Loew).—William A. Weston & Co., headline, scored; Mlle. Fleurette, pleased; Mason & Murray, laugh; Barnes & Robinson, clever; Buch Brothers, best of kind in weeks; Frank Morell, hit.

HARRIS (C. R. Buchheit, mgr.; agent, U. B. O.).—Mlle. Marzella's Birds, hit; Murphy & Klein, excellent; Billy Van, scored; Sylvester, very good; Morgan Chester & Co., good; Dora Austin, pleased; Nolan & Nolan, good; The Colvins, scream.

SHERIDAN SQUARE (Frank H. Tooker, mgr.; agent, U. B. O.).—"Lawn Party," headline, pretty; Jarrow, headline, big laugh; Hilda Hawthorne, applauded; Bounding Pattersons, good; Walton & Brandt, pleased; Altus Brothers, fair.

NIXON (Thos. Kir, mgr.).—"The Quaker Girl" drew big house despite lack of stars. 14, Billie Burke.

ALVIN (J. P. Reynolds, mgr.).—Fritzi Scheff, in "Pretty Miss Smith," drew good house. 14, "The Passing Show."

LYCEUM (Charles Wilson, mgr.).—"A Fool there Was," with Eugene Blair, packed the house. 14, "September Morn," first time here.

SCHENLEY (Harry Davis, mgr.; stock).—"The Ghost Breaker," well played, good house. 14, "Tess of the Storm Country," first time here.

GAYETY (Henry Kurtsman, mgr.).—"Golden Crook," capacity. Best show this season.

VICTORIA (George Gallagher, mgr.).—"Bohemian Burlesquers," good business.

ACADEMY (Harry J. Smith, mgr.).—"Jolly Girls," show good; house good.

The Yale Dramatic Association is bringing four plays here Dec. 23. They are "St. Bartholomew's Eve," by P. W. Tuttle; "The Ghost," by Jerry Bundler; "The Stranger," by A. F. Jenks, and "Behind the Beyond," an adaptation from Stephen Leacock.

The Academy of Music is celebrating its 40th anniversary this week.

PORTLAND, ORE.

By R. E. ANSON.

HEILIG (W. T. Pangel, mgr.).12, "Disraeli."

BAKER (George L. Baker, mgr.).—Stock. "The Test."

ORPHEUM (Thos. Conlon, mgr.; agent, U. B. O.).—Week Nov. 30, Bertie Ford, opened, very clever; Lina & Russell, fine; Miss Fremont Benton & Co. scream; Alfred Bergen, much applause; Carlos Sebastian & Dorothy Bentley, pleased; Herbert Williams & Hilda Wolfus, hit; Robert Everest's "Monkey Circus" closed.

EMPRESS (W. H. Pierong, mgr.; agent, Loew).—Week 30, Golden & West, fine; Sally Stembler & Brother, hit; Mable Cameron-Alan Devitt & Co., laughs; Virgil Holmes & Marjorie Riley, pleased; Wilson Bros., scream; Slayman Alla Hooloos, closed.

PANTAGES (J. A. Johnson, mgr.; agent, direct).—Three Kraytons, opened; Little Caruso & Brother, pleased; Joe Lankigan, good; Edgar Atchinson Ely & Co., scream; Dunn & Mitchell, laughs; Slaley Burbeck & Slaley, very good; pictures.

LYRIC (Dan Flood, mgr.). Stock. 20-5, "Money to Burn."

ST. PAUL.

By C. J. BENHAM.

ORPHEUM (E. C. Burroughs, mgr.).—Mercedes; Herman Shone and Co.; Kramer and Pattison; Ernie Potts and Co.; Anna Chandler; Cole and Denaby; Finn and Finn; Pictures.

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EMPRESS (Gus S. Greening, mgr.).—"Love in a Sanitarium"; John La Vier; Joe Kelsey; Purcella Bros.; Browne and Jackson; Pictures.

PRINCESS.—Princess Ka; Four Slickers; Millard Bros.; Howe and Howe; Pictures. Second half: Martini and Maxmillian; O'Connor, Willing, Bently and Willing; Lou Chiba; Murry Love Trio; Pictures.

STAR (John P. Kirk, mgr.).—Pat White's Co.

METROPOLITAN (L. N. Scott, mgr.).—"Hanky Panky." Next, Nat C. Goodwin.

SHUBERT.—Huntington Players in "The Chorus Lady." Next week, "A Bachelor's Romance."

SPOKANE.

By JAMES E. ROYCE.

AUDITORIUM (Charles York, mgr.; agent, N. W. T. A.).—8-9, "The Only Son"; 10-12, "Pair of Sixes."

EMPRESS (Sam W. B. Cohn, mgr.; agent, direct).—5-6, Richards & Pringle's minstrels; pictures.

LOEWS (Joseph Muller, mgr.; agent, direct).—Week 23, Landry Brothers, spectacular; Delmore & Lights, songs, new; E. E. Clive & Co., clever sketch, well played; Claude & Marion Cleveland, funny; Roubie Sims, entertained; Edwin Ford & Co., very effective.

PANTAGES (E. Clarke Walker, mgr.; agent, direct).—Week 20, Transfield Sisters, playing good; Skipper, Kennedy & Reeves, popular here; De Luxe girls, act needs strengthening; James J. Corbett, big box office help; Baitus troupe, nice work.

SPOKANE (Sam W. B. Cohn, mgr.; agent, Fisher).—Week 23, first half, Violet's comedy circus, Jermon & Mack, A. Fred Roberts; second half, the LaTours, Hammond & Owens, A. Fred Roberts.

The police stopped what was to have been a series of exhibition boxing matches between Joe Conley and Billy Nelson at the Spokane.

James Devereux of the Baker players has joined the support of E. E. Clive, playing "One Good Turn" on the Loew circuit. He has been replaced in the stock organization by John M. Klein.

TORONTO.

By HARTLEY.

ROYAL ALEXANDRA (L. Solomon, mgr.).—Marie Dressler in "A Mix Up," large audience. 14, "Kitty McKay."

GRAND (A. J. Small, mgr.).—"Rebecca of Sunnybrook Farm," highly pleased. 14, "Maggle Pepper."

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—Sam & Kitty Morton, went big; Van & Schenck, clever; Ma Belle and Ballet, pretty; La Toy Brothers, good; The Langdons, entertaining; Diero, fine; Jack Reid & Gabrielle Ross, entertaining; Claude M. Rude and a feature Mutual Weekly.

LOEWS YONGE STREET (J. Bernstein, mgr.; agent, Loew).—This is the first anniversary week and an excellent bill was presented. Owen McGivney in "Bill Sykes," great; Ethel Whiteside & Co., a hit; Beak & Hamilton, pleased; Rockwell & Wood, funny; Arno & Stickney, clever; 5 Martels, sensational; Dave Nowlin & Gertie St. Claire, pleased; Geo. Armstrong, interested.

SHEA'S HIPPODROME (A. C. McArdle, mgr.; agent, U. B. O.).—Hardeen, big sensation; The Scotch Players, in sketch capital; Minerva Courtney & Co., well received; Mack, Albright & Mack, good; Gordon & Kinley, pleased; The Shillings, fine; Maclyn Arbuckle in "The County Chairman. M. P. special feature.

PRINCESS (O. B. Sheppard, mgr.).—On Belgian Battlefields in motion pictures, drew well. "My Lady's Dress," 14.

GAYETY (T. R. Henry, mgr.).—"Honey-moon Girls." "Girls of Moulin Rouge," 14.

STAR (Dan F. Pierce, mgr.).—"Hello Paris."

William Watson, aged 55, father of the Watson sisters, burlesque stars, and uncle of Mary Pickford, was apprehended by illuminating gas Sunday night last in his apartment here. The tragedy was due to a leaky gas tube. The deceased was a fine musician and at one time traveled with a minstrel show. By trade he was a bookbinder but retired several years ago.

Hello, how are you feeling? Oh, 50-50. And you? Oh, about seven and eight-pence in the pound.
And at that I'll bet a lot of you Americans wish you were back OVER HOME.
At present we could mention a lot more things about the war than Gen. Sherman did, but Sime won't put them in.
Most of the London Halls have a sign out, COME ON IN OUT OF THE DARK.
Bowers, of "Bowers, Crooker & Walters," has a \$40 ring over here that he won at a raffle. Better take a trip over. It's worth it.
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GUY RAWSON
with
"Their Little Girl
Friends"
in
"Yesterdays"
A Delightful Story of Youth
Booked Solid
Direction
CHRIS O. BROWN
This Week (Dec. 7)
Pantages, San Francisco
Next Week (Dec. 14)
Pantages, Oakland

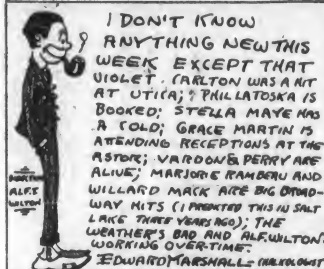
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(December 7)
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VARIETY

VOL. XXXVII. No. 3.

NEW YORK CITY.

PRICE TEN CENTS.



LAURA GUERITE

The Press Notices on this Page Speak for Themselves

"SUNDAY TIMES"

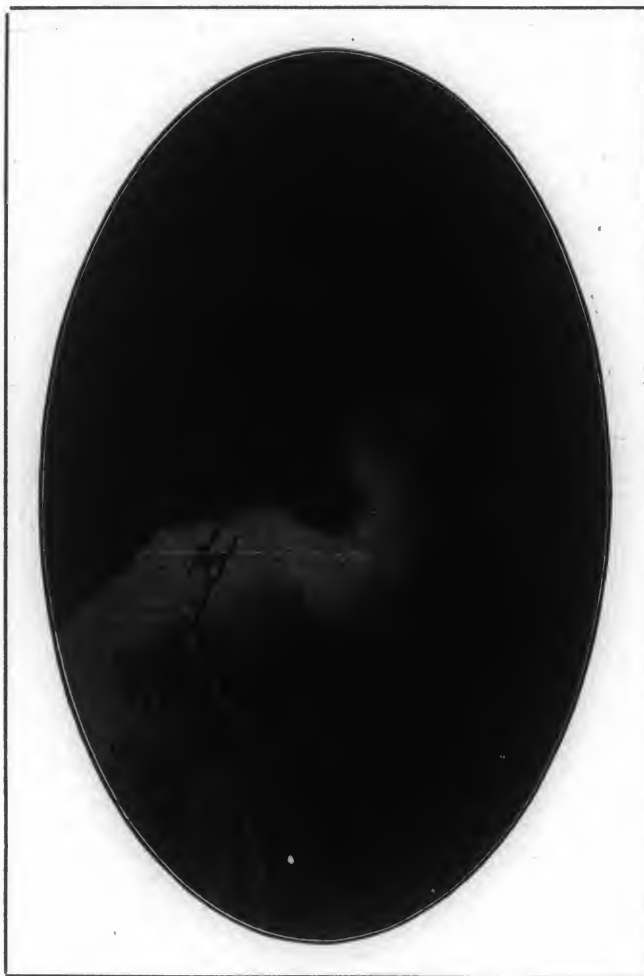
Johannesburg, Transvaal, Oct. 25, '14.
South Africa

I took my seat at the Empire last week quite unprepared for the subsequent discovery. I imagined that I was to be regaled with a programme of average interest and that there would be nothing out of the ordinary to record. I was quite wrong. There was Laura Guerite to record.

Laura is the only visitor to the Empire who has made me waver in my allegiance to Estrellita—I mean the unspoiled Estrellita of the first visit. In Laura we have an artiste whose abilities cover a wider range than those of the Californian artiste with the broken English accent. Roguishness and seductiveness were the secrets of Estrellita's appeal. Laura Guerite can be roguish, seductive, dramatic, satirical or widely humorous, and last week she has been giving us a taste of her quality in all these directions.

Laura might have suffered as many visitors to Johannesburg have suffered in the past, from being anticipated. Some entertainers when they come to this country, seem to leave their own repertoires in cold storage somewhere in England and to fill their wallets with stuff belonging to their more successful contemporaries. Thus "Get Out and Get Under" and "Who Paid the Rent for Mrs. Rip Van Winkle" may be regarded at the present time as old friends. We have heard them through the vehicle of many singers, and this is why I say that Laura "might" have suffered. Fortunately, she didn't suffer, because we cannot be said to have heard either of these two songs until now. "Get Out and Get Under," as rendered by Laura Guerite seems like an entirely new number. It was a brilliantly clever example of the comedienne's art.

Her rendering of the "Rip Van Winkle" number was, in another way, equally clever. Another number dealt with three phases of entertainment: The old form of transposition drama, the circus and the rag-time craze. Each phase was depicted with just the right note of caricature. Whether serving up the old-fashioned heroine, the nimble-footed lady who combines circus riding and showmanship—which is an euphemism for "swank"—or the abandoned ragtime-cum-tango expert, Laura is as near perfection as possible. She has an irresistible smile, an eye full of unspoken words, a vast significance of gesture, and she is as nimble as a whippet. In addition, she wears a number of slap-up costumes made by a firm whose wonderful series of exhibits at the Franco-British Exhibition of some years ago bewildered all feminine London and set many mouths watering. Laura Guerite is a very great artiste, and I have no hesitation in bracketing her with Ada Reeve. She ought to fill the Empire for the entire duration of her stay.



RAND DAILY MAIL

Johannesburg, S. A., Oct. 26, '14.
EMPIRE'S NEW PROGRAMME.

There could hardly be two opinions about the new programme submitted at the Empire Palace last evening; it was one of the best that the enterprising management has put on for a considerable period, and that is saying a good deal, as patrons will be ready to admit. For one thing, it was the opening night of the Laura Guerite season, although quite apart from the debut of the famous American comedienne, the programme did not contain a weak turn. As a result, the audience—and its size must have gratified the A. T. T. and Bob Young—spent a thoroughly satisfactory evening.

Laura Guerite is undoubtedly one of the most entertaining artistes who has happened along of late. Getting right there with her first song—speculations concerning Mrs. Rip Van Winkle while Rip was taking his protracted sleep—she had the house watching and listening with the keenest pleasure as she served up three other numbers—a comic song, "Get Out and Get Under," and another which any title might fit. With her vivacity, facial expressions, vigorous actions, and amusing business, she has a style different from that of other comedienues who have visited these parts. It may be added that the artiste wore some striking costumes made by Reville and Rossiter, dressmakers to the Queen of England.

"TRANSCAAL LEADER"

Johannesburg, South Africa.
LATEST EMPIRE SUCCESS.

The Laura Guerite season at the Empire opened last night with eclat. Laura in fact, is not the simple Miss which her old-fashioned name might lead you to expect—that is, of course, if you had never heard of her, which, after all, is improbable. Miss Guerite's fame as the original singer of "Get Out and Get Under" has preceded her, and it was with that festive ditty that, after propounding the problem—who paid the rent for Mrs. Van Winkle?—she gathered fresh and fragrant laurels last night. The newcomer has all the qualities. A brilliant presence, ravishing frocks, a delightful American drawl—those one can define. It is less easy to describe a personality which fascinates with a voice of boyish charm, an inimitably rich repertory and suggestive glance and movement, and a mischievous gift of antic grace and mimicry. But, however it was achieved, the result was never in doubt, and Miss Guerite had to come forward at last and thank the house for a "glorious reception."

"THE STAR"

Johannesburg, Transvaal, Oct. 26 '14

It was for Miss Laura Guerite that "Get Out and Get Under" was written, and you have to hear the creator sing it, to understand how it so quickly became one of the rages of ragtime. Miss Guerite is a tempest, a whirlwind of shapely proportions, and beautifully gowned, as the ladies' papers have it. Her facial expression is convulsive, and her attitudes—well, they are her own. She works up to a fine crescendo by beginning with a clever, quiet song entitled "Rip Van Winkle," and in the end carries everything before her by her pulsating, insistent, vehement staccato singing. She is one of those artists who are popular from the jump off, and goes one better with every appearance.

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2 Weeks in Bombay

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Then returning to America via China, Japan, Honolulu to San Francisco

VARIETY

Vol. XXXVII. No. 3.

NEW YORK CITY, SATURDAY, DECEMBER 19, 1914.

PRICE 10 CENTS

MANAGERS' ASS'N ON TRAIL OF SEVERAL PLAY PIRATES

Attorney Lignon Johnson Has Evidence to Indict Five. Pirates Growing Bold, Using Plays Under Cover on This Side and Making no Pretense at Evasion on Other Side of Canadian Border.

More complaints have been registered against the play pirates on the road by managers and producers to the United Managers' Protective Association.

Tuesday Attorney Lignon Johnson, of the U. M. P. A., received a wire from Salt Lake City, informing him a company registering at one of the principal hotels there was plagiarizing "Peg O' My Heart." Straightaway Mr. Johnson began the proper steps to put a stop to any further piracy and bring the company, manager and producers to justice.

Attorney Johnson says that while no "blacklist" against actors in these pirating companies can or will be declared by the Managers' Association, that the law protects against the so-called pirates in such an ironclad way that he, in behalf of the Association, will fully deal with them.

According to the law against alleged play piracy, it is possible to arrest the actors, managers and house managers, and the bill posters, if necessary, for participation in the alleged piracy, and along these lines it will be necessary to proceed to stop the wholesale play stealing.

With due notification, any person sharing in the unlawful production of a play upon proof of piracy may be subjected to a \$1,000 fine and a year's imprisonment.

For the past week George Mosser, of the Oliver Morosco forces, has been seeking the whereabouts of the Gibney Stock Co., which has been reported as openly playing the "Peg" show, title, and all, without permission or paying tribute to the Morosco office to control the exclusive booking and producing rights to the piece in the United States and Canada. As the Managers' Association can

use all the resources possible it will endeavor to have the next session of the Canadian Parliament (January sometime) adopt drastic protective measures that will safeguard the playwright, especially the dramatic playwright, in the Canadian cities and provinces, the law at present not being very specific upon that point.

Mr. Johnson is proceeding legally against five stocks, alleged play pirates, and he is taking steps to prevent further pirating. Arrests will likely follow indictments to be secured throughout the country.

These pirating companies, it appears, travel in ramshackle cars or otherwise, sometimes travel under canvas, carry no billing, no routes, nor prearranged bookings, but jump about here and there, playing pieces that unquestionably appear to be plain play piracy.

SUNDAYS BREAKING BADLY.

The long stretch of bad "Sundays" since the season opened did not stop with last Sunday, when the rain pelted down all day. Early in the season the warm weather ruined the Sunday business, and since then it has been the inclemency of that day.

One "Sunday" manager said this week he had had but two Sundays so far when the receipts equaled those of last season. A New York manager who plays Sunday vaudeville shows is reported more than \$6,000 behind to date this fall.

NAT GOODWIN'S GROSS, \$35.

Winnipeg, Dec. 16.

When Nat Goodwin peeked through at his matinee audience, he estimated the house at \$37. It was \$2 too high. The audience had its money returned upon dismissal.

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

MIGHT HAVE KNOWN BETTER.

Atlanta, Dec. 16.

Juliet, after a stormy two days with the gallery at the Forsyth quit the bill in midweek. She appealed to the police in an effort to determine why the gallery at every performance virtually ruined her act.

Two plainclothes men found the reason when they watched Juliet's turn from the loft. She changes costumes in view of the audience—that is, behind a large umbrella. She had a young negro holding the umbrella and from the gallery the color of her assistant could be seen, result—naturally, in this part of the woods: jeers and hisses.

Manager Cardoza decided Juliet had better retire from the bill and she did.

GENARO AND BAILEY SPLITTING.

After an association of 18 years, Dave Genaro and Ray Bailey, who are wedded in private life, will separate.

The separation really occurred after the Tuesday night show at Hammerstein's, where the couple started the week. Wednesday matinee Miss Bailey did not appear, and informed the management she was "through." Mr. Genaro immediately took possession of the scenery used in the act, and collected two days' salary.

According to Mr. Genaro, the separation will be final. The act is as well known as any in vaudeville. It is but recently, says Mr. Genaro, any serious trouble between himself and wife occurred.

Academy, Pottsville, Burns.

Pottsville, Pa., Dec. 17.

The Academy of Music here, the largest legitimate house in the coal regions, burned to the ground today, together with nine adjoining buildings.

Marinelli License Rehearing.

(Special Cable to VARIETY.)

London, Dec. 17.

A rehearing on the application for the renewal of the agency license for H. B. Marinelli, Ltd., has been granted. It will be heard Dec. 22.

The license was refused at the last regular meeting of the Licensing Board, on the ground the agency was headed by a German.

HIP SHOW CLOSING.

A report about this week said the Hippodrome will lose "The War of Wars," its present attraction, shortly after the holiday season.

It is not mentioned what will succeed that attraction, nor whether any preparations for a new production there have been made.

One story is to the effect a proposal has been made to Marcus Loew to take the house over for an enormous vaudeville bill in the nature of a circus entertainment at popular prices.

JURY'S THEATRE PARTY.

Winnipeg, Dec. 18.

When the jury in the Grace Beggs murder case became restive at the prospect of being locked up for another night, they were taken in a body, under guard of two under-sheriffs, to watch last night's performance at the Orpheum.

This is the first time such a thing has happened in Canada.

WEEK ONLY IN ATLANTIC.

Atlantic City, Dec. 16.

Keith's Garden theatre will open with a big vaudeville bill for one week only commencing Dec. 28, to catch the holiday crowd.

Johnny Collins in the United Booking Offices is preparing the special bill.

NOT SO FUNNY.

Boston, Dec. 16.

The Bowdoin this week had a lot of fun with Ethel Barrymore in the movies while she was playing Keith's by advertising "Why pay a dollar to see Ethel Barrymore when you can see her in pictures for a dime?"

SUES FOR CRITICISM.

Reading, Pa., Dec. 17.

George D. Haage, a Reading musician, brought suit here today against the Reading Times-Telegram, demanding damages in \$5,000 for the publication of a musical criticism in that newspaper which he declares was unfair and malicious.

Haage was manager of a concert in which Francis McMillen appeared, and concerning which the alleged unfair comment was made.

"GAG" OUT OF PRODUCTION BY MANAGERIAL INSTRUCTION

Charles Dillingham Protects Bert Leslie's Material, Inadvertently Placed in "Watch Your Step" When That Show Played Outside New York.

A protest against a borrowed "gag" was removed from the Charles Dillingham show, "Watch Your Step" while the piece played in Detroit. It belonged to Bert Leslie, who had used the line in his vaudeville act. The "gag" (about the "toll'd bell") was inserted after the opening performance in Syracuse. It was employed during a table scene, in which three of the principals took part. Each one of them, from vaudeville, protested against the use of the line when its source was brought to their attention, and upon Mr. Dillingham being informed, he ordered it out in the middle of the Detroit week, although it brought a strong laugh at each performance.

Last week when Mr. Leslie played in Detroit, the newspaper reviewers mentioned that some of his material had been used in the show. Investigation by Mr. Leslie brought out the facts.

PAUL MURRAY, SOME SCRAPPER. (Special Cable to VARIETY.)

London, Dec. 16.

Paul Murray, formerly a booking agent here and who enlisted, spent two weeks in the Regimental hospital, owing to a wound in the foot, received at the front.

Upon leaving the hospital Murray was offered an honorable discharge from service. He declined it.

PROFESSION WELL REPRESENTED. London, Dec. 7.

The lists compiled in London showing the number of professional people who have enlisted, contains many names of stage notables.

It is probably not known to the present generation of Americans that Sir Chas. Wyndham is a veteran of our Civil War, serving first as surgeon and afterwards as a soldier. He is of course too old for active service now, but has associated himself with Sir Arthur W. Pinero and others in the Artists Emergency Corps for Home Defence. It is making use of Earl's Court for drilling recruits.

Arthur Collins' eldest son Dick is a member of the London Scottish regiment and is now home suffering from wounds George Edward's only male child, D'Arcy, is in the ranks. Leonard Boyne's son, Lytton, is also laid up with wounds contracted in action. Mr. and Mrs. Fred Terry's son, Denis, is a lieutenant in the Eighth West Surreys. Robert Courtenidge has a son, Charles, serving with the Fifth Dragoon Guards. Harry Lauder's boy, John, is in the Argyll Highlanders.

Leo Dryden is with the Legion of Frontiersmen; Walter de Frece, with the Sportsman's Corps; Cyril Young, husband, manager of the Alhambra, has returned wounded; Laurie Graydon, Richard Winslow, stage manager of the

Hippodrome; William Ward, press agent for Oswald Stoll; Robert Loraine, also on the wounded list among others.

The theatrical profession, between its numerous benefits for all sorts of War Funds, personal contributions of money in addition to its services, and its fair proportion of recruits to the general army, is certainly entitled to dignified recognition in connection with the support and defence of the English realm.

BROADHURST, THE CRITIC. (Special Cable to VARIETY.)

London, Dec. 16.

George H. Broadhurst, the American playwright, reviewed "The Man Who Stayed at Home" for the Daily Mail.

The piece opened Dec. 10 at the Royalty. It was favorably received by the critics.

LONDON PAYING HIGH. (Special Cable to VARIETY.)

London, Dec. 16.

Acts for the halls have grown so scarce circuits requiring them are giving private guarantees to the artists engaged for amounts over the probable share they would receive under the co-operative division plan in effect.

In some instances even abnormal salaries have been contracted for by the circuits with desirable headliners.

VESTA VICTORIA'S VERDICT. (Special Cable to VARIETY.)

London, Dec. 16.

A judgment has been entered against the Moss' Empires in favor of Vesta Victoria for \$16,000. The action was brought on a breach of contract. The trial was before a jury, and the judge delayed entering the judgment pending a legal argument over the action last Friday.

ZANGWILL'S-BOUCHIER DRAMA. (Special Cable to VARIETY.)

London, Dec. 16.

Israel Zangwill has written a drama for Arthur Bouchier. It is called "Too Much Money."

GAIETY MUSIC HALL? (Special Cable to VARIETY.)

London, Dec. 16.

There is talk about that negotiations are on for the leasing of George Edward's Gaiety, London's home of musical comedy, by responsible parties, who may wish to convert it into a music hall.

SINGERS WAR VICTIMS.

New Orleans, Dec. 16.

Word was received here this week that Fontaine, a noted French tenor of the New Orleans French Opera Co., and M. Combes, the baritone for four years at the French opera house here, have been killed on the firing line.

IT'S OFF WITH GABY-HARRY.

(Special Cable to VARIETY.)

London, Dec. 16.

Harry Pilcer has finally decided to leave Gaby Deslys on Dec. 26, and as he puts it, "never to return again." Trouble, as reported in VARIETY some time ago, has been brewing since the couple opened at the Palace. It is in the form of one Basil Hallam, the juvenile lead in the Palace revue. Basil is a dapper looking chap of the English Johnnie type who before his efforts at the Palace was a George Edwardes man but never before had he the opportunity to become famous. His work, however, in the Palace revue made him a big London favorite at the start of the production.

It is said that Gaby, like her English sisters took quite a liking to the juvenile and this made Harry peevish.

Pilcer has been assisting Gaby in her productions, in Europe and in America, for about three years. It was he who started Gaby to specialize in dancing.

It is further reported Harry will return to America unless negotiations formulating place him in another production here.

SHOW BUSINESS IN PARIS.

Paris, Dec. 16.

Vaudeville on a small scale is being given in Paris. The Moulin Rouge is open, with a mixed program of small acts and pictures. The prices are 1 fr., 2 frs. and 3 frs. for fauteuils. Business good.

The Kursaal, Concert Mayol and some other small halls have also opened. The Olympia is making arrangements to open as a cheap house for a time, 1 fr. to all parts being proposed. The entertainment will be small acts and pictures.

No promenade is allowed in Paris for the present; everyone in the auditorium must be seated.

There is every indication show business will pick up about Christmas. It is possible however receipts may drop after rent day Jan. 15, for a few weeks longer. Then there will be a general revival.

Kept "Alien Enemy" Out.

Toronto, Dec. 16.

Van Dyck, a singer, to have appeared at Loew's Winter Garden here this week, was stopped at Windsor, Ont., Monday morning by the authorities, and had to return to the States.

This is a bad time for German or Austrian artists to attempt entry into Canada. They are looked upon as alien enemies.

Government's Crystal Palace.

(Special Cable to VARIETY.)

London, Dec. 16.

The Admiralty has taken over the Crystal Palace grounds. The public will be excluded, commencing in January.

Coliseum's War Sketch.

(Special Cable to VARIETY.)

London, Dec. 16.

"My Friend Thomas Atkins" is a war sketch produced at the Coliseum Monday. It is the usual of its sort, the Allies triumphing over the Prussians.

SAILINGS.

San Francisco, Dec. 16.

Arrived from Australia on the Sonoma, Dec. 9;

Jerome and Carson, Dumitrecu Troupe, Mercell and Bell, Tom Kelly, Great De Witt.

Reported through Paul Tausig & Sons, 104 East 14th street, New York: Dec. 12, Lillian Webb (St. Paul); Arthur Warwick (Megenic).

LAUDER WORTH \$1,000,000.

Though sailing but last Saturday for England, Harry Lauder expects to return over here and again take up a tour under the management of William Morris around Feb. 1. It is the Scotchman's intention to then make a long stay on this side, summering in the Adirondacks with Mr. Morris, and probably playing the better known beach summer resorts for a few performances in the hot weather.

Mr. Morris is said to have paid the Scotch star \$4,500 weekly during the tour of 16 weeks over here just ended. Immediately prior to that Lauder played 20 weeks in Australia at \$5,000 a week. He is said to have left Australia with \$100,000 and took as much more back from his American visit, having received phonograph record payments and song royalty also while here.

Lauder is reputed to be worth at the present time nearly \$1,000,000, all out of monies saved by him from stage work. As a thrifty Scot in a country of thrifty ones, Mr. Lauder is credited with occupying a class all his own.

MOBILIZING IN WINNIPEG.

Winnipeg, Dec. 16.

Winnipeg is the central mobilization point for western Canada. The military about is making business especially good at the picture houses. 3,000 soldiers were drawn to this city, and another 3,000 are promised.

Until the arrival of the soldiers show business was light.

LONDON STILL DARKER.

(Special Cable to VARIETY.)

London, Dec. 16.

London is to be still darker next month through the prohibition of outside illumination of shop fronts.

BEST MONDAY OF SEASON.

Philadelphia, Dec. 16.

The Keith staff at the Chestnut street house says Eva Tanguay, opening Monday there, drew the best Monday business of the season so far.

Collins Secures French Rights.

(Special Cable to VARIETY.)

London, Dec. 16.

Arthur Collins, the English manager, has secured the rights for France to "Potash & Perlmutter."

Lillian Lorraine Preparing Act.

Lillian Lorraine is preparing another act for vaudeville. She recently left "The Whirl of the World." Miss Lorraine will be booked for the twice daily by M. S. Bentham.

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

APPLAUSE SUGGESTED

(Reproduced from a page of the Orpheum, Los Angeles, program.)

"A LITTLE PERSONAL CHAT"

"APPLAUSE, to an actor, is his measure of popular approval; the lack of it spells for him adverse comment. "No applause is indifference—and nothing is worse than that, for in indifference an actor has no means of judging his effect upon his audience—and having thus no criterion, he is at a loss to know whether or not he has pleased.

"To be en rapport with his audience, an actor must play on it much as does a master on a piano keyboard. Ergo, there must be corresponding return of effort, in the form of sound—no pianist can get music out of a dumb instrument. If he play a soundless piano, how can he tell whether or not he is striking the right notes?

"So it is with an actor and his audience; if he receives no response, he cannot be sure that he has pleased and awakened emotion. If his act is approved by hand-clapping and laughter or tears, he KNOWS of his effect, and if it is good, can continue; if bad, can rectify it.

"Los Angeles is notable among ORPHEUM circuit houses for its indifference, in the way of applause. Not that the shows do not please here; not that the audiences are actually not delighted with the performances—not that. But it is known as a 'hand-cuffed' city; one where applause is stintingly given, and grudgingly proffered. Why, is a problem. Perhaps it is mere thoughtlessness. But many a performer has come into the ORPHEUM here, done his level best, and walked off, especially at a Monday matinee, 'licked' for the week.

"Applause—if merited—is the actor's one mead of reward, and is an inspiration to him. It means harder work on his part, better performances, and more 'pep' to the entire bill.

"Think it over."

"SWEET MISS BILLIE BURKE."

Atlanta, Ga., Dec. 4.

Editor Variety:

I am a life prisoner confined in the U. S. prison at Atlanta. I have been in prison since July 8, 1891. I have no friends (if I have they are keeping it mighty quiet) nor have I any prospects of acquiring my birthright (liberty). I have neither any reason to offer why I should be the object of your kind indulgence any more than any other prisoner, excepting my utter state of destitution and the awful gnawing desire to be the Master of the Guitar, hungered as I have been for years for a good one.

The one I have is enough to make a dog howl. It was cast aside by its former owner. The neck is warped, the back is split and the whole thing is down and out.

Now, I very humbly beg you to ask some of the stage people to look and see if they can not find one discarded but good guitar, as a Christmas present for a soul who is quite down and out, and if not will you please ask Sweet Billie Burke. I am sure she will be the Santa Claus for a life prisoner.

I remain very respectfully and anxiously awaiting Christmas and a Merry One to you all, whether or no you remember me.

Sam Moore, No. 22.
Atlanta Ga., Box 1106.

"SULLY'S" CAST.

New additions daily are being added to the cast of "Sully's Cabaret Barber Shop" at Hammerstein's next week as the holiday attraction, when the free list will be sent on tour.

Other than the several comedians who may be gathered from the bill, including Sollylee, Tommy Gray has volunteered, also Bob Russak and his well looking mob of song pluggers. Others are anxiously waiting for Loney Haskell to give them permission to act. Loney is preparing the scenario and trying to convince Sully, also a principal in the sketch, that

Hammerstein's does not intend buying his barber shop if the afterpiece gets over.

The "Sully" thing, if successful, may lead Mr. Haskell into digging up some of the old afterpieces for a weekly showing right along.

ADELE MORAW.

Adele Moraw, the prominent International comedienne, has arrived in America for a limited tour of the east. Miss Moraw is probably one of the best known and original "singles" of the comic type on the other side and has repeatedly appeared before royalty by command.

Her American debut will take place in one of the New York theatres at an early date. Arriving with an enviable reputation, Miss Moraw is expected to prove one of the most successful European importations of the theatrical year.

Loew Leaves Waterbury.

Waterbury, Conn., Dec. 16.

The Loew theater here is dark this week, Loew vaudeville having discontinued last Saturday.

Poli's is the only local theatre playing vaudeville at present.

WOMAN JUGGLER INJURED.

Kansas City, Dec. 16.

Mrs. Earl McClure, of McClure and Dolly, at the Empress here last week, was severely injured in a fall on the stage Sunday night. She fainted while juggling three clubs, perched on her husband's shoulders 17 feet above the stage, and fell to the floor.

McClure fell with her and was slightly hurt. Mrs. McClure suffered serious concussion of the brain.

LOCATING "NEMSEY AND YLLIS."

San Francisco, Dec. 16.

A couple who resembled the phony ad of Andrey Nemsey and Anita Yllis, printed in a trade publication a week ago, stood down at the wharf the other day waving their hands to Hugh McIntosh in Australia.

They said they had lost the Orpheum Circuit, but heard they could get an opening on the Fox time around New York, and would break the jump by playing three days for Gus Sun at Hamilton, O.

Newport, Ky., Dec. 16.

A team saying they were Nemsey and Yllis walked through this town on the railroad tracks, headed for Cincinnati. They said they were on their way to pay for their advertisement.

Chicago, Dec. 16.

The older vaudeville acts are now calling the turns just breaking in and which don't get much time "Nemsey and Yllis," to make it plain they are not there.

Cincinnati, Dec. 16.

Although Nemsey and Yllis were reported from Newport as on their way to this city to settle for an advertisement, they have not yet arrived. The paper that so easily trusted them has asked the Federal authorities to locate the team, along probably with many other missing debtors of the same sheet.

Among the sawdust fraternity this is known as "making a holler" and in other lines, it is called "the baby act," something the same paper has often practiced.

An act claiming to be the original "Nemsey and Yllis" said they were stopping at the Hotel Astor up to last Saturday, when the publicity drove them out, along with an unpaid board bill. Two people composed the turn. They mentioned they were going back to Australia, as they had been well advertised on this side and could get all the big paying jobs they wanted at home on the strength of the publicity over here.

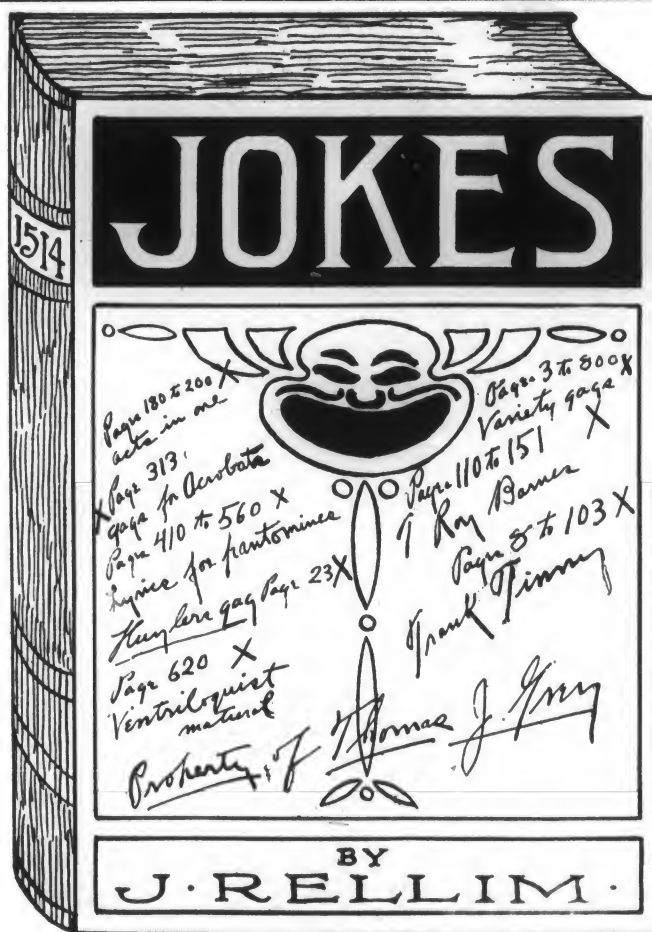
The act denied it had ever appeared before the Mikado of Japan without being paid for it, and threatened to sue the paper making that statement for damages, as it hurt their standing in the profession.

KEENEY RETURNS.

Frank A. Keeney returned to New York Tuesday from a stay at French Lick Springs, Ind., and immediately arranged for his new Brooklyn theatre to open the second week in January.

Keeney has negotiations under way for new booking arrangements for his houses, and up to Wednesday it looked as though an affiliation outside the Harry Shea offices would be made, with Keeney retaining the right to book without restriction.

Shea's request for a contract has been declined so far.



TOMMY GRAY'S "JOKE BOOK"

sketched from memory by GENE BUCK, who alleges to have seen it on the dresser in Tommy's room at the Hotel Onondaga, Syracuse. Mr. Gray, in refutation of the charge, stated last week in his column in VARIETY, it was a Bible Mr. Buck saw. The discoverer says the only thing about the book he can not positively recall is whether the name at the bottom was "J. Rellim" or "J. Miller."

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

ONLY ONE BIG TIME HOUSE ON POLI CIRCUIT AFTER DEC. 28

**Poli's Hartford, Going in Stock that Day, in Middle of Season.
Poli's, Scranton, Only Left in the Big Time Division.
Change in Some of the Poli's Bookings.**

Hartford, Dec. 16.

Commencing Dec. 28, Poli's big time vaudeville theatre here will play stock, discontinuing the vaudeville in the middle of the season for the first time since the house started that policy. It usually plays stock in the spring.

The Poli theatre at Bridgeport, Conn., playing vaudeville and which has been booked by James Clancy, will hereafter be booked by P. Alonzo, the Poli booking manager in the United Booking Offices.

The Palace, Hartford, commencing Monday, will also have its bills booked by Mr. Alonzo, splitting the week with Poli's, Springfield. The New Haven Poli house will thereafter split the week with Poli's, Bridgeport.

A story around this week said the United Booking Offices had instructed "United agents" not to place acts with the James Clancy Agency, which supplies all of the Poli small time theatres not booked direct by that circuit. As far as could be learned however, no such order had been issued.

The Clancy agency is booking houses playing in opposition to some of those booked by the Family Department of the United, and this is said to have led to an agent here and there being called upon to explain how his acts happened to be playing against theatres linked with the U. B. O.

After Dec. 26 there will be but one big time vaudeville house on the Poli Circuit, at Scranton. It is not improbable the Poli houses will all be playing three-day vaudeville shortly.

PRESS WORK?

Atlanta, Dec. 16.

Claire Rochester, of Atlanta, in vaudeville, deserted the stage at Cincinnati to become a Salvation Army worker, according to letters written relatives here. Miss Rochester said she was convinced by observations on slumming trips, etc., that her life's work was saving sinners, not entertaining them.

The Atlanta dispatch sounds very press agency. Miss Rochester has been playing steadily in vaudeville and is billed at the Grand, Syracuse, next week.

WARDROBE SEIZED FOR DUTY.

Baltimore, Dec. 16.

Custom officials seized the \$400 wardrobe Friday morning of Bert Errol, the female impersonator, who was playing at the Maryland, and carried it to the Custom House. It was declared the clothing had been brought into this country without a bond and without duty having been paid, about six weeks ago.

As nothing could be done in Balti-

more, the wife of the English actor hurried to Washington and explained to the authorities in the State Department that she was Mr. Errol's business manager and signed all papers for him. After some discussion, the officials agreed to let the actor have the dresses upon the payment of the duty, amounting to \$75. A telegram was received from his wife about 3 o'clock, saying the trunks could be obtained at the Custom House and Errol appeared on the stage in his own clothes.

MAY IRWIN'S SKETCH.

The sketch to be played in vaudeville by May Irwin will first be seen at the Palace, New York, Jan. 11. James E. Plunkett placed the act on the big time.

Christmas week Miss Irwin is returning to New York in "Widow by Proxy," at the Standard, reviving the piece for that week only. She played it for a single week over Thanksgiving in Brooklyn.

BIXLEY AND FINK REUNITE.

The former team of Edgar Bixley and Henry Fink will return to the vaudeville stage Dec. 28 at Hammerstein's, and likely continue over the circuits after that week as of yore.

Since separating Mr. Fink has become extremely popular as a boniface through his "Tokio" cabaret restaurant on West 45th street.

TABLOID STOCKS AT 14TH ST.

Starting Monday the 14th Street theatre, in addition to offering its regular pop vaudeville will present a tabloid stock feature by a company headed by Priscilla Knowles.

The opening bill will probably be "Woman Against Woman," which will be produced under Harry Huguonot's stage direction. Among the principal members will be Frank Elliott.

"FIRST TIMES" AT GARDEN.

Walter Hast is providing a number of artists their first vaudeville attempt in America at the Winter Garden Sunday night. Henry Listz, a foreign basso, Adele Morrow, a Continental comedienne, and Mabel Riegelman, the grand opera singer, are to appear there.

Pop Returns to New York.

Dec. 28, the Monday following the departure of the Universal's picture policy at the New York theatre, William Morris will again place pop vaudeville and pictures on the stage.

It is possible that before the date arrives, Mr. Morris will hit upon a new title to call the show, having discarded the "English Music Hall" idea as untenable at this time.

LOEW AND OPERA HOUSE

Oscar Hammerstein and Marcus

Loew were talking over the Hammerstein Lexington Avenue opera house proposition this week. Something may develop from the conferences.

The theatre has been doing business since Arthur Hammerstein installed a pop vaudeville policy. Last Sunday the gross was \$800 at the pop prices, with the week showing a corresponding increase of patronage.

It is reported that F. F. Proctor renewed his complaint against the opera house playing pop vaudeville in opposition to his 58th Street theatre, with Hammerstein's Victoria playing the big time bills from the same agency (U. B. O.) that Proctor also deals with.

The weight of Proctor's protest at one time threatened to bring into question whether the Victoria's United Booking Office's franchise had not been violated, but this was avoided, with the result that after Proctor and Hammerstein failed to agree upon a mutually satisfactory settlement of the controversy, the Loew people became interested in the opera house as a possible addition to their circuit.

Nothing had been consummated up to yesterday.

Proctor's 58th Street theatre, with the same policy, has been badly hurt by the opposition, according to report. It is also said Proctor is considering purchasing an interest in the opera house.

ORPHEUM OPENING DEC. 26.

Kansas City, Dec. 16.

The new Orpheum theatre will open Dec. 26, at night, with the same bill that plays the old Orpheum for the remainder of next week. Martin Beck will be here for the premiere of his new theatre.

The old Orpheum will likely revert back to the owner.

The opening was unavoidably postponed one week.

JOE MACK MANAGING.

Joe Mack assumed active management of the new Elsmere theatre in the Bronx this week and proposes to change the policy of the house from feature films to straight vaudeville during the month.

Acts in Empire, North Adams.

North Adams, Mass., Dec. 16.

The Empire, a house seating 1,500, built last year, has been purchased by B. M. Taylor from the Sullivan Brothers. Taylor also owns the Richmond here and has been in vaudeville for ten years. The house from now on will play 12 acts weekly, booked from the United, under a new advertising policy introduced by manager Charley Winston, formerly with Keith's National, Boston.

Two-act for a Week.

While "The Society Buds" is laying off next week, Gladys Clark and Henry Bergman, the two featured players of it, will appear at the Orpheum, Brooklyn, as a "two-act" in their former baseball singing and talking skit.

LONDON NEWS.

London, Dec. 4.

Hartley Manners is now convalescing from the effects of a third accident within a very brief period. Just before sailing for these shores he sprained his ankle, while on shipboard his collarbone was thrown out of place and a fortnight ago he had an encounter with a taxicab which marred his features to some extent.

There have been several defections from the cast of the Palace recently, some of the artists' own volition and some for other reasons. Among them may be mentioned Arthur Playfair, who has gone to the Ambassadors; Marie Mitchell, now playing the principal role in the touring production of the Empire revue "Europe"; Florence Sweetman, who has the leading feminine part in the Royal, Birmingham, pantomime, which includes George Robey, Nora Delaney and Fred Emney; Dickey Thorpe, who has joined one of Arthur Wimperis' productions.

The cast engaged for the holiday production of "Robinson Crusoe" at the Grand, Leeds, includes Marie Blanche, Irene Dillon, George Ali, Jay Laurier, Frank Haytor, Thomas Redmond, W. H. Powell.

The sponsor for the new production to be made at the London Opera House is said to be Humphrey Bramhall, a gentleman with a somewhat varied career. For principal boy he has engaged Claire Romaine.

A number of wealthy actors and actresses have each provided a bed for wounded soldiers in the King George Hospital, among them being Maxine Elliott, Sir Johnston and Lady Forbes Robertson, Mrs. Kendall, Sir George and Lady Alexander, Sir Squire and Lady Bancroft, Sir Charles Wyndham.

George Formby topped the program at the Olympia, Liverpool, last week, on which occasion the artists, working on the co-operative plan received 113 per cent. over full salaries, which makes a new record since the adoption of the 50-50 scheme. The previous record was 95 per cent. over full salaries, also made by a bill headed by Formby.

CARRYING GRAND-DAD, 97.

The James E. Plunkett agency received a wire this week from Os-Ko-Mon, an Indian appearing in vaudeville in the middle west. The message asked Mr. Plunkett if he could book the act, as the Indian was carrying in it, his 97-year old grandfather who was a certain "clean up" all over.

Another Pittsburgh Pop House.

Pittsburgh, Dec. 16.

The American on the northside has been renamed the Kenyon and opened Monday night with pop vaudeville, under the management of Thomas Kenyon, the owner.

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

TALBOT'S HIP, ST. LOUIS TAKEN OVER BY CREDITORS

Resident Manager Selected by Loew Circuit, Reported to Have Booking Agreement with Theatre for Long Term. Biggest House in Town. Did Terrific Business When First Opening at 10-Cent Scale.

Kansas City, Dec. 16.

A committee of creditors began to operate Talbot's Hippodrome and placed it under the active management of Joseph R. Donegan, general manager of the Butler interests in this city. F. L. Talbot, of St. Louis, who recently quit the Hippodrome there, has resigned from office in the local establishment, but retains his stock.

R. N. Childs, of St. Louis, is president of the new company and J. S. White, also of St. Louis, is secretary. The house is doing fair business with independent vaudeville.

Chicago, Dec. 16.

Harry Earl has been engaged by Aaron J. Jones as the resident manager of the Hippodrome, St. Louis, which was recently taken over for bookings by the Marcus Loew agency.

The Hippodrome is St. Louis' biggest theatre. When first opening it played a big pop vaudeville bill, called a "circus show" at a 10-cent scale of admission. For months afterward a crowd stood in line before the box office in all kinds of weather waiting to gain entrance.

GARRICK, STOCKTON, BURNS.

Stockton, Cal., Dec. 16.

The Garrick, playing split week vaudeville on the Loew Circuit, burned Monday night.

New show arrangements are to be announced later.

THE IRONY OF FATE

A group of actors, out of employment, were gabfesting at 39th street and Broadway this week. After all the talk pro and con about hard times, business off, companies being called in and no jobs of any kind for the thespians, the oldest advanced this theory:

"If the theatres are only doing half business but are keeping open just the same why can't the managers recognize the profession more and let the actors spend an afternoon or evening absorbing an atmosphere that isn't the same thing over and again at the dramatic agencies?"

"There are any number of shows in New York where the profession judiciously distributed could fill up some of the empty seat sections without any loss to the management. Of course it would be up to the houses to see that the free list included those who could prove they were bona fide legists and were waiting for a chance to join some company."

"They could let in a certain number at a certain hour without hurting any prospective business after certain time."

"Here I am standing on the corner with all the agency visits made but

nowhere to go or do until something does turn up. I haven't the price of a theatre ticket but I'm sure that I have sufficient appreciation to help make a 'good audience' in some of the houses that are starving to death. Such is the irony of fate."

FROHMAN'S PLANS.

The Charles Frohman office issued an announcement this week that Monday Ethel Barrymore commences rehearsing "The Shadow." Dec. 29 Mr. Frohman will present Otis Skinner in "The Silent Voice" at the Liberty. "I Didn't Want To Do It" is the title of a farce to be produced later in the season. This piece will be preceded by J. M. Barrie's 50-minute play "Rosalind." In May Mr. Frohman will bring a company of musical comedy artists from England. It will be an all-star organization. They are to appear in a series of specially arranged 20-minute scenes, each written by a prominent dramatic or comedy writer.

It is also Mr. Frohman's intention to keep his Empire and Lyceum theatres open throughout the coming summer.

FANNIE WARD'S CASE.

Fannie Ward has been sued by Mrs. Sarah Jennie Gertrude N. Dean in the Supreme Court for \$100,000 for the alleged alienation of affections of John Wooster Dean, an actor.

Texas Guinan Changes Shows.

"The Little Cafe" has lost Texas Guinan, who retired from that show through throat trouble. She reopened in Baltimore as the principal woman of "The Whirl of the World," playing the Lillian Lorraine role.

Miss Guinan will go to the Coast with the company. It starts the tour Dec. 28 at Chicago.

Oza Waldrop Married.

Chicago, Dec. 16.

Oza Waldrop, of "A Pair of Sixes," was married Monday night at the residence of Edward R. Fifield in Sheridan Road to Edgar J. MacGregor.

Millionaire's Play Tried.

St. Louis, Dec. 11.

Lewis B. Ely's new play, "The Quick-sands" was tried out here last week in stock at the Park, with Mitchell Harris, Leonora Bradley and Marion Ruckert in the leads. Mr. Ely is one of the wealthiest residents of St. Louis, and the author of "Tar and Feathers."

Groundwork of piece is strong and offers an excellent opportunity for a capable star, although dialog needs cutting.

NEW ACTS.

William Norris, the legitimate actor, will "break in" a new vaudeville sketch next week at Yonkers.

Tudor Cameron and Bonnie Gaylord have again dissolved their stage partnership. Mr. Cameron has Johnnie O'Connor once more as partner. Miss Gaylord's former associate, Bertie Heron, is now appearing with Milt Arnsman.

Jack Campbell and a Mr. McIntyre will open on the Loew Circuit next week as Smith and Campbell.

Alec Lauder, brother of Harry, is "trying out" his songs this week preliminary to a Broadway engagement (Morris & Feil).

Clifford and Burke have reunited.

Bernays Johnson has formed a new act with Elizabeth Nelson, soprano; Henry Thies, Jr., violinist, and Beulah Skallerup, dancer, appearing at the Midway Gardens, Chicago.

Hazel Moore, under Louis Sidney's direction, will shortly present a new dancing act.

"The Slave Ship" moved from Hammerstein's Victoria Sunday to the same management's Lexington Avenue opera house. It necessitated considerable of a change in the Victoria program for this week.

Ollie Oden, who appeared at a Hartford (Conn.) Poli house last week in "The Isle of Wishes," opened in a single act at Keith's, Boston, Monday. She is a toe dancer and can sing.

Rene Davies is in the east again having constructed a rather original specialty around a novelty Jap number, utilizing an Oriental set and the services of a Jap youngster for the piece.

Archie Colby has leased a new comedy sketch, "The Girl from Macy's," to Roland West. It will be produced shortly with Marietta Craig in the title role.

"On the Upper East Side," by Herbert Hall Winslow.

Minnie Dupree has accepted a sketch from Edward Charles Carpenter entitled "Bread Upon the Waters," which she has in rehearsal. Pierre J. LeMay will again be her leading man. The cast also includes Laurence Atkinson and Allan Lee. (Chamberlain Brown agency.)

Charles Horowitz has written: a new act, "The Future Soldier," comedy, for Irene Hobson and Co. (2); "What Happened to Little Eva," comedy, Elsie Shannon and Co. (2); "The Man Hunters," with Ida Miller (making her English-speaking debut in a dialect character role, Miss Miller being a well known Yiddish actress); "Peace at Any Price," farce, for George Roache and Co. (2), and "Encouragement," a fantastic farce, for Josephine Sachs and Co. (2).

Brooklyn Suburban Circuit.

The Hildale Amusement Co. is slowly acquiring a picture circuit within the suburbs of Brooklyn. Two of the newest picture houses it has under its control are the Brooklyn Manor and the Garden theatre, both on Jamaica avenue between Richmond Hill and Brooklyn.

MRS. ALSOP ANGRY.

Mrs. E. B. Alsop, the headliner at Hammerstein's, grew angry enough to consult with her attorney Thursday, upon learning she is not to remain there another week.

It's the first week in vaudeville for Mrs. Alsop. She is receiving \$500 for the Hammerstein engagement. Originally booked for next week, Mrs. Alsop was called upon to take up the featured position Monday when "The Slave Ship" was sent over to the Hammerstein opera house. The early programs of the Victoria had her as the underline for next week's bill, but were later altered, "The End of the World" being held over instead.

Mrs. Alsop did not note the change in the advance billing, and when informed she was not on next week's Hammerstein bill, insisted her contract called for Dec. 21, and she would hold the management to it. Her attorney made an appointment Friday to talk it over with Arthur Hammerstein. Loney Haskell said Mrs. Alsop had "made good," but they had only provided for one week.

TALLEST MAN DIES.

Buffalo, Dec. 16.

William Witte, better known to the profession as Donald MacDonald, the tallest man in the world, is dead.

Witte stood seven feet five inches, but when with P. T. Barnum, who conceived the shoe with a concealed lift, he measured seven feet ten inches in height. For years, when not appearing as the giant with numerous circuses, he traveled with the Kilties band as drum major. Death occurred at his home, 842 Prospect avenue, after a ten days' illness with pneumonia. Burial was made at Marinette, Wis., the home of his father and brother. His wife is living in Australia.

LIONS RUSH INTO AUDIENCE.

The six lionesses in the act known as Mme. Marie Andres' Lions, escaped into the audience at the Moss & Brill 86th Street Wednesday afternoon and half a dozen persons were injured in the panic which ensued.

A policeman is in the hospital, wounded when other bluecoats fired volleys at the animals. One of the beasts was killed. Mme. Andres was held on a technical charge of felonious assault yesterday. Bail was given by Mrs. Frances Ferrari, owner of the lions, which were part of her late husband's show.

The animals escaped while being transferred from the stage arena to the shipping cages. A male quartet was singing "in one" when the beasts leaped into a proscenium box.

The terrified audience abandoned hats and coats and raced for the exits. The doors were locked after one of the lions gained the alleyway. The escaped beast was driven into a nearby building and shot, while the others, imprisoned in the theatre, were driven back to their cages.

Business Off in Chicago.

Chicago, Dec. 16.

The holiday slump and cold weather have gripped theatrical Chicago and business has fallen off perceptibly.

GET TO WORK

Every day on the road I meet men and women who complain of conditions in the theatrical profession, but when I ask them the question as to what they are doing to help alleviate these conditions, they are at a loss to know what to say in reply.

A great number I meet are members of the White Rats, paid up in their dues, but evidently not active in the affairs of the White Rats; I never see them at meetings—they always have an excuse for non-attendance.

I tell you, ladies and gentlemen, that is the trouble with the profession. They are not active enough. What is needed in all organizations is active workers, who attend meetings, join in debate, help the cause by their presence at meetings, even though they say absolutely nothing.

Do you know that the White Rats have within their ranks the best in show business? Men and women who represent something. Just glance over the following life members of the organization: Corse Payton, Frank Fogarty, Bobby Gaylor, Ed. Keough, A. A. Ford, Harry Kelly, Fred Niblo, Frank Fay, Thos. P. Russell, Thos. Welch, Alf Grant, Rohelia Inza, Chas. H. Farrell, Frank North, Harry Coleman, W. W. Waters, Junie McCree, Happy Jack Gardner, Lon Hascall, Jas. F. Dolan, Colie Lorella, Edward Clark, Dr. Carl Herman, Chauncey D. Herbert, Fred A. Stone, Hal Groves, Jules W. Lee, Dave Montgomery, Will J. Cooke, Frank Evans, Samuel J. Curtis, Geo. W. Monroe, Geo. LeMaire, Thos. J. Ryan, Edward Garvie, Edward Castano, Robert L. Dailey, Gordon H. Eldrid, Bert Levy, Eddie Ross, Ernest Kluting, Gladys Arnold, Robert J. Higgins, Cecil Emmett, C. E. Willard, Dorothy Vaughan, Tom Smith, Jos. P. Mack, Greg Patti, Harland Dixon, Sam Morton, Bert LaMont, Will H. Cohan, Dick Lynch, Johnny Jess, Ralph Lohse, Pat Rooney, Henry Bergman, Leon Emmett, Marie A. Russell, Tom Nawn, Dick Hume, Gerald Griffin, Patsy Doyle, Jack Conway, J. P. Griffith, Geo. E. Delmore, Chas. McPhee, Al Johnson, Alice Lloyd, Chas. J. King, Tom Lewis, Tom McNaughton, Lillian McNeill, Burt Green, Jack Nolan, Walter Sanford, Eddie Foyer, Tim McMahon, Will Rogers, J. J. Hughes, Ben Black.

The above men and women alone are a wonderful organization and, backed up by the thousands who pay their dues annually, we have the greatest Artists' Organization in the world, and if every man and woman within our ranks would become active, bring in one new member a year, the great good we are accomplishing at the present time a year from now we would treble.

By increasing our membership we would be increasing our treasury. With increased capital we would be in a position to help enact laws, regulate conditions and materially assist the entire profession to a greater degree than even what we are doing now; so those of you who are members—get busy, bring in new members, become active.

Preach White Rats. When you meet a member of the profession who is not a White Rat and he asks you what good it will do for him to join, tell him what good it has done for you and your profession.

Sincerely yours,
FRANK FOGARTY.

ELECTED RATS.

The following were duly elected to membership in the White Rats at the meeting held Tuesday, Dec. 15:

Fred R. Stanton, Conrad Stenski, Ford West, Terry Sherman, Mortie Hyman, Chas. Olcott, Medley Barrett, Edlon Durand, Paul Van Dyke, Ali Ben LaHassin, Babe Lewis, Harry H. Richards, Samuel L. Shank, W. Donald Mackintire, J. J. Hughes, Leo Stevens.

In Affectionate Memory of

Robt. Scott

W. R. A. U. No. 1094

Died Dec. 10, 1914.

Our sincere sympathy is extended to his family and relatives.

PASSED FIRST VOTE.

The applications of the following passed first vote at the meeting held Tuesday, Dec. 15:

Edw. C. Derkin, Milton B. Pollock,

Crane Wilbur, Gilbert Gregory, Lee Kohlmar, Chester R. Nelson, James Davis, Van Shrum, Arthur Mann, Leon Levy, Jas. R. Marshall, Thos. O'Brien Havel, Arthur Havel.

LIFE MEMBER.

Brother Eddie Foyer is among the latest additions to the already long list of Life Members of the White Rats, having taken out his life card during the last week, and he has since been the proud recipient of congratulations from all his friends.

Winner of Life Membership.

At the meeting held Tuesday evening, the drawing took place for life membership in the White Rats and Ben Black was the lucky man.

It may be said truthfully that Mr. Black's good luck was heralded with much satisfaction as there is not a question of doubt but what Ben Black and Ivan Black are two of the most popular men in the White Rats; therefore, everybody is happy that Ben won out.

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

CABARET NEWS.

Ziegfeld's "Midnight Revue" that goes on at the Amsterdam Roof for the first time Dec. 28 will be the first attempt of its sort to bring Paris to New York in a dancing cabaret. The revue will run 40 minutes, probably divided into two parts. There will be comedians in it, also a singing team, and 16 chorus girls, the best lookers Flo Ziegfeld can find, and they are guaranteed not to be overburdened with clothes. Gene Buck is writing the book for the Revue, Ned Wayburn will stage it.

"Beets and Turnips," one of the best Fox trots of the season, was written by Cliff Hess, private secretary to Irving Berlin.

Playing "cooch" music for a one-step is the latest in the New York dance places. Bustanoby's at 63rd street, gives a "special night" during the week. Last one was "Turkish Night," and an orchestra composed of Turks furnished most of the music. The house was decorated to create the atmosphere, and the "cooch" music naturally followed. Some of the dancers liked it and some did not, but it gave all an opportunity to put in a few wriggles they never thought of before.

Chicago, Dec. 16.

It has become the fad for Chicagoans to have cabaret performances at all their banquets and the organization that attempts a big feed without much entertainment on the side is not considered of very much moment. This means that vaudeville acts are in demand almost every night in the week, and some of the shows given are as elaborate as any on the regulation stages.

Louisville, Dec. 16.

The Rose Garden Dansant in the Keith theatre building had its opening Thursday night coincident with the local engagement of Pavlowa. The admission of 50 cents includes dancing and luncheon. There is no bar.

"The Fashion Parade" at the New York Roof was held over for this, its second week. Business picked up somewhat on the Roof toward the end of last week, and the "Fashion Parade" was given the credit. Vera Maxwell and Andrew Braden left the list of dancers there Saturday. They are framing for vaudeville. Armand and Revers are added to the professionals on the Roof.

Duque and Mlle. Gaby left the Amsterdam Roof after one week there. They were expected to start something but turned over.

Les Carongeois, a pair of European classic and fantastic dancers, have just arrived from the other side.

Cincinnati, O., Dec. 16.

Ethel Redmon Moegling, one of Cincinnati's best professional dancers, is in a serious condition at Bethesda Hospital, suffering from a hemorrhage of the stomach. She fainted while attending the performance of "The Whirl of the World," at the Lyric last week, and for a time was on the verge

of dying. Surgeons hastily operated. They attribute Mrs. Redmon's illness primarily to violent exertion in dancing. She and her husband, Harry Moegling, gave exhibitions at the Orpheum Roof Garden. Later they danced at the Havlin Hotel and the Grand Dansant. Recently they severed their connection with the Grand Dansant and opened a studio of their own on East Fourth street, opposite the Hotel Sinton. If the patient recovers, it is believed she will never be able to dance again.

TIMELY XMAS SUGGESTION.

A well-known member of the Associated Actresses of America called at the office the other day and purchased a Life Membership for her husband, with the statement she could think of no more appropriate present for him.

In view of the fact he is in the far West and will no doubt read this article before he receives the card, we refrain from mentioning the name until the next issue of **VARIETY**.

To many who are wondering just what to buy their husbands, wives or friends, the suggestion that a Life Membership in the White Rats or the Associated Actresses of America is an acceptable gift will without doubt be welcomed.

Fogarty's Scamper.

Chicago, Dec. 16.

White Rats were out in full force for the scamper given Frank Fogarty at the Bismarck Hotel, Dec. 10. Mr. Fogarty made a speech in which he stated that the organization had collected \$3,000,000 due to actors on contract without going to law and of this sum \$4,000 in Chicago this year.

Among the life members made were Leonard Hicks, Blanche Stafford, Phil McMahon, Sam Sidman and Will Rogers. There were five other applications for membership. The sum of \$490 was realized during the day and night. Will J. Cooke, secretary of the organization, made a speech for the good of the order in which he advised the members not to stand for any more cuts in salary.

Fred Lowenthal made a humorous speech, and Dr. Max Thorek also spoke at some length.

REVISION DIDN'T SUIT.

Boston, Dec. 16.

John Drew found out that the revised third act of "The Prodigal Husband" was far from what he wanted and Charles Frohman is reported to have agreed with him. The play will continue as presented originally.

New Year's Eve in Chicago.

Chicago, Dec. 16.

It is said all the theatres in the "loop" but one (Cohan's Grand) will raise prices for New Year's night. Most will advance seats from \$1 to \$1.50 per seat, which will bring the majority of seats at \$2.50 while a good many will demand \$3.00 for reservations.

The vaudeville houses are planning to give midnight shows. It will allow them to make double receipts without raising the regular fees.

VARIETY

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SIME SILVERMAN, President

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ADVERTISEMENTS

Advertising copy for current issue must reach New York office by Wednesday midnight. Advertisements for Europe and New York City only, accepted up to noon time Friday. Advertisements by mail should be accompanied by remittances.

SUBSCRIPTION

Annual\$
Foreign5
Single copies, 10 cents

Entered as second-class matter at New York.

Vol. XXXVII. No. 3

Mr. and Mrs. Homer Lind announce the birth of a son.

Kathryn Hayes sailed for South America last week.

Janet Beecher is to replace Alice Lindahl in "The Fallen Idol."

The legitimate theatre, Pipestone, Minn., is now booking independently.

Rose Stahl will open an indefinite stay at the Illinois, Chicago, Jan. 10.

"Jasper," the dog act, and Felix and Vaire open on the Loew Circuit next week.

Bernard and Roberts, after a reunion lasting seven months, split again last week.

Fox and Leonard are late acquisitions to the Harvey D. Orr show, "Million Dollar Girl."

Joseph Robert Poulin, Jr., is a newcomer to the family of Dr. and Mrs. J. R. Poulin.

Frank Shore's musical comedy company is booked to open a road tour around the first of the year.

No "disappointments" were reported in the big time booking department of the United Booking Offices Monday.

The Affiliated Booking Co. of Chicago, announces it is booking F. L. Koppelberger's Majestic, La Crosse, Wis.

Nigel Barre is no longer dancing with Joan Sawyer at the Persian Gardens. He may enter vaudeville with Audrey Maple as a partner.

Elizabeth Nelson is returning to "A Pair of Sixes," at Chicago, and Ethel Jackson is leaving to join the western company.

The Orpheum Circuit in the Palace Theatre building intends placing its booking department in one suite, tearing down the present partitions dividing it.

Frank A. Keeney's new Brooklyn house opens Jan. 9, if nothing delays.

Tommy Gray sent himself a wire at the opening of "Watch Your Step" at the Amsterdam. It read: "Tommy Gray, Hope Tinney's stuff is a big success. Thomas J. Gray."

The Garrick, New York, passes from the booking control of Charles Frohman the first of next May. It will revert to its owner, Mrs. Edward Harrigan.

George St. Leon, who has been with the Weis & Moxon show, "Polly of the Circus," has bought out the interest of Clarence Weis and he and Wil-

Billy Clifford is back on his road route again with his show, "Believe Me." Clifford had to cancel for a time and go back home to Urbana where he was called by the serious illness of a relative. Clifford's troupe is now touring Florida.

William Green, formerly of the stage force of the Mary Anderson theatre, Louisville, when that was a vaudeville house, has been appointed stage manager of Keith's theatre there to succeed Leslie H. Thurman who has become manager of the Masonic.

At the conclusion of the Joseph Santley engagement at the Majestic, Los Angeles, in "When Dreams Come

TOMMY'S TATTLES.

By THOMAS J. GRAY.

Santa Claus has all his Props ready. He's now waiting for his agent to give him the route.

One week Hammerstein's booked an act that drew in a lot of men who acted like women and then they booked one that drew a lot of women who looked like men. That's neutral.

The Never Happened Vaudeville Circuit has given a route to Nemsey & Yllis. Mr. Nemsey has had ten thousand copies struck off the medal the Mikado gave him which he intends to throw out to the audience at the finish of his act. Guppy and Fogg, The Juggling Lay-Offs, Hideaway and Cutting, The Mysterious H-H's and the Flour-in-the-Face Brothers have been booked on the same bill. Miss Yllis has her wardrobe packed in an invisible trunk.

It now comes out that Frank Tinney has a middle initial; it is H., making the full name Frank Hokum Tinney.

One of the New York papers said "Watch Your Step" was a novelty because it contained no jokes about a Ford.

The one cent war tax on telegrams does not worry the agents at all. They still send their wires collect.

According to reports there are no less than six revues about to be put in rehearsal. It is funny all the new names they can find for a vaudeville show!

What You Are Hearing Now.

"I don't know what to get her."
"Say, have you any friends in the wholesale business?"

"I'll be glad when Christmas is over."

"They have everything they want now."

"I believe in giving useful presents; they're cheaper, too."

"What good is all that bunk anyhow; who started that present thing?"

"I hope the wife doesn't buy me neckties again."

"How many relations have you?"

"Look at the list I have here."

"What are we going to give our agent? With the cut we got!"

Sully the Barber is billed to open at Hammerstein's next week. He'll be there Monday afternoon, anyhow.

Things You Will Not See in This Column.

"What they got for Christmas."
"What they wanted for Christmas."
Parody on "The Night Before Christmas."

Papa?

Yes, my child; what is it?
Does Santa Claus visit the lay-offs, too?

LAST CALL

FOR

VARIETY'S

9th Anniversary Number

TO BE PUBLISHED

DECEMBER 25th

Advertising Forms

Close Monday, December 21st

liam Moxon will continue the production as heretofore. The show is now playing southern territory.

The Lyceum theatre and Casino cabaret (formerly the Majestic stock house) Edmonton, Can., were destroyed by fire Dec. 7. The Basco Musical comedy company had practically all their possessions stored in the dressing rooms of the theatre. They had played three weeks at the house.

Although Henry W. Savage recently instituted attachment proceedings against the Sydney Smith show, "Little Boy Blue," the latter is still out and going alone to nice business. The route through Oklahoma proved most profitable although no one at present in New York knows the future route of the show.

True," Jan. 9, Philip Bartholomae will close the company's tour. Santley will immediately take up a tour over the Orpheum Circuit (vaudeville).

Tobias Ross, on the small time as a musical director and violin player, was deported from Rochester, N. Y., to Canada last Monday by Federal Inspector Martin. It is charged that Ross entered this country without inspection and unaccompanied by a parent. He is 19 years old.

John P. Slocum emphatically denies that there is any danger of his show, "The Quaker Girl," closing. It was inadvertently printed in the VARIETY the first week in December that his show was attached by Victor Morley in Denver. The show in mind was the defunct "My Best Girl."

ANDERSON'S MUSICAL STOCK TRY-OUT IN LOS ANGELES

Moving Picture Man Takes Morosco Theatre, To Place Same Policy He Opened Gaiety, 'Frisco, With. Sam Rork Will Be Manager. Company Engaged In New York.

Los Angeles, Dec. 16.

G. M. (Bronco Billy) Anderson is to take over the Morosco theatre here after Kolb and Dill complete their engagement this week at the house.

Sam Rork will be manager for Mr. Anderson's company, which will present musical successes that have gotten over in New York.

Bronco Billy is to make his headquarters here and will open a plant in the vicinity for pictures, although still maintaining the one he already has further north.

Mr. Rork was east recently and engaged some principals for the company. The opening attraction may be "Mlle. Modiste."

The Morosco policy under the Anderson direction is similar to the one inaugurated by the picture man at the Gaiety, San Francisco, which he built for that purpose.

JOLSON OUT WITH SHOW.

It was decided by the Shuberts this week to send the present Winter Garden attraction, "Dancing Around," on the road, following its closing in New York. Al Jolson, featured with the production, will go along with it.

The selection of chorus girls for the incoming Garden production was made Wednesday and rehearsals under the direction of Jack Mason will shortly commence. Mr. Mason will stage the numbers in the piece.

Several vaudevillians have been mentioned in connection with the next Garden show.

REVIVE AGED DRAMA.

Pittsburgh, Dec. 16.

Euripides' "Iphigenia in Taurus" was presented for the first time in several decades Saturday night by the dramatic class of the School of Design of Carnegie Institute of Technology.

The drama was produced by Prof. Thomas Wood Stevens and was a success.

WAITING FOR PRODUCTION.

A. H. Woods has accepted the farce "I Want Money" and is to produce it some time in February. Marcin has had four manuscripts accepted within the last year but has not had a production as yet. "Are You My Wife?" is slated for production by H. H. Frazee with Roy Atwell as the star. Cohen & Harris have two other pieces by the same author.

MUSEUM SECRETS EXPOSED.

Atlanta, Dec. 16.

Robert Lee Wingate, banjoist and barker for a downtown museum, told the court the other day he was lured from home by the promise of \$10 a

week but that since the outfit struck Atlanta his salary had been cut to soup three times a day. He declared he couldn't bark on soup and asked a writ of attachment on a baboon the show carried. He got the writ, a deputy got the baboon and now the county doesn't know what to do with it.

Wingate, out of pure cussedness, as he termed it, laid bare to the newspapers the innermost secrets of the museum, going so far as to expose the fact that the "wild woman from Mexico" was a man who had to shave twice a day.

BELLE ASHLYN AT GARDEN.

Among the engagements this week by the Shuberts for their next Winter Garden production is Belle Ashlyn (Gould and Ashlyn), at Hammerstein's this week.

William Gould may continue as a monologist in vaudeville after his partner enters the production in February. Until then the couple will play variety dates.

BROOKS' MUSICAL COMEDY.

Jos. W. Brooks is said to be looking for people to play a musical comedy or farce he has in view, that will only require a chorus of 12.

"Peg" Did \$7,000 That Week.

(Special Cable to VARIETY.)

London, Dec. 17.

The statement in VARIETY "Peg o' My Heart" did but \$3,000 week before last at the Comedy must have been an error in transmission. The original cable read \$7,000.

PLAYWRIGHT DIVORCED.

Utica, Dec. 16.

Mrs. Jennie L. Stoddard, wife of George E. Stoddard, playwright and author has been granted an interlocutory decree of divorce by Justice De Angelis.

Mrs. Stoddard named Adele E. Schoenhard, known professionally as Peggy Pendleton, of Bay City, Mich., as co-respondent. She accused her husband of living with Miss Schoenhard in Chicago last July. Mr. and Mrs. Stoddard are natives of Utica. Mrs. Stoddard has returned here and is conducting a small store. Stoddard did not defend the suit.

The divorced husband is the author of "The Royal Chef" and "The Isle of Spice."

CHORUS GIRL ELOPES.

Frederick, Md., Dec. 16.

Frances M. Williamson, 19 years old, of Philadelphia, a chorus girl in a comedy company, and William M. Nichols, of Hagerstown, Md., eloped last week, and were married by the Rev. Dr. E. H. Lamar in this city.

The bride met the groom three months ago, when her company played Hagerstown. After the wedding they returned to Hagerstown to seek parental forgiveness.

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

IRVIN COBB LECTURING.

Irvin Cobb, who has seen service abroad as war correspondent for his paper, will start out shortly on a lecturing tour, under the direction of Edgar Selwyn, using 4,600 feet of Gaumont war pictures that Walter Rosenberg controls for this side.

The Gaumont pictures are claimed to be the nearest thing to real war views that have yet been seen over here, containing pictures of armored trains, activities in the field and a pulsating moving panorama of film that will have added thrills placed to it through Mr. Cobb's descriptions.

SHOWS OPENING.

"Ole, the Fall Guy," has been adopted as the title of the new road attraction John G. Rae will put out Jan. 4. It was written by Ida Weston Rae. Rae now has out "Lend Me \$200."

"Damaged Goods" is going out in another edition under Leffler-Bratton's direction, Dec. 28. L-B have another "Damaged Goods" playing the Stair-Havlin circuit.

E. J. Carpenter is sending out "School Days," which opens Dec. 24 at Glen Cove, L. I. The show will play east.

WRITING NEXT "FOLLIES."

The assignment to write the book and lyrics of the next Ziegfeld "Follies" production has been placed by Flo Ziegfeld, with Gene Buck, who will attend to both ends. Dave Stamper, as usual, will collaborate with Mr. Buck on the songs, furnishing the music.

According to report, Ned Wayburn will stage the next "Follies" production Flo Ziegfeld will make. Mr. Wayburn is putting on the "French Revue" for Ziegfeld's Amsterdam Roof.

REOPENS NEW YEAR'S.

The Sam Bernard show, "Belle of Bond Street," now laying off, will resume New Year's week, with a route of two months after that now laid out. The piece may close at the expiration of that time.

"SECRET STRINGS" PLACED.

H. H. Frazee will bring Lou-Tellegen to the Longacre theatre in the play entitled "Secret Strings" Dec. 28. It is not decided at present what disposition will be made of "So Much For So Much," after that date.

DRESSLER SHOW AT 39TH.

The Marie Dressler show, "A Mix Up," will open at the 39th Street theatre probably during New Year's week.

"90 In The Shade" Title.

Daniel V. Arthur has decided to name the piece in which Marie Cahill and Richard Carle are to star "90 in the Shade." Rehearsals were started this week. Among the recent engagements is Vida Whitmore.

Low Fields' Revue in April.

Low Fields has decided to postpone his revue until some time in April.



TAMEO KAJIYAMA,

The Noted Handwriting Master.

By a special arrangement, his new act, featuring a most remarkable psychological discovery, entitled "The Quadruple Concentration," in which he listens, talks, reads and writes simultaneously, will be shown at the New York Palace, Sunday, Dec. 20. Week Dec. 26, Hammerstein's. Other New York opening will be announced in next week's issue.

BROADWAY'S RUSH OF REVUES CALLING ON VAUDEVILLE

Several Productions Planned Having Others Rumored Added to Them. Kellermann Show May be Another Revue. Still One More Reported Preparing Secretly. "Watch Your Step" Does \$16,300 in Six Performances.

There are at least half dozen revues in course of construction or in contemplation. Nearly all of the producing managers and a few others have been inspired by the success that the two Dillingham shows have attained and from the first of February until way into next season the production market is to be flooded with revues of one type or another. The Cohan & Harris revue "Hello Broadway," in which George M. Cohan and Willie Collier are to be featured, will be the next to hit town. The date at present is Christmas night at the Astor. Reports that have leaked from rehearsals are to the effect that the show is progressing nicely and looks like sure-fire. After that will be the new Winter Garden show, as yet unnamed and date unset.

"Fads and Fancies," which Klaw & Erlanger are to do, is to be ready in January, Julian Mitchell doing the staging.

The Lew Fields revue will be done along in April some time. In the meantime two or three others are in the course of preparation. The Annette Kellermann show may be one. Another is being written by Clare Kummer and it will be placed into rehearsal within the next month. The managers who are behind the latter production are keeping their identity secret for the present. They have dropped the fact, however, that they propose giving Broadway a big musical revue at \$1. All that the producers are waiting for is the assurance of a theatre with sufficient capacity. One of the big features for this piece is an "unknown" woman dancer from Europe. They propose to call this revue either "Dining and Dancing" or "The Revue Beautiful."

The Kellermann show is casting about for a composer. Victor Herbert's terms are said to have been prohibitive. Harry Carroll was approached. He will likely do the musical end of the next Garden attraction, as he did of the present and last one there.

The "Chin Chin" and "Watch Your Step" pieces still continue on their capacity way. The advent of the latter big Dillingham hit into New York last week appeared to help the Winter Garden business, where the best business of the run thus far was registered.

"Watch Your Step" coupons are selling at from \$4 to \$8 apiece for front row seats, beating the early "Chin Chin" premium record. One specu-

lator is said to have taken \$25,000 worth of tickets out of the box office, paying cash, and getting the tickets at \$2.25 per. Other "specs" held back on the report of one of their fraternity who saw the show out of town. This left most of them short of supplies at the opening and after. Many have been willing to pay as high as \$4 each for Amsterdam tickets since the premiere. The show did \$16,300 gross on six performances last week, playing to over \$3,000 Saturday night.

The rush of revues is going to tighten up the local vaudeville market. Any number of managers and agents are out scouting for vaudevillians who will fit into the various pieces. Several engagements are close to consummation.

SHOWS IN BOSTON.

Boston, Dec. 16.

Business took an expected slump this week due in part to the pre-holiday financial condition of the average Bostonian and in part to more of the freakish bookings for this town which hunch several openings pitted against each other one week and then bring nothing the following week. This week brought nothing.

Next Monday will have Ann Murdock in "The Beautiful Adventure" at the Hollis and the Hippodrome production of "Pinafore" scheduled for the same day at the Shubert was this week postponed until the night before Christmas in order to prevent a sad first half and also to get the big tank set satisfactorily and leisurely.

The 28th of this month will bring three openings on the same night. "A Pair of Sixes" comes into the Wilbur to replace Hodge's long run in "The Road to Happiness," "Suzi" will open at the Majestic, replacing "Omar" which is drawing only fair under heavy expense, and "Seven Keys" at the Tremont to succeed "The Yellow Ticket" which did not do as well as was expected. "The Midnight Girl" will succeed "Pinafore" at the Shubert where a none too optimistic view of the success of the big Hippodrome production has been taken by some.

The Hollis is scheduled to get a revival of "Diplomacy" with William Gillette, Blanche Bates and Marie Doro following the close of Ann Murdock early in January and the booking announced last week of Robert Mantell in "King John" has been switched, probably just as well at this season of the year although this type of production has always done fairly well here and the field is ripe this season.

SHOWS IN 'FRISCO.

San Francisco, Dec. 16.

The production of "A Stubborn Cinderella," by the Gaiety Co. at the Gaiety got a good start on its opening.

David Warfield, finishing up his fortnight's engagement at the Columbia, is doing big.

"Mutt and Jeff" opened fairly well at the Alcazar.

The second and last week of the Talma-Bosco Co. at the Cort shows fair business.

Reservations for seats for the Forbes Robertson engagement here by mail are the biggest in the history of the Cort theatre.

SHOWS IN ST. LOUIS.

St. Louis, Dec. 16.

Otis Skinner opened Monday night at the Olympic to the smallest crowd seen at a local theatre this season. It was unusual after such good attendance during the past few weeks. Business for Skinner picked up a little Tuesday and Wednesday.

"Damaged Goods" at the Shubert is filling in what would otherwise be a dark week, and because of the inferior company and age of piece, is doing nothing. The Olympic was to have been dark this week but a switch in Skinner's plans opened it. Next week "The Passing of Hans Dippel" is also to play a previously scheduled dark week.

SHOWS IN NEW ORLEANS.

New Orleans, Dec. 16.

"Fine Feathers" with a capital cast is doing the best business in town. At the Tulane are pictures. Burlesque continues at the Dauphine. Dramatic stock is doing little at the Lyric.

The Lafayette and Greenwall are dark.

TRENTINI AT 44TH.

It seems about settled the Shuberts will place the Trentini show, "The Peasant Girl," at the 44th Street theatre, following the run of "The Lilac Domino" in that house.

"The Peasant Girl," which also has Clifton Crawford, has been doing a big business out of town, getting \$15,000 last week at the Colonial, Cleveland. The show is jointly shared by Comstock & Gest and the Shuberts.

Doc Hunt, manager of the 44th Street, has taken the Newell, White Plains, N. Y., to try out a stock policy in the Westchester county seat.

Park Still Open on Sufferance.

Boston, Dec. 16.

The Park, closed under the new building laws as exclusively explained in last week's VARIETY is being allowed to continue under tolerance pending a decision by the Supreme Court on arguments heard last week, former Attorney General Herbert Parker appearing for the theatre and Corporation Counsel John A. Sullivan of City Hall appearing in the defense of the contentions of Building Commissioner O'Hearn who says the house must close.

"BEN HUR'S" BAD LUCK RUN.

Baltimore, Dec. 16.

Edwin J. Cohn, the new manager of "Ben Hur," which played at the Academy of Music last week, was unable to leave Sunday with the rest of the company for Washington, because of an injury he received in an automobile collision Saturday night. Six stitches were required to close a wound in his head. Mr. Cohn was riding in an automobile with John Little, treasurer of the Academy, when the machine collided with another occupied only by a chauffeur. Mr. Cohn was thrown forward and his head struck the back of the seat.

The "Ben Hur" company is on its way to San Francisco to appear during the Panama-Pacific Exposition and ever since it opened it has been followed by bad luck. The week before last, Charles F. Towle, manager of "Ben Hur" for 16 years, died suddenly. When the company arrived in this city the scenery and costumes became soaked with rain and had to be dried by hot air from the Academy heating plant.

Ethel Williams, a chorus girl in the company, is dangerously ill at the Woman's Hospital with Bright's disease and pneumonia. She was taken ill Wednesday night just before the rise of the curtain at the Academy.

Wednesday about 25 of the extra men in the show were found smoking in the dressing rooms on the stage and were discharged. Thursday two of the horses used in the chariot race were taken ill and could not be used.

The records at the Academy of Music show that 16 years ago, when "Ben Hur" first played at the Academy a woman dropped dead in the audience.

AVENUE, WILMINGTON, BURNED.

Philadelphia, Dec. 16.

Fire which started at 10 o'clock Monday night resulted in the destruction of the Avenue theatre, Wilmington, owned by Mrs. Lulu C. Baldt, of this city. The loss was estimated at \$50,000. The house was operated by the Avenue Amusement Co., of which Clement C. Miller was the head.

It was crowded when Manager John Demaree noticed smoke coming from the basement beneath one of the boxes. Seeing that there was a fire which might become serious, he sprang to the stage and announced:

"There is a slight fire in the basement. There is ample chance for all to get out, but for God's sake go out quietly and don't lose your heads."

This announcement, made calmly and in a reassuring tone, brought obedience and not a person became excited as all marched to the street unhurt. The flames spread quickly and soon the house was a mass of flames against which firemen were powerless.

The only injured were Alvan Bennett and Ernest Taglio, both operators.

The house opened Jan. 11, 1886, and was destroyed by fire Dec. 23, 1888.

Belle Ashlyn had it all her own way after the freak acts were through at Hammerstein's this week. Here is a girl with real talent. She could make even a grouch laugh. Miss Ashlyn has a stunning wardrobe. Her entrance is made in a scarlet brocade dress having gold lace ruffles. A large flop hat was also worn. For her second change a white lace flounced skirt was topped with a long waisted effect in green velvet. Mrs. E. B. Alsop is pigeon-toed. For a tall woman she is most awkward. But as a freak act at Hammerstein's Mrs. Alsop perhaps will drift away into oblivion where most of the freak acts go. Mrs. Alsop wore a gold affair over lace petticoats. Mrs. Bud Fisher could be classed among the freaks, also resorting to her marriage name for recognition. Her entrance was made in a cloak of brocade with an orchid velvet bottom and edged in black lynx. A gold head dress trimmed in paradise was also worn. A pink taffeta made simply was pretty. The skirt was very full, having four deep tucks. The bodice was high waisted and belted with black velvet ribbon. A large flop hat was becoming. In fact, Mrs. Fisher should always wear a hat. Blue chiffon ruffles formed the foundation for her third change. The last dress of her four changes was an evening gown of white satin. Ray Bailey wore for her opening number a tailor-made suit not up to date in lines. A black evening gown trimmed in brilliants was in better taste. A black jet hat heavily paradised topped this costume. The woman of the Royal Gascoignes was typically English in a blue dress touched up with lace and pink ribbon.

The Alhambra was filled Monday afternoon to hear Irene Franklin. Harlem likes Miss Franklin. And Miss Franklin made those Harlemites sit up when she tripped on in her several stunning changes. The most striking was a Poiret coat of white velvet trimmed in sealskin and lined with the largest check in captivity. A small black hat trimmed with paradise was jauntily perched on Miss Franklin's head. An entrance dress was a robe of yellow crystal. Father Green is getting stout, although he denies it. The Sister Bruch is neatly dressed in white lace and pale blue taffeta. Allan Dinehart and Louise Dyer have a charming sketch. They are two very pleasant individuals, even if Mr. Dinehart over makes up. Miss Dyer as the typist wears a black serge dress, tastefully made. Juliette Dika is a woman with a marvelous figure. She is quite the nicest of the French women who have invaded these shores. Under a rose colored cloak Miss Dika wore a dress of solid jet that perfectly fitted. A crystal gown draped in coral chiffon was lovely. In a simple country dress of white lace with blue taffeta hip drapery Miss Dika was at her best. Jesse Bijouwe in a skating act had a bad fall when her partner dropped her in the neck swing Monday matinee. For a costume Miss Jesse wears a rose colored chiffon and crystal coat effect.

"The Phantom Rival" at the Belasco is a distinct novelty. Most of it is a

dream, but interesting, nevertheless. Laura Hope Crews is doing her best work in it. Miss Crews dresses the part superbly. A black panne velvet street dress is worn in the first act, with a handsome set of mink furs. A negligé of green velvet was trimmed in ermine. A gorgeous evening gown is of greenish silver heavily trimmed in steel.

Ethel Kane at the American Tuesday made three changes. Her clothes seem to be over trimmed. A gray charmeuse was laden down with cerise bows. Hanging badly was a lace dress made in flounces. For "Tipperary" Miss Kane wore a lace dress combined with green. The girl of Laurie and Allen is wearing a tan broadcloth of the short-waisted style. "A Night in the Park" is a lively act comprising five men and two girls, also a fountain. The girls are diminutive in size and dress nicely. A hoopskirt dress of lace ruffles is worn by the smaller one. The other makes two changes. From a black velvet Nesbit dress she goes into an all white one. Miss Deen (Johnson and Deen) does very nicely in clothes. A cloak of chartreuse color was daintily pretty. It covered a long-waisted pink taffeta dress. This was followed by a white satin evening gown trimmed in bands of crystal. Miss Deen sang "Tipperary Mary" without the six dressed-up boys from the publisher, and made good without them.

Beth Challies, at the Lincoln Square, is a cute kiddie who will bear watching. This youngster has talent. Beth dresses in a pretty way. Three of her dresses are the long waisted effect with sashes. One accordion plaited dancing frock was especially dainty. The woman of Wilkins and Wilkins dresses very neatly. A coral chiffon and velvet dress was followed by a dark brown made in redingote style. Pretty hats are worn with each dress. Miss Belford (Archer and Belford) also on the Lincoln Square the first half is a stout woman with a pleasing voice. Her dress was black crepe de chine with a jet bodice relieved by a red rose. The little miss of the Harvey De Vora Trio appears first in a white and black street dress, followed by a dancing frock of white lace over pink with a broad blue girdle and a panel back of the pink. The bodice was outlined in brilliants. A couple of disturbers sitting in an upper box Tuesday night were beautifully handled by the management, which reminds me of the great difference in the conduct of the Colonial, further down the street, when the late Dave Robinson reigned there for Percy G. Williams. No wonder the Colonial did business in those days for Mr. Williams.

"The Girls From the Follies" at the Murray Hill this week is a good show. It is much better than a great many burlesque shows I have seen at the Columbia this season. It is free from all "dirt" and the comedian, Harry Steppe, doesn't overdo. He is an amusing Hebrew comedian. The principal women, Vesta Lockard and Gertrude Ralston, are good looking, espe-

cially in tights. Marie Revere, the soubret, is a lively little blonde who puts her songs over with vim. The women all have very good voices. The chorus is composed of 16 girls, all in the "chicken" class. They are young and nice to look at. They make several changes. The curtain going up on the first act finds the girls in sailor suits, spotlessly clean. A fox trot number was done in plantation costumes of bright red with large white dots. "Tipperary" was done in pink tights and purple uppers, with gold capes lined in red. The opening of the second act was costumed especially well. The smaller girls were in soubret dresses of Persian silk and white flouncing. The larger girls were in evening dresses of pink satin with Russian blouse of different colored chiffon striped in silver. Mable Relfow made several changes, among which were a gold colored accordion plaited, a white satin made very short, and a kid dress of purple velvet. Miss Lockard has a good idea of dressing. From purple tights in which she looked stunning, Miss Lockard changed to an all black dress and did an olio number in black and silver. An all green costume worn in the last act was equally good to look at. Miss Ralston can also wear tights to good advantage. Her dresses were pretty and well made.

TWO SELWYN OPENINGS.

It's all arranged for Margaret Illington to open at the Harris Christmas Eve in "The Lie," the new Henry Arthur James play which Miss Illington and Co. have been rehearsing for several weeks.

No out-of-town opening will be set, the show opening "cold" in New York.

The Selwyn offices has also arranged for its other new play, "In The Limelight" (first entitled "The Spotlight"), which James Forbes wrote for Selwyn, to open at the Hudson New Year's Eve without any preliminary trip out of New York.

"SEA WOLF" AS PLAY.

Guy Bolton, author of "The Fallen Idol," the new Joseph Weber piece, is now at work rewriting the new play version of "The Sea Wolf," which Ben Stern, Doc Livingstone and Manny Greenberg will see gets a regular road production prior to its proposed entry into New York.

The piece is slated for presentation after the holidays.

James McCarthy, stage hand at the Majestic for four years, died of pneumonia, Dec. 11, at the people's hospital.

OBITUARY.

Mrs. Mary Amanda Forepaugh, widow of John Forepaugh who was associated for many years with his brother, Adam Forepaugh, the head of the well known family of circus managers, died Saturday night of heart trouble at the home of her son-in-law, Howard F. Kenny in Philadelphia. She was 79 years old and with her death the last of the elder generation of Forepaughs has passed away.

Capt. J. K. Saviers, a member of Col. Pattie's Old Soldier Fiddlers, died last Saturday in Boston of Bright's disease. He was 69 years old. The body was shipped to the widow's home in Minneapolis. Capt. Saviers is the fourth old soldier to die since the organization of the act.

Frank E. Bartlett, brother of Jessie Bartlett Davis and Josephine Bartlett, died at his Brooklyn home, 46 State street, Dec. 11, aged 68 years. He was father of Belle Fremont Bartlett and Guy Bartlett.

Bob Scott died at the Maine Memorial Hospital, Portland, Me., Dec. 10. The deceased was 43 years of age. He had been stricken with appendicitis Thanksgiving Day. A brother of Charles Robinson, the comedian, Mr. Scott appeared for some time as a team with Sam Howe, billed as Howe and Scott.

E. S. Jones, the father of Hazel Skatelle, died in New York Dec. 2 of cancer.

IN MEMORIAM OF
MY BELOVED WIFE
Who Passed Away Dec. 10, 1913
PAT. KEARNEY
And Two Sons, JAMES-EDWARD

James B. Creighton, an old minstrel man and father of the Three Creighton Sisters, Creighton Bros. and Billy Reid, died at his children's home in New Brunswick N. J., Dec. 11.

Hartford, Conn., Dec. 16.

Emilla Bartoletti, premiere danseuse with the Marion show at the Grand, was preparing for the afternoon performance Monday, when she received a telegram announcing the sudden death in New York of her husband, Richard Brown, and left immediately for that city. Brown had for years been well known as an actor in comedy roles. The cause of his death could not be learned.

Mrs. Carl Henry

Desires to express her deep appreciation of the sympathy of kind friends extended to her in her recent bereavement, the loss of her beloved husband

Carl Henry

INDEPENDENT SHOWS AND CONCESSIONS

Todd's Water Show, J. A. Todd, prop., Salisaw, Okla.
Meyer's Big Tent Show, E. Meyers, prop., Grand Meadow, Minn.
Sanford's Vaudeville Co., Joe Sanford, prop., Woodstock, Ga.
Jack Swift's Shows, Jack Swift, prop., Casey, Ill.
Van Hausen's Tent Show, J. J. Van Hausen, prop., Box 26, Highland, Kansas.
Terry's Show, Dickey & Terry, props., Little Sioux, Ia.
Miller Bros. Big Shows, Miller Bros., props., Fair Grounds, West Liberty, Ia.
Dunn's World's Best Shows, Wm. L. Dunn, prop., Red Oak, Ia.
Burt's Dixie Minstrels, Harry Burton, prop., Flowerfield, Mich.
Elma, The Fat Girl Show, Elma Moore, prop., Oil City, Pa.
Houston's Famous Shows, Fred L. Houston, prop., Box 5, Bradley, Ark.
Jones Amusement Co., H. D. Jones, prop., Anderson, Ind.
Donaldson's Mammoth Museum, 182 Bagby St., Detroit, Mich.
Coyle's Museum, E. R. Coyle, Mgr., 348 Lucas Ave., St. Louis, Mo.
McFall's Trained Animal Show, Prof. McFall, prop., No. Baltimore, Ohio.
Nasore's Family Shows, F. Nasore, prop., Ontario, O.
Russells Famous Shows, Rob Russell, prop., Franklin, Va.
Turner's Wonderland Show, M. A. Turner, prop., Maryville, Mo.
Starrett's Shows, Howard S. Starrett, prop., West Nyack, N. Y.
Ripley's Big Tent Show, Geo. W. Ripley, prop., Homer, N. Y.
Electric Photo Show, Frank Dungan, prop., Nardin, Okla.
Golden Rod Floating Theatre, R. Emerson, prop., Pt. Pleasant, W. Va.
Hibbard's Allstar Shows, Happy Hibbard, prop., Albion, Ia.
Harris' Water Circus, F. K. Harris, prop., 1016 Oase St., Leavenworth, Kan.
Russell's Big Shows, Billy Bennett, prop., Milaca, Minn.
Angler Bros. Big Shows, Angler Bros., props., Missouri Valley, Ia.
Backman's Animal Show, John F. Backman, prop., Paola, Kan.
Atkinson's Tent Show, Thos. Atkinson, prop., 647 Twelfth St., Detroit, Mich.
Burk's Animal Show, Jack Burk, prop., R.F.D. No. 2, Box 205, E. Houston, Texas.
Casselman's Minstrel and Vaudeville Show, C. S. Casselman, prop., Box 96, Vandalia, Mich.
Dashington's Vaudeville Dog & Pony Show, J. J. Dashington, prop., Moline, Ill.
Jones' Famous Shows, H. C. Moore, prop., 2145 7th Ave., Troy, N. Y.
Smith's Wild West Museum, Col. F. Smith, prop., Independence, Ia.
Western Vaudeville Co., Jester & Swain, Mgrs., High Point, N. C.
Woodworth's Big Tent in One Show, G. F. Woodworth, prop., 1420 S. Wayne Ave., Dayton, Ohio.
Shill's Dog, Pony and Vaudeville Show, Chas. L. Shill, prop., R.F.D. No. 2, Bellefontaine, Ohio.
Herbert-Gilpin Shows, Ed. S. Gilpin, Mgr., Mill Shoals, Ill.
Great Miller Show, R. M. Miller, prop., Swanwick, Ill.
W. H. Dellinger Amusement Co., Wm. H. Dellinger, prop., Box 372, Vincennes, Ind.
Vigorous Marquette Entertainers, Geo. R. Marquette, prop., Chicago, Ill.
B. H. Nye's Tent Dramatic Co., B. H. Nye, prop., Marietta, Ohio.
Willman's World Wonders, G. F. Willman, prop., Austin, Mont.
Curd's Shows, Ed. C. Curdt, prop., Greenville, S. C.
Anderson's Dog, Pony and Vaudeville Show, S. B. Anderson, prop., Marble Corner, Ind.
Benjane's Show, J. J. Benjane, prop., Paola, Kansas; offices, 1720 Corsican Ave., Dallas, Texas.
Kelly's Moral Amusement Co., Robert Kelly, Mgr., Harrodsburg, Ky.
Dreamland Pavilion Theatre, E. S. Hightower, prop., Paola, Kansas.
Jones' Famous Shows, Prof. A. L. Jones, prop., Durham, S. C.
Ka Dell-Kritchfield Show, J. S. Kritchfield and Al Ka Dell, props., Marcellles, Ill.
Nichols Bros. Park & Fair Attractions, A. W. Nichols, prop., 87 Alvarado Ave., Worcester, Mass.
McNulty's Overland Show, Darnold & McNulty, props., Box 63, Parkersburg, W. Va.
Stewart's Zoological Garden, Capt. Stewart, prop., 519 Furman St., Ft. Wayne, Ind.
Hippodrome Co.'s Big Tent in One Show, Chas. J. Heron & Holly Bigelow, props., Worcester, Mass.
Livingstone's Supreme Show, J. Livingston, prop., Sturgis, Mich.; offices 21 N. 5th St., Lafayette, Ind.
Prince Malay Pit Shows, Esso Welch, prop., Kansas City, Mo.
Huller's Concessions Co., A. L. Huller, Mgr., Pontiac, Ill.
Eiler's Animal Circus, C. P. Eiler, prop., 410 Seegle St., Chicago, Ill.
Braden's Overland Show, F. Braden, prop., Doylestown, Pa.
Ketrow & Trever, Wm. Ketrow, Mgr., Anderson, Ind.
Harry Lukin Wild Animal Show, Harry Lukin, prop., Thorn St., Reading, Pa.
Martin Bros. Medley Show, E. D. Martin, prop., 165 So. 7th St., Richmond, Ind.
Raymond's Vaudeville & Comedy Co., J. J. Frank, Mgr., 60 Sheldon St., Grand Rapids, Mich.
Frank H. Thompson's Tent Show, Frank H. Thompson, prop., Buena Vista, Ill.; office, Aurora, Ill.
Thos. B. White's All Star Vaudeville Co., White Amus. Co., props., 212 So. 26th St., Louisville, Ky.
Texas Photo Drama & Vaudeville Co., W. A. Dorman, prop., 7th & McGrille Sts., Longview, Texas.

"THE ZONE" TODAY.

San Francisco, Dec. 16.

That's what they have christened the big street—"The Zone." They did so after having considered numerous other names, because the object of the fair is to celebrate the completion of the Panama Canal. "The Zone" is just 3,000 feet long and divided into 14 blocks by cross avenues. This arrangement makes the principal section of the big show easily accessible from all other points. Among these 14 blocks the locations of the biggest and best attractions have been evenly divided so that each block will appeal strongly to the visitors. Aside from the hundred big shows spread over "The Zone" 275 concessionaires and their assistants will add to the merry excitement of this quarter. Not counting the booths, stands and small buildings which will be used for concessions, 100 imposing buildings of various designs and styles of architecture have been erected to house the big shows at a cost of \$10,000,000. All these buildings and palaces of pleasure face "The Zone" in an even line, making it a mighty attractive thoroughfare.

The shows located upon "The Zone" are many. Some have been seen at other expositions, while some were designed especially for this event.

At present, among those which loom up are: Frederic Thompson's "Toyland for Grown-Ups," situated right at the beginning of "The Zone" (from

the Van Ness entrance). The Aero-scope (which reaches 274 feet in the air) is another new and novel device catering to the public for the first time. It resembles a high tower and with its full swing will circle through the air much like a huge pendulum of a clock. "The Dayton Flood" has been exhibited elsewhere. It occupies a nice location and is considered a good attraction. A reproduction of Yellowstone Park is another novel feature, sure to appeal to many. "The Battle of Gettysburg," "The Submarine Exhibit," "Creation," "Roadtown," "The Grand Canyon of Arizona" and "The '49 Camp" are only a few of the shows to be seen on "The Zone" when the fair opens.

Ninety per cent of "The Zone" stands completed. There remain 70 days to finish the rest of it, and when Feb. 20 arrives it will find "The Zone" ready. It is said that the spectacles alone in this section represent an outlay of \$500,000.

The following rules will govern "The Zone": No saloon or suggestive dancing permitted. Lights out at 11, except Sundays. Good, clean wholesome amusements only. No chance games nor gambling. To enforce the rules and operate the shows and so on, "The Zone" is going to give employment to 7,000 people.

"The Zone" looks like a huge success from any angle.

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

BILLPOSTERS' AGREEMENT.

Syracuse, Dec. 16.

Agents for the circus combinations have made an agreement with the delegates to the International Alliance of Billposters and Billers to continue the agreements now in force for two years more and provide better working conditions for the men who travel ahead in the advertising cars.

The men who represented the circuses were W. H. Horton (Ringlings), J. D. Newman (Barnum and Bailey), R. M. Harvey (Wallace and Hagenbeck) and E. D. Warner (Sells Floto).

There was no discussion about wages as that was settled some time ago, and the matter of continuing the agreement was the only matter before the conferees. The men who represented the circus organizations were empowered to make arrangements for all the circus men of the United States and Canada.

KIT CARSON SOLD OUT.

Cincinnati, Dec. 16.

The Kit Carson Wild West Show is no more. It was sold at auction at Terrace Park, near this city. Buffalos, horses and mules of the outfit, appraised at \$4,697.50, brought \$4,452.75. There were 36 buyers. After paying expenses of care-taking, \$3,607.61 is left to the credit of the estate.

Three buffaloes were knocked down at \$80, \$70 and \$50 apiece. A showman bought them and had little competition. Draught horses that had pulled band wagons and animal dens were in big demand. Several dairymen bought trick mules and said they would tackle the job of making them haul milk wagons.

Then an ancient horse, crippled by falling from a box-car, was led out and the auctioneer apologized for his appearance. The crowd looked on sympathetically. None laughed. Nobody bid. It looked like the poor old fellow was doomed for the fertilizer factory. "I'll give \$1.25," said a young man from the country. "Going, going," droned the auctioneer; "sold for \$1.25."

The Kit Carson Show was thrown into bankruptcy in the Federal Court.

ELKS BAN CARNIVALS.

The Grand Lodge of the B. P. O. E. has placed a permanent ban on the carnival. This action came after long consideration and is a surprise to the carnival world as the Elks have been identified in the promotion and production of carnivals since their origin.

The cause is given that many of the smaller towns have used questionable methods in prize contests, etc., thus bringing reflection on the good name of the order.

Former Skater Marries.

Baltimore, Dec. 16.

G. Milton Rogers, once in vaudeville, was married here last Wednesday to Aimee M. Calwell. Both live in this city.

The bridegroom is engaged in the oyster and produce business. He has won a number of prizes for roller skating and at one time was considered one of the best in this city.

CARNIVAL NOTES.

Chicago, Dec. 16.

Con. T. Kennedy arrived from New York and various parts in the East Dec. 21 and left at once for San Francisco. The boys should not be surprised to see him have a big attraction at the Exposition. Con. will have a No. 2 show next season.

It can't help being a good one. The new show and will be among the big ones with the old heads back of it—Vic. Levitt and Henry Meyerhoff. There will be 25 cars and some hand-carved fronts from England. Winter quarters at Brighton Beach, N. Y., Race Track.

Spike Wagner, general agent of the International Shows, arrived from the South and will spend a few weeks in Chicago. He has not yet made his plans for the coming season.

Low Morris, the old-time side show man, is among the boys at the Wellington and is looking fine.

Fellic Bernardi left here Saturday to join his wife at Kansas City and look after his many concessions.

Baba Del Garlen and his entire Oriental troupe have opened up a store-room show on a very prominent corner on State street, Chicago.

Harry G. Melville, Chicago manager of the New Toy Company, claims he has a new toy novelty for the coming season.

Chas. F. Curran, manager of the National Amusement Co., is spending a few weeks at Temple, Tex.

For the first time in seven years the Johnny J. Jones show closes and will spend a few weeks remodeling and building new paraphernalia at Tampa.

Fred Beckman and Bert Earl left the Windy City for Peru, Ind., to put on a reproduction of "The Days of '49" under the auspices of the Elks, for one week.

The carnival topic is that the Morrison hotel will be the headquarters for the boys after the old Wellington leaves us.

George Coleman, general agent of the Francis Ferarlie show, will leave Chicago Jan. 1 for New York.

George J. Pollack, of the Rutherford Greater Shows, with headquarters in Pittsburgh, is expected in Chicago shortly.

There will be some Christmas spread at the Gunther hotel this year at San Antonio. Manning B. Pleis is chairman of the committee of arrangements.

The third stand of the Reiss and Rice reproduction of "The Days of '49" will open at South Bend, Christmas Eve, under the auspices of the Moose Lodge.

CIRCUSES.

Chicago, Dec. 16.

George Degnon, contracting agent of the 101 Wild West, leaves Chicago to spend the rest of the winter in New York.

Doc. Traband, promoter, with the Krauss Greater Shows, came in from St. Louis to spend the holidays.

J. C. Obrian, of the Obrian Greater Minstrel, showing under canvas, closed his season and will winter his show at Brunswick, Ga.

Steve Woods, general agent with the Wortham Shows, passed through New Orleans a few days ago on his way to New York.

Rhoda Royal is at Hot Springs, Ark.

A. H. Haille is back from South America.

K. G. Barkoot is still showing New Orleans and is undecided as to when he will go into winter quarters.

Morris Miller, proprietor of the Great American Shows, is wintering his show in Hot Springs.

The boys around the Wellington would like to hear from D. D. Dally, of the Robert's United Shows.

Jake Scheingold, after selling his merry-go-round, has opened up a rain coat store in Cleveland, Ohio.

Sallor Harris, lot superintendent for Gorman's Greater Shows, is expected in Chicago soon.

Tom Hurd, of the Barkoot Shows, has started a musical comedy in New Orleans and is doing fair business.

John Zenga has contracted to furnish his hands for three carnival companies next season. He is now in New York making arrangements.

While the domestic affairs of men and women of prominence in other divisions of stage work are revealed to the public with never lessening frequency through published reports of divorce proceedings, it is a very long time since anything of a similar nature has come forward with reference to people in burlesque. Whatever may be the cause, the fact remains just the same, and it must be taken as a favorable commentary upon the moral stability of the people engaged in this branch of the business. Unfortunately, however, there is a case of this character approaching that gives every advance indication of being one of the most sensational that has ever been tried. Last week a justice of the Supreme Court at Mineola, L. I., granted Mrs. Al Reeves \$350 a month alimony and \$1,000 counsel fees pending the determination of her action for absolute divorce from her widely known husband. The complaint filed by Mrs. Reeves teems with shocking details that are not less revolting than the charges that are made against her in the counter-suit that has been filed by Mr. Reeves.

This incursion upon the long-maintained serenity among the people of burlesque is highly deplorable. If it had arisen through the conduct of people of less prominence, or of whom their confreres had no particular right to expect protection of their good name, the circumstances would pass with little or no damage to the moral serenity of the men and women of the burlesque stage. To a very great extent the burlesque business in this country is individual. Its operations are so intimately a part of the Columbia Amusement Co. that anything affecting the status of any one of its integral parts must reflect for good or for evil upon the name and standing of that great corporation itself.

Burlesque in America is the Columbia Amusement Co. The thousands of people that constitute its personnel, both in management and on the stage, are so perfectly well known to one another that the salutations "Mr." and "Miss" and "Mrs." are rarely indulged in. To a greater extent than in any other business in the world, anything that affects the standing of one individual affects all of the others. It is enough that a person is "in burlesque."

To such a degree does this mutuality extend, the financial credit that is given one operator is enjoyed by all the others just because they are a part of the Columbia Amusement Co. This condition has its very serious disadvantages as well as its advantages. There are many separate concerns operating in the burlesque business and each is held responsible for the obligations it incurs. Yet I have frequently heard merchants, hotel keepers and others that extend credit to these people make the remark, "He's all right. We never worry about our accounts with burlesque people." And this with no thought of investigating the individual responsibility. Let one of these separate managements fail and the present financial integrity of the whole institution would suffer a shock that would place in jeopardy the commercial

standing of all the others, even including that of the Columbia Amusement Co. itself. And the bigger the name of the insolvent the more damaging the consequences.

Just how far the Columbia Amusement Co. would go in the extension of sustenance to an embarrassed unit of its business, should such a contingency arise, cannot be speculated upon. Happily, however, there is no surface indication of cause for apprehension in this particular. It may be taken for granted that the directors of the Columbia Amusement Co. have so firm a grip upon the guiding helm of their business and are so perfectly familiar with possible existent shoals, they are in a position accurately to perceive and measure the distance of storm-clouds and proceed accordingly.

The fountain head of this great concern may not be able to guide the morals of their associates and compel the sort of personal conduct that will avert a recurrence of the Reeves scandal, but so complete is its control over the business aspects of the concrete institution it can at least scent danger to its solidarity and overcome it before a crisis is reached.

I do not hesitate to express the opinion that any management or individual in burlesque that fails to be represented in an important way in the Anniversary Number of *VARIETY* will feel some pang of regret, at least when he glances through the columns of that publication a week from today. Self-effacement from its pages will mean an oblivion that is not in keeping with the spirit of advancement that should direct the operations of people to whom publicity means so much. "Not in it" is a significant expression. And it will be a literal case of not in it to all that are so short-sighted as to disregard this unusual opportunity for actual world-wide and convincing exploitation. The last forms close Monday. Are you in it?

MARION'S LICENSE REFUSED.

Philadelphia, Dec. 16.

In the Ocean County Court yesterday Judge Carmichael refused to grant a liquor license to the Marion Inn, a new hotel just built in the central part of Tom's River, N. J., and named after its owner, Dave Marion, the burlesque actor. The application was in the name of Frank Tilton, who a month ago ended his term as Sheriff of Ocean County.

The Court took the ground that there was no necessity for another licensed hotel, there now being two.

Burlesque Sure Now.

New Haven, Dec. 16.

Burlesque is certain at the Grand. It commences Dec. 28, playing the Columbia attractions. The contract was entered into yesterday in New York.

Chicago's Columbia All Summer.

Chicago, Dec. 16.

Plans are under way to keep the Columbia open all summer. It is the idea to arrange a big, elaborate show, something on the order of the roof garden variety, with smashing choruses and many gay and giddy features.

CARNATION BEAUTIES.

Charlie Robinson strikes the true burlesque note in his "Carnation Beauties" show even if he has failed to reach the standard of class in the details of the production. And a real burlesque show sans class is preferable to a talky, pointless, two-act affair that has nothing else to commend it than a display of beautiful scenery and costumes.

Quality in cast and sartorial accessories are wholly admirable. But weighed in the balance with those elements in a burlesque show that patrons of this form of amusement enjoy, they go up like a feather against a nugget of gold. The Robinson show keeps the auditors laughing or applauding with little cessation throughout the performance and in the accomplishment of this there is never the slightest indulgence in offensiveness.

The comedy is good, there are many highly amusing situations and the musical features, excellently rendered, have the desired ebullency and snap. These qualities, plus a rattling good olio, embrace the constituents primarily necessary to the success of this type of entertainment and they are found in abundance in Mr. Robinson's offering.

The customary two acts with an olio between is departed from, thus giving the formation of the show an unusual turn. The first scene of the first part is followed by the olio, after which there is an elaborately presented finish that consumes 15 minutes. This delays the intermission until close to ten o'clock, but it is so well handled and there is so much attractive entertainment given, the audience shows no sign of the impatience that might be expected of people accustomed to having the intermission come around 9.30. It is an innovation, anyway, and anything that tends to newness is welcome in these days of similarity in details.

Although Mr. Robinson dominates the cast, this is by no means a one-man show. All the principals are given opportunities to score and they give an even, well-balanced performance. Mr. Robinson's material is all new to the patrons of the Columbia. This is his first appearance at that house in three years, and the heartiness of his receptions at every performance during the week indicates his popularity. This excellent comedian, always versatile and distinctly original, emphasizes these qualities by the introduction of a Chinese characterization in which he is intensely funny. The dialect he has adopted to aid him in this bit indicates his resourcefulness, and his make-up and dress, together with his antics as the "Chink," keep the audiences in convulsions of laughter. Mr. Robinson's new monolog, which he gives in the olio, is a rapid succession of sparkling witticisms and he keeps his listeners constantly interested and amused.

Gladys Wilbur, the statuesque and beautiful prima donna of the organization, displays a fine voice of evident cultivation, and she sings her numbers with exceptionally good effect, and by her commanding presence and skillful acting easily ranks with the best leading women in burlesque. May Bernhardt, whose laughing eyes, petite fig-

ure, enjoyable singing and all 'round cleverness, make her the ideal soubret, added greatly to the favor in which she is held by the regular clientele of the Columbia. James X. Francis, a classy straight, and possessing an uncommonly agreeable singing voice, adds materially to the enjoyment of the performance and Frank Mackey renders valuable service playing the German opposite Robinson.

Other bits are competently performed by Joe Feeney and Gus Knoll, while Mabel Lee makes a distinct hit in an ingenue part that is full of good material. Edith Marcell deserves a word of praise for the delightful manner in which she leads a number in the Chinese scene.

In the olio Feeney and Knoll do a characteristic Chinese dance that is a novelty and that is so well executed it elicits well merited hearty applause. Miss Wilbur does a turn of popular songs which she sings delightfully and Frank Mackey, Bobby Raymond, James Francis and Irving Blackman, constituting the Beauty Comedy Four, keep the audience in good humor by the general excellence of their work.

Mr. Robinson has assembled an unusually attractive chorus which is distinguished by youth and comeliness and whose singing abilities are far above the average.

REAL MONEY GIVEN AWAY.

"The Girls from the Follies" management attempted some publicity this week at the Murray Hill theatre where the show is playing. Monday at one o'clock bags of money (real) were thrown from the roof of the theatre. It was previously announced this would be done.

When the money twirling started, however, there were but a few people around. A crowd numbering about three hundred soon gathered and there were some good scimmages for the bags as they dropped.

The most popular man in the neighborhood of 42nd street and Lexington avenue at that moment was Charlie Levey, who has the candy privilege of the theatre. Every time Charlie dropped some coin he was cheered for an encore until all that could be heard above the noise of the scuffle was his name.

From the front of the house it didn't look as though the people were going to spend the money they received in the scramble to buy seats for the matinee.

The bags probably held 20 to 30 cents each, of the smallest change, and the total amount "thrown away" may have reached \$7.

\$350 WEEKLY ALIMONY.

In the divorce actions of the Al Reeveses, Mrs. Alameda Fowler Reeves was granted \$350 weekly alimony pending the trial, by Judge Crane at Mineola, L. I., last Saturday, with an additional allowance of \$1,000 for counsel fees.

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

COLUMBIA CIRCUIT REDUCED ONE CHAIN ONLY NEXT SEASON

68 Shows and 73 Theatres Will Make Up One Continuous Travel, with Likelihood All Shows Will Play All Theatres, Replacing Present Arrangement of "Main" and "Extended" Circuits.

Very important changes will be made in the general conduct of the operations of the Columbia Amusement Co. commencing next season. As at present constituted, the corporation is handling 73 shows and there are 81 theatres on the circuit. These will be reduced to 68 shows and 73 theatres under the new order.

There will be but one circuit. The routes will be laid out with a view to securing the greatest money returns to all of the shows and theatres. With the obliteration of the line that this season exists between the attractions and houses, shows that are now going to the Murray Hill and the Olympic, for instance, and that do not play the Columbia or Miner's, Bronx, are quite likely to be booked in all of the New York houses, and the same procedure will be followed in all the cities.

RECORD THEATRE PARTY.

Walt Leslie, ahead of the Bert Baker "Bon Tons" show, and Billy Vail, manager of the Casino, Philadelphia, have pulled off an immense business-getting stunt for the four days preceding Christmas. They have arranged for the Philadelphia Loyal Order of Moose to have a four days' herding of the Moose.

There are 20,250 members of this order in Philadelphia and each one has taken four tickets good for any performance from Monday to Thursday, inclusive. In order to accommodate these 81,000 persons, two midnight shows will be given, one Tuesday and the other Thursday nights. It will happen on the four worst days of the entire theatrical season.

COLUMBUS IN EXTENDED.

Beginning Dec. 28, the Empress, Columbus, O., will be included in the Extended, coming between Cincinnati and Cleveland. This closes up a gap in the east caused by the withdrawal of Richmond and Norfolk.

The Empress is a new theatre, opened five weeks ago as a Loew vaudeville house. It is located on High street between the Public square and the Southern Hotel. There is a large seating capacity. Harry Hastings' "Tango Queens" is scheduled for the opening.

Ross Snow in "Gay White Way." Ross Snow will place Harry Ward as principal comedian of "Girls of the Gay White Way" Monday.

WESTMINSTER LEASED.

The Westminster, Providence, will cease to be a burlesque house at the end of the present season. It has been leased by Albee Spier & Lovanburg

who will conduct it as a feature picture theatre to take the place of their present Empire, which is to be demolished in the spring to make room for a new street.

Just what will be done, if anything, to continue Providence on the Columbia Circuit has not as yet been decided upon.

PENN ROUTE CHANGE.

A change will be made in the Penn Circuit beginning Dec. 28 in consequence of the Cambria, Johnstown, becoming a dramatic stock house on that date.

Thereafter the route for the week will be Monday, Beaver Falls; Tuesday, McKeesport; Wednesday, Greensburg; Thursday, Altoona; Friday, York, and Saturday, Reading.

STOCK CHANGES.

Newark, Dec. 16. Mabelle Estelle has signed with the Edw. Forsburg players here, opening at the Orpheum Dec. 28.

Richmond, Va., Dec. 16. William Wade Scott, manager of the Lucille LaVerne stock at the Empire, announces several changes. Laura Walker has been engaged as leading woman.

Viola Fitzpatrick, Jack Crosby and Olive Blakeney, who gave in their notices upon failure to grant a request for more money, are being replaced.

Philadelphia, Dec. 16. Enid May Jackson, late leading woman of the Gaiety stock, Hoboken, N. J., will join the stock at the American here Monday as lead, succeeding Frances MacGrath.

Portland, Me., Dec. 16. Frances Young, character woman, and Dorothy West, ingenue, joined the Moore-Pavey Stock Co. at the Little theatre this week.

\$1,000 ROYALTY.

Negotiations are on for the first stock production in Greater New York of "Within the Law," the reorganized Grand stock, Brooklyn, planning to produce the piece a week and a half at the Grand over there for a royalty payment of \$1,000.

The Grand recently came a cropper as stock under a tri-managerial administration, and the new stock regime will be conducted under the auspices of the A. I. Naam drygoods company, which controls the house.

Mary Young is engaged as leading woman.

STOCK

STOCKS OPENING.

Chicago, Dec. 16. The Warrington, Oak Park, has been re-leased from Gatts & Sackett by Abramson & Middleton, two local business men, who will open the house Monday night with stock. Isabelle Randolph will be the leading woman. Among the other players are Walter Poulter, Gertrude Keefe, Millie Freeman, Charles Siddons and Messrs. Dixon, Emerich, Miss Wilde and others, with George Fox as the comedian. Frank M. Readick has been engaged as producer. The opening bill will be "Over Night," with a musical comedy yet to be announced to follow the second week.

Chicago, Dec. 16.

Frank Livingston, director with the Grace Hayward Players at the Willard, has resigned from that organization and will open a stock company at the Hippodrome, Peoria, Sunday. The opening bill will be "Officer 666." Eugene McGillan has been engaged as director for the Grace Hayward company in the place of Mr. Livingston.

Chicago, Dec. 16.

If the Palace, Rockford, Ill., is completed by Jan. 1, a stock company will go into the Orpheum, now playing vaudeville. No definite announcement of who will run the company has been made.

Montreal, Dec. 16.

His Majesty's theatre starts with a stock company next Monday.

The roster of the Percy Haswell stock was completed Monday. The company opens in New Orleans, December 25, with the leads played by Miss Haswell and Albert Paterson. Others will be Florence Pendleton, Theresa Daly, Madge West, Angele Ogden, S. K. Fried, Russell Fillmore, James Morrissey and Lynn Osborne.

The opener will be "Green Stockings."

Rollo Lloyd was busy Monday engaging people for the new Wilmer & Vincent stock which opens at the Colonial, Norfolk, Va., Dec. 28. Lloyd will be the Colonial's stage director and also play parts.

Minneapolis, Dec. 16.

A. G. Bainbridge, Jr., announces a stupendous stock production of "The Blue Bird" for Christmas and New Year's weeks at the Bainbridge Playhouse.

About 100 supers have been lined up and special attention is paid to the scenic equipment.

Rochester, N. Y., Dec. 16.

Charles Pease, for a long time connected with different local theatres,

has been selected as manager for the Baker when it reopens Christmas night as a stock house. The Holden Players will present "Dora Thorne" as the opening attraction.

Sioux City, Ia., Dec. 16.

Morgan Wallace, heading his own stock, opens Dec. 26, with Iona McGrane as leading woman. The opener will be "Our Wives."

STOCKS CLOSING.

Buffalo, Dec. 16.

The Cliff Stork-Mabel Brownell Co. closes their engagement here Saturday night in "Camille." The entire company will be back to New York although the proposed return to the Shubert, Newark, has been abandoned.

Leominster, Mass., Dec. 16.

Members of the stock under William A. Grew's direction which closed Saturday, have gone back to New York. The Grew stock had not been a howling success.

Youngstown, O., Dec. 16.

Feiber & Shea's stock company at the Grand, Canton, closed Dec. 12, and the organization moved to the Majestic, in Erie, Pa., where it will open Dec. 21 in "The Family Cupboard" as the initial bill. The Canton house will be kept open with pictures. The Feiber & Shea stock company at the Grand, Akron, was also discontinued Dec. 12, and the house will play combinations for the rest of the season. L. B. Cool, district manager of the Feiber & Shea interests, is making Youngstown his headquarters while he spends most of his time on the circuit.

Topeka, Dec. 16.

The Carter-Robinson Stock Co. quit the Orpheum here yesterday and left for Muskogee, Okla., where it will make another attempt. In the two months' stay at the Orpheum the organization realized \$75 above expenses. A hoodoo has rested on the Orpheum since its opening.

It is said a Kansas City theatrical concern will occupy the Orpheum with pop vaudeville and pictures.

Eva Mull Show Renamed.

The former Eva Mull show has been renamed the "Follies of 1920." The first stop under the new cognomen is at the Howard, Boston, next week.

JOHNNY SLAVIN GETS IT.

Johnny Slavin gets the Lew Hearn role in "Suzy" and will first play it next Monday at the Adelphi, Philadelphia, where the show opens then for a three weeks' stay, afterward moving to Boston.

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

BILLS NEXT WEEK (December 21)

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 "Loew" following name are on the Loew Circuit. 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)—"P." Pantages Circuit—"Inter." Interstate Circuit (booking through W. V. A.).—"M." James C. Matthews (Chicago)—"B. B. O." Broadway Booking Office—"Pr." Proctor Circuit.

New York
HAMMERSTEIN'S (ubo)
Fox & Dolly
Valerie Bergere Co
"Edge of World"
Ruth Royce
Grace Drum
"Sully's Barber Shop"
Moore & Yates
Solly Lee
McLellan & Carson
(One to fill)

PALACE (orph)
Ethel Barrymore
Jack Wilson Co
Quiroga
Murphy & Nichols
Toby Clauco
Roches's Monkey M H
Reynolds & Donegan
Kaufman Bros
The Mayloes

ROYAL (ubo)
Howard & McCane
Bickel & Watson
Haveman's Animals
Linton & Lawrence
John R. Gordon Co
Frank Terry
Martin & Fabrin
Barto & Clark
Gregory Troupe

ALHAMBRA (ubo)
Annette Kellermann
Hussey & Boyle
Harry Carroll
Okabe Japs
Ledy Alice's Pets
J & W Hennings
Orr & DeCosta
Harris & Manion
Dupree & Dupree

COLONIAL (ubo)
Carus & Randall
Whiting & Burt
Little Billy
Brandon Hurst Co
Boys & Lee
Bert Errol
Flanagan & Edwards
Hartman & Varady
Frits & Lucy Bruch
Fridkowsky Troupe

BROADWAY
LaVener's Models
Alice Harwood
Collins & Seymour
"Review of 1914"
Elliott & Mullen
Diving Nymphs
Four Rubes
Mabelle Fonda Troupe

FIFTH AVE.
1st half
Salon Singers
The Duet Co
Chief Cookname
Alf James Holt
Roeber & Tunison
Coulter & Gilday
Billy & Mary Lang
Swan & Bombard

PROCTOR'S 125TH
Willisch & Anita
Mary Ambrose
Howard Chase Co
Harry Bloom
Seymour & Williams
Bronston Ryan & G
Lawrence & Falls
2d half

PROCTOR'S 56TH
Al Leonhardt
Maude Earl
A O Duncan
George Hall
Evans & Wilson
"Cathedral Choir"
Thatcher & Dean
Sherman DeForest Co

PROCTOR'S 23RD
Livingston Trio
Lillian Lynd
Walker & Ill
George Hall
Club Room 4
Bede & Nelson
Ben & Etta Hastings
Sherman DeForest Co

PROCTOR'S 56TH
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Maude Earl
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Evans & Wilson
"Cathedral Choir"
Thatcher & Dean
Sherman DeForest Co

PROCTOR'S 23RD
Livingston Trio
Lillian Lynd
Walker & Ill
George Hall
Club Room 4
Bede & Nelson
Ben & Etta Hastings
Sherman DeForest Co

Brooklyn
ORPHEUM (ubo)
Franklin & Green
Clark & Bergman
Clark Sale
Matthews Shayne Co
Chetienne & Louvet
Marion Murray Co
Burns Kilmer & Grady
The Castings
Seven Bracks

PROSPECT (ubo)
Kitty Gordon Co
Mrs Gene Hughes Co
Lambert & Ball
Doc O'Neill
Rayno's Dogs
Lancton Luder Co
Stuart & Ketway
Anthony & Mack
Dan Burke & Girls
(One to fill)

BUSHWICK (ubo)
Clark & Hamilton
Ideal
Courtney Sisters
Chick Sale
Adelaide Herrmann Co
Von Tiller & Nord
"Telephone Tangle"
Ed Morton
(One to fill)

SHUBERT (loew)
O'Neil & Dixon
Barnd's Dogs
Virginia Warren
"The Criminal"
Harvey DeVora 3
Cliff Bailey
(One to fill)

BOYCE & CASTOR
Tom Davies Co
"On the Riviera"
Manny & Roberts
Lonzo Cox
(Two to fill)

FULTON (loew)
Jeanette Childs
Forre & Williams
Joe Welch
Lonzo Cox
(Two to fill)

DeVos Sisters
Joe Welch
"The Tangle"
Hailan & Hayes
Florensi
(One to fill)

FLATBUSH (loew)
Billy Barron
Gwynn & Gossett
Ben & Hazel Mann
Deane's Fantoms
Madge Maitland
Willard Hutchinson Co

BOULEVARD (loew)
Bennett & Lisetti
Coleman Goets
"Dairy Maids"
Hailan & Lloyd
The Halkings
(One to fill)

Deane's Fantoms
Browning & Field
Lady Lou
Harry Cutler
Schreck & Percival
(One to fill)

NATIONAL (loew)
Martin & Clark
Diere
Franklyn Ardell Co
Mae West
Kanayawa Trio

O'Neil & Dixon
Willard Hutchinson Co
Kaufman Sisters
Wm Weston Co
Polly Prim
Robin
(One to fill)

ORPHEUM (loew)
Beth Challis
Simpson & Deane
Hale Sisters
"When Women Rule"
Willard
Hallen & Hayes
W J DuBois
2d half

Kanayawa Trio
Bennett & Lisetti
Diere
"Stage Struck Kids"
Mae West
(Two to fill)

LINCOLN (loew)
Edward O'Rell
Madden & Clogg
Lloyd & Britt
Mr & Mrs H Emmett
Maud Tiffany
(One to fill)
Simpson & Deane
Jeanette Childs
Franklyn Ardell Co
Phillips & White
4 Windmoutons
(One to fill)

Albany, N. Y.
PROCTOR'S
DeLeon & Davis
Fayden O'Brien 3
"Mysterious Will"
Lavan & Martin
Jack Wallace & Bird
Bennett Sisters
Macy & Walsh

Allentown, Pa.
ORPHEUM (ubo)
(Splits with Easton)
2d half
Skating Bear
Fitzsimmons
Marie Elise Co
Brayton C & R
Geo Brown Co
Peter Golden

Altoona, Pa.
ORPHEUM (ubo)
(Splits with Johns-
town)
2d half
Bill & M Keller
Cavano Duo
Keene & Window
Helen Grayce Co

Ann Arbor, Mich.
BIJOU (ubo)
"Sunnyside of Bway"
2d half
Williams & Wales
Williams & Davis
Dorothy Deschelle Co
Gabriele
Empire Comedy 4

Atlanta, Ga.
FORSYTH (ubo)
La Crandall
Vinton & Buster
Burr & Hope
Lillian Herlein
"School Playground"
Leonard & Russell
Abou Ben Mamud

Baltimore
MARYLAND (ubo)
"Neptune's Garden"
Raymond & Bain
Lydia Barry
Ball & West
Hymack
Cameron Girls
Corelli & Gillette
"Squaring Accounts"
Kurtis Roosters
HIPPODROME (loew)
Gypsy Countess
Celtic Trio
Geo B Rono Co
Macart & Bradford
Siddons
(One to fill)

Bangor, Me.
BIJOU (ubo)
(Splits with Lewiston)
1st half
Lasaale & Raymond
Sam Barton
Knight & Raymond
Mendelson Four
(One to fill)

Battle Creek, Mich.
BIJOU (ubo)
McNeil Trio
Doyle & Elaine
4 Seasons
Mary Gray
Jordan Girls
2d half
The Parblys
Jordan & Doherty
Geo W Day Co
Winona Winters
(One to fill)

Bay City, Mich.
BIJOU (ubo)
"Bought & Paid For"
Boun & Lester
Massey & Bolton
Curtis & Hibbard
Wm Flomen Co
Madison & Laird
Tiny May

Billings, Mont.
BABCOCK (ubo)
(22-23)
Parisse
Trovallo
Moore & Elliott
Bell Hoy Trio
Gash Sisters

Birmingham
LYRIC (ubo)
Bungalow Girl
Spiegel & Jones
Soretti & Antoinette
Nonette
John & Emma Ray
Nipper Lupino
Corrindin's Animals

Boston
KEITH'S (ubo)
"Hiram On the Farm"
Van & Schenck
Boganny Troupe
Ryan & Lee
Marie Fitzgibbon
Lucy Gillette

Butte
EMPRESS (loew)
Purcella Bros
Joe Kelsey
La Vier
Brown & Jackson
"Love in Sanitarium"
Calgary
PANTAGES (m)
Josefsson Troupe
Cornell Corley Co
Exposition 4
Thelma Guy
Macart & Bradford
Siddons
(One to fill)

Charleston, S. C.
VICTORIA (ubo)
(Splits with Savan-
nah)
1st half
The Salvano
Howard & Syman
Annie Abbott
Kramer & Morton
Jacob's Dogs

Chicago
MAJESTIC (orph)
Arthur Prince
Eddie Baker
Frank Fogarty
Natalie & Ferrari
M & B Hart
Lamont's Cowboys
A & G Golding
(One to fill)

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M & B Hart
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A & G Golding
(One to fill)

EMPRESS (loew)
(Halsted St)
(Open Sun Mat)
Andrew Mack
Anderson & Burt
Golet Storts & L
Elsie Gilbert Co
Reddington & Grant
Prevoll
2d half

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2d half

Detroit
TEMPLE (ubo)
Mr & Mrs G Wilde
Arnaut Bros
Bagonghi
Schoeder & Dickinson
Eddie Foy Family
Edward & Donaghy
Edward Marshall
LaRoy Lytton Co

Duluth, Ia.
ORPHEUM
(Open Sun Mat)
Mr & Mrs D Crane
Rae Eleanor Ball
Schwarz Bros
The Graters
Zerth's Dogs
Mijares
(One to fill)

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Rae Eleanor Ball
Schwarz Bros
The Graters
Zerth's Dogs
Mijares
(One to fill)

Norcross & Holdsworth
Jessie Standish
Dancing Lavarra
PALACE (ubo)
1st half
Will H Ward Co
Costas K & J
Julia Nash Co
Wilfred & Roberts
Watkins & William
2d half

The Havilans
Carl Demarest
Yon H Ward & J
Will H Ward Co
Norman & Claire
"Noisy Students"
Hoboken, N. J.
DeVere & Lewis
"Man & Law"
Staine's Circus
(Two to fill)

Indianapolis
Vandino & Louie
Cummings & Gladings
Mr & Mrs McGreevy
Ray Doolley 3
Stuart Barnes
Claude & Fan Usher
Trixie Frigiana
Sylvia Loyal Co
LYRIC (ubo)
Angell Sisters
Frank Rogers
Kumry Bush & Robin
Crighton Bros & B
Flying Kays
2d half

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Sylvia Loyal Co
LYRIC (ubo)
Angell Sisters
Frank Rogers
Kumry Bush & Robin
Crighton Bros & B
Flying Kays
2d half

May & Kilduff
"Salvation Sue"

Lowell, Mass.
MUSIC HALL (ubo)
(Splits with Bangor)
1st half
Marco Bros
Sully Family
The Stanleys
The Stellingas
(One to fill)

Lincoln
ORPHEUM
Frank North Co
Libby & Barton
Marlin Van Bergen
Rube Dickinson
Gertrude Coglian Co
Three Types
White & Jason

Logansport, Ind.
COLONIAL (ubo)
Betty Wells
Bat Nelson
Field Winchell & G
2d half
The Mosarts
One String Karl
Kumry Bush & Robin

Los Angeles
ORPHEUM
Trovato
"Red Heads"
Elida Morris
Corbett Sheppard & D
Pittor & O'Leary
Chas Howard Co
Travilla Bros & Seal
Elythe Snowden Co
EMPRESS (loew)
Davis & Matthews
Hort & Wardell
Molntosh & Mads
Bernard & Harrington
Fred Kildobrand
Nichols Nelson Tr

Louisville
KEITH'S (ubo)
The Kramers
Harriet Burt
Milton & DeLong Sis
Moran & Welser
Cockley Hanvey & D
Harry Beresford Co
Marshall Montgomery
Trevitt's Dogs

Lowell, Mass.
KEITH'S (ubo)
Tuttle's Parrotts
4 Melodious Chaps
McDevitt K & Lucy
Joe Cook
Smith Cook & B
Adler & Arline
Toyo Jape

Memphis
ORPHEUM
H Crossman Co
Billy McDermott
Rooney & Bent
Young & Jacobs
Kremaline & Darras
Weston & Leon
Frank Wilson

Milwaukee
MAJESTIC (orph)
Houdini
Blossom Seeley
Louise Galloway Co
Tighe & Babette
Lambert
Lick & Orth
Leo Carrillo
Loyal's Animals

Minneapolis
ORPHEUM
Relaner & Gores
Loughlin's Dogs
Stan Stanley 3
Horelik Family
Hans Kronold
James & Fox
Chas Grapevin Co
UNIQUE (loew)
Juggling Nelson
Stuart Black Co
Crawford & Broderick
"Ye Olde Halowes'en"
Tom Mahoney
Lugotti's Lilliputians
NEW GRAND (wva)
Mattie Choate Co
Rice Bros
Lavinie Cimeron 3
(One to fill)

Montreal
ORPHEUM (ubo)
Sanoya
Frank Mullane
Darrall & Conway
Lorelia Twins
Three Lyres
"Song Revue"
(One to fill)

Nashville, Tenn.
PRINCESS (ubo)
Wurnelle
Lightner & Jordan
Rawls & Von Kaufman
Ed Gray
Exposition 4

Newburgh, N. Y.
COHEN O H (loew)
Bauer & Saunders
Pop Ward
"The Understudy"
Connors & Witt
Ko Ko Carnival
2d half
Juggling McBanns
Hess Sisters
Lettie Miller
Lamb's Manikins
(One to fill)

New Haven.
POLI'S (ubo)
1st half
Tait & Tait
Otto Ward
L & B Dwyer
Sutton McI & S
Newsboys' Sextet
Brooks & Bowen
Nanon's Birds
2d half
Tait & Tait
Balterini 4
Kimberly & Mohr
3 Musketeers
Marie Lavarr
(One to fill)

New Orleans
ORPHEUM
Valeska Suratt Co
The Sharrlocks
Cantor & Lee
Margo De La Rose
Chas McGoods Co
(Two to fill)

New Rochelle, N. Y.
LOEW
Lamb's Manikins
(Two to fill)
2d half
Stalme's Circus
(Two to fill)

Norfolk, Va.
COLONIAL (ubo)
(Splits with Rich-
mond)
1st half
Claude M Roode
Chain & Templeton
Doris Wilson Co
Innes & Ryan
Gordon & Ricca

Oakland
ORPHEUM
(Open Sun Mat)
Dainty English 3
Princess Rajah
Minnie Allen
Johnny Johnston Co
Brown & Rochelle
Alfred Bergen
Barrie Ford
Barrie Wolford

PANTAGES (m)
Claire Rawson Co
Creole Orchestra
Arthur Whitlaw
McConnell & Nemyer
Great Harrahs

Ogden, Utah
ORPHEUM (loew)
Cannara & Cleo
Bill Robinson
Bobbe & Dale
Svengali
Haydn Burton & H
Black & White

Omaha
ORPHEUM
Colonial Belles
Joe & Lew Cooper
Edwin Stevens Co
Beriah
Roland & Holtz
Hermeline Shone Co
(One to fill)

Ottawa, Can.
DOMINION (ubo)
Holmes & Buchanan
Chas & Fanny Van
Joe Irwin Co
Fred Tris
Hanlon Bros
(Two to fill)

Penn. Ind.
WALLACE (wva)
(Open Thurs Mat)
Ziska Co
Jean Challone
Leroy & Cahill
Ladella Comiques

Philadelphia
KEITH'S (ubo)
James & Fox
Eddie Ross
Juliet
Max York's Dogs
Chip & Marbel
Dooley & Rugel
Alpine Troupe
Brunelle Sisters
Bessie Clayton Co
GRAND (ubo)
Chas Thompson
Mildred & Ruth
Jas Thompson Co
Alexander Kids
Morrissey & Hackett
Robin's Elephants
GLOBE (ubo)
Hazel Moran
Santon & Hayes
Hanlon & Clifton
Frankie Fay & Girls
(Three to fill)

NIXON (ubo)
Emmett's Dogs
Jere Sanford
Chas Loder Co
Ballo Bros
"Melody Maids"
Onalip

WM. PENN (ubo)
Dewar's Circus
Wilson & LeNoir
Geo Nagel Co
Lady Sen Mel
Morton & Austin
(Two to fill)

COLONIAL (ubo)
1st half
Price & Price
Joie Flynn & Mads
Dan & Lillian Oaks
Oberta & Girls
(One to fill)
2d half
Lunnette Sisters

The Rands
W Franklyn Co
Leonard & Dempsey
Josie Flynn & Mads
KNICKERBOCKER
(loew)
Henry Frey
Barton & Lovera
Isabelle Miller Co
Jones & Johnson
Lew Fitzgibbon
(One to fill)
2d half
Arno & Stickney
"Between Trains"
Harry Jolson
Lutz Bros
(One to fill)

ALHAMBRA (loew)
3 O'Neill Sisters
Hank Smith
Walter Browne Co
Bud & Nellie Heim
Lebolt & Carmencia
2d half
Chabot & Dism
Norton & Ayers
Sam Phillips Co
Brown Harris & B
Barton & Lovera

Pittsburgh
GRAND (ubo)
Cooper & Smith
"Lonesome Lassies"
Fisher & Green
Doyle & Dixon
Pederson Bros
(Others to fill)

HARRIS (ubo)
Juletini's Dogs
Lala Selbini Co
Countess Nardin
Scott Players
Four Hagans
Howard & Chase
Selser Waters
SHERIDAN SQ (ubo)
Busse's Dogs
Patsy Doyle
Reinie Davies Co
Pietro

"Buyer from Pittabgh"

Plainfield, N. J.
PROCTOR'S
Carri & Grindell
Marlus & Clements
Mr & Mrs Wm Morris
Bud Marlow
Laurent Trio
2d half
Devaro & Zemerat
Nina Payne
Honeyeater Honeymoon
Wilton Sisona
Guards Water Nymphs

Portland, Ore.
ORPHEUM
Leo Zarrell Co
Alexander Bros
Avon Comedy 4
Bell Family
McKay & A-dine
Koli & Harland
Hal & Francis
(One to fill)

EMPRESS (loew)
Landry Bros
Rouble Sims
Delmore & Light
E E Clive Co
The Clevelanda
Ford's Review
Woods & Woods 3
PANTAGES (m)
10 Bonamors
W S Howe Co
Wayne Trio
Beltrah & Beltrah
Larry Comer

Poughkeepsie, N. Y.
COHEN'S (loew)
Juggling McBanns
Lester Trio
Whitney's Dolls
Armstrong & Clark
Lutz Bros
2d half
Shovini Troupe
Jeanette Adair
"The Criminal"
Connors & Witt
Gobert Billings Circus

Providence, R. I.
KEITH'S (ubo)
Lew Dockstadter
Cheesbert's Manchuria's
Hawthel Handler
Gardner Vincent Co
5 Merry Youngsters
The Hassmanns
(One to fill)
2d half
Elizabeth Cutty
Geo Randall Co
Jordan & Stanley
Bellocle Bros
(One to fill)

Racine, Wis.
ORPHEUM (wva)
(Open Sun Mat)
Imperial Japs
Hodge & Lowell
Mm Morrow Co
Rob Abbott
Pink's Mules
2d half
Jack Trainer

Richmond, Va.
LYRIC (ubo)
(Splits with Norfolk)
1st half
Lohse & Sterling

Kennedy & Kramer
Whipple Huston Co
Ward Baker
Stickney's Circus
Rochester
TEMPLE (ubo)
The Langdons
Marzella's Birds
The Volunteers
Harry Breen
The Baudsmiths
McDevitt Kelly & L
"Lawn Party"
Walter C Kelly

Sacramento
ORPHEUM
(21-22)
Genevieve Warner Co
Asahi Quintet
Freemont Benton Co
Cartmell & Harris
Dorothy Toye
El Rey Sisters
Lewis & Russell
(One to fill)

EMPRESS (loew)
(Open Sun mat)
Golden & West
Sallie Stember & Bro
Holmes & Riley
Camers DeVitt Co
Wilson Bros
Slayman All's Arabs

Saginaw, Mich.
BIJOU (ubo)
Massey & Bolton
Curtis & Hibbard
Wm Flennen Co
Madison & Laird
Tiny May
2d half
"Bought & Paid For"
Brown & Lester

Salt Lake
ORPHEUM
(Open Sun Mat)
Swor & Mack
Bert Merrett
Ann Tasker Co
Jack & Foris
Gertrude Hoffman Co
(Others to fill)

EMPRESS (loew)
Blanche Leslie
Patricia & Myers
Plein Bros
Earl & Curtis
Gray & Graham
"School Days"
PANTAGES (m)
(Open Wed Mat)
Lander Stevens Co
Bruce Richardson Co
Prince & Deorle
York Trio
Togan & Geneva

San Diego
PANTAGES (m)
Terry & Fuji Girls
5 Horvats
Gardner & Revere
La Touraine 4
Two Kerns

San Francisco
ORPHEUM
(Open Sun Mat)
Sebastian & Bentley
Williams & Wolfus
Violinists
DeHaven & Nice
A Monkey Circus
Billy B Van Co
Imhoff Conn & Cor
Montgomery & Moore
EMPRESS (loew)
(Open Sun Mat)
Amoros & Mulvey
Meredith & Shoozer
Pisano & Bingham
"Seligite"
Cabaret 3
Alvin & Kenny
PANTAGES (m)
(Open Sun Mat)
"Day at Ellis Island"
Oxford Trio
Nadell & Kane
James Von Bracht
Dunlay & Merrill
3 Kratons

San Jose Cal.
VICTORY (orph)
(25-26)
(Same bill as at Sac-
ramento this issue.)

Savannah, Ga.
MAJESTIC (ubo)
(Splits with Charle-
ton)
1st half
Alvin & Kenny
PANTAGES (m)
(Open Sun Mat)
"Day at Ellis Island"
Oxford Trio
Nadell & Kane
James Von Bracht
Dunlay & Merrill
3 Kratons

San Jose Cal.
VICTORY (orph)
(25-26)
(Same bill as at Sac-
ramento this issue.)

Savannah, Ga.
MAJESTIC (ubo)
(Splits with Charle-
ton)
1st half
Alvin & Kenny
PANTAGES (m)
(Open Sun Mat)
"Day at Ellis Island"
Oxford Trio
Nadell & Kane
James Von Bracht
Dunlay & Merrill
3 Kratons

Schenectady, N. Y.
PROCTOR'S
"The Shoplifter"
Frank Whitman
Josie Dredend
Evans & Wilson
Brenner & Wheeler
Chas Buckley
Jimmy Edge
Margos Manikins
2d half
Gillette & Monroe
Leon Sisters Co
Ronnett Sisters
Walton & Walsh
Walton & Vivian
Billy Wild
Jack Wallace & Bird
Doty King

Seranton, Pa.
POLI'S (ubo)
Venetian 3
F & A Adair

Seymour's Dogs
Farber Girls
Allen Dinehart Co
Van Hoven
Rigoletto Bros

Sentle
ORPHEUM
(Open Sun Mat)
Rebia
Mr & Mrs J Barry
Costa Troupe
Fred V Bowers Co
Chas F Semon
Australian McLeans
Wallenstein & Freebey
EMPRESS (loew)
Joyce & West
Valentine Vox
Bush & Shapiro
When It Strikes Home
Sophie Tucker
6 Olivers

PANTAGES (m)
Wright & Lane
Jiu Jitsu Troupe
The Bradleys
Danny Simmons
Jules Marceau Co
(Open Sun Mat)
6 American Dancers
Alexander & Scott
Harry DeCoe
Adair & Adair
Cleo Gascolgne
Fredrika Siemons Co
Prelle's Dogs

South Chicago
GAITY (wva)
"Cinderella Girl"
2d half
Adams & Guhl

Spokane
ORPHEUM (loew)
(Open Sun Mat)
Les Casadors
"Vad" Sisters
El Cleve
James Grady Co
Sampson & Douglas
Russell's Minstrel
PANTAGES (m)
(Open Sun Mat)
Fred Sun Troupe
Plein Bros
Fred Dupres
"The Crisles"
Paine & Nesbitt
Guadaloupe

Springfield, Mass.
POLI'S (ubo)
1st half
Tait & Tait
Marie Lavarr
3 Musketeers
Hazel Kirke Co
Rough House Kids"
Henry Lewis
Royal Gargolines
2d half
L & B Dwyer
Dave Manley
Newsboys Sextet
Sutton McI & S
Brooks & Bowen
Nanon's Birds

St. Louis
COLUMBIA (orph)
Hyams & McIntyre
"Matinee Girls"
Donlin & McHale
Diamond & Brennan
Billy S Hall Co
Ryan & Tierney
The Salvagias
Gormley & Caffrey

St. Paul, Wisc.
ORPHEUM
(Open Sun Mat)
Ismed
Harry Tauda
Weston & Clare
Carlos Bros
"The Beauties"
Chas Ahearn Co
Solti Duo
EMPRESS (loew)
Ruth & Arth
Ogden Quartet
Tower & Darrell
J K Emmet Co
Clark & Rose
PRINCESS (wva)
The Blimbs
Ruth Roden
Moore Brownie & C
Bonnie Sextet
2d half
Reeman & Anderson
3 Maleatics
Al Abbott
Keller & Wler

Stockton
YOSEMITS (orph)
(23-24)
(Same bill as at Sac-
ramento this issue)

Syracuse, N. Y.
GRAND (ubo)
(Special Festival Bill)
(Running Order)
Vernie Kaufman
Porter & Sullivan
Bonita & Murnhy
Diamond & Virginia
Webb & Burns
Wm C. Fields
Wilma Rochester
Milton Pollock Co
Nat Willis
Willis & Hasen

TEMPLE (ubo)
(Last full week. Com-
mencing Dec. 28,
splits with Shubert,
Utica)

Ioleen Sisters

Brothers Averdeen
Louise Eschell Co
Frank Bush
"Mary Ellen"

Tacoma.
PANTAGES (m)
Imperial Opera Co
Sherbourne & Mont
Sheer & Herman
Haley & Haley
Four DeKocks

Tampa, Fla.
TAMPA (ubo)
(Opous Sun Mat)
Olympic 3
Mr. Quick
Gaylor & Wiltsie
Craig & Williams
The Berrens

Terre Haute, Ind.
VARIETIES (ubo)
Galletti's Monks
Wade
Kennedy & Rooney
Hurst Watts & Hurst
Nefeskey Troupe
2d half
Geo Damarel Co
(Four to fill)

Toledo, O.
KEITH'S (ubo)
Bouncing Pattersons
Bill Pruitt
Gander Trio
Jack Kennedy Co
Mullen & Stanley
Sylvester Schaffer

Toronto
SHEA'S (ubo)
Connolly & Wenrich
Alan Brooks Co
Britt Wood
Three Heddars
Henry B Dixey
Muscano Bros
YONGEST (loew)
The Brightons
Yvonne
Sybbee's Dogs
The Dunbars
Edmund Hayes Co
Walter Brower
3 Kelos
(One to fill)

Troy, N. Y.
PROCTOR'S
Williams & Culver
Gillette & Monroe
Fagan & Byron
Leon Sisters Co
Roy LaRocca
Billy Wild
Dotty King
2d half
Walker & Ill
Frank Whitman
Fayden O'Brien 3
"Mysterious Will"
La Van & Martin
Chas Buckley & Co
Brooks & Harris
4 Tornadoes

Union Hill, N. J.
HUDSON (ubo)
Caron & Herbert
Warren & Conley
Billy Watson
John P. Wade Co
Grace De Mar
Rose Coglian
Jimmie Lucas
Rex's Circus

Utica, N. Y.
SHUBERT (ubo)
(Dark 1st half, opens
Dec. 24, splitting
thereafter with Tem-
ple, Syracuse)
2d half
Tieber's Seals
Rory Larocoe
Lorraine & Dudley
Chung Wha Four
La Hoen & Dupreese

Vancouver, B. C.
LOEW'S
Warner & Corbett
Nip & Tuck
"Bower of Melody"
Princeton & Yale
Melnotte Twins
Aerial La Vals

PANTAGES (m)
11 Whirlwind Beauties
Cora Simpson Co
O'Neil & Walmsey
Remi & Ballinger
Baker Troupe

Victoria, B. C.
PANTAGES (m)
James J Corbett
Luxe Girls
Skinner Kennedy & R
Thos Baltus
Transfield Sisters

Washington.
KEITH'S (ubo)
Gleeson & Houllhan
Clark & Verdi
Nan Halperin
Alice Teddy
Shannon & Annie
Florence Rink Co
Mm Dorce Dogs
(One to fill)

Winnipeg
ORPHEUM
Ellmore & Williams
Cole & Denahy
Francis McGinn Co
Mlle Marvon Vadie Co
Jeanne Jomelli
Mercedes
Moore & Haager

SHOWS NEXT WEEK.

NEW YORK.

A PAIR OF SILK STOCKINGS"—Little (10th week).
"CHIN-CHIN" (Montgomery and Stone)—Globe (13th week).
"DADDY LONG LEGS"—Gaiety (13th week).
"DANCING AROUND" (Al Jolson)—Winter Garden (11th week).
"DRIVEN"—Empire (2d week).
"EXPERIENCE"—Booth (9th week).
"FRENCH DRAMA"—Century Lyceum (6th week).
GERMAN STOCK—Irving Place.
"HELLO BROADWAY" (George Cohan Revue)—Astor (Dec. 25).
"IT PAYS TO ADVERTISE"—Cohan (18th week).
"JUST HERSELF" (Lydia Lopokova)—Playhouse (Dec. 23).
"KICK IN"—Republic (11th week).
"LADY LUXURY"—Casino (Dec. 25).
"LIFE"—Manhattan O. H. (10th week).
MARIE TEMPEST CO. (Repertoire)—Comedy (8th week).
"OUTCAST" (Elsie Ferguson)—Lyceum (8th week).
"ON TRIAL"—Candler (19th week).
"POOR LITTLE THING"—Bandbox (Dec. 22).
"POLYGAMY"—Park (4th week).
"PRINCESS PLAYERS"—Princess (5th week).
"SONG OF SONGS"—Eltine (Dec. 22).
"SO MUCH FOR SO MUCH"—Longacre (4th week).
"TODAY'S NIGHT"—Shubert (Dec. 24).
"THE DEBUTANTE" (Hazel Dawn)—Knickerbocker (3d week).
"THE HAWK" (Wm. Faversham)—Maxine Elliott (12th week).
"THE LAW OF THE LAND"—48th Street (13th week).
"THE LILAC DOMINO"—44th Street (9th week).
"THE LIE" (Margaret Illington)—Harris (Dec. 24).
"THE ONLY GIRL"—Lyric (8th week).
"THE PHANTOM RIVAL"—Belasco (12th week).
"TWIN BEDS"—Fulton (20th week).
"UNDER COVER"—Cort (18th week).
"WATCH YOUR STEP"—New Amsterdam (3d week).
"WARS OF THE WORLD"—Hippodrome (16th week).

LONDON.

"A COUNTRY GIRL"—Daly's.
"CE BON MONSIEUR ZOEBEBE"—Criterion.
"HIS HOUSE IN ORDER"—St. James'.
"KING HENRY IV."—His Majesty's.
"MAEENA"—Queen's.
"ODDS AND ENDS"—Ambassador's.
"OUR BOYS"—Vaudeville.
"POTASH & PERLMUTTER"—Globe.
"THE DOUBLE MYSTERY"—Garlick.
"THE FLAG LIEUTENANT"—Haymarket.
"THE DYNASTY"—Kingway.
"THE SOLDIER'S WEDDING"—Lyceum.
"WHEN KNIGHTS WERE BOLD"—New.

HARLEM OPERA HOUSE.

The show at the Harlem opera house the first half of the week was way below the standard for entertainment the house has set for itself in the past. Only seven acts on the bill, padded out with an ill. song and six reels of pictures. Two two-reel subjects and two single reels were shown.

By the time that the first act appeared at 8.20 the house was fairly well filled. It was mighty cold on the street and the biting wind undoubtedly drove in quite a number. There were a few empty seats in the rear of the orchestra and balcony, with the gallery almost entirely empty. The boxes held capacity. Inside the house it was very cold above the lower floor and the audience for the most part sat in their seats as though frozen.

La Belle Annita (New Acts) opened the show. It is a combination comedy juggling and posing act. The comedian gets the act over. Browning and Dean with blackface comedy comprising talk and parodies were on following and passed fairly well.

James J. Morrison and Co. (New Acts) presented "The Cross Roads," a long drawn out protean sermon against drink.

In the spot next to closing the real hit of the show appeared in the Morin Sisters, Blanche Parquette and Co. (New Acts) Trebor's Seals closed.

NEW ACTS NEXT WEEK

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

"Sully's Cabaret Barber Shop" (after-piece), Hammerstein's.

Grace Drum, Hammerstein's.

Quiroga, Palace.

Murphy and Nichols (New Act), Palace.

Gregory Troupe, Royal.

Burns, Kilmer and Grady, Orpheum.

Anne Sutherland considering a sketch.

A. H. Van Buren, leading man in stock, getting ready in a new sketch.

Mrs. E. B. Alsop.

Songs and Dances.

12 Mins.; One.

Hammerstein's.

It is rather difficult to decide and as provoking also, whether an act like this comes into vaudeville, especially at Hammerstein's, just for the fun of the thing or seriously, or is impelled to take a chance for a week or so on a dare, a bet or by her friends. Mrs. E. B. Alsop was Effie Pope, a southern girl, when she married Edward B. Alsop, a wealthy aged Pittsburgher in 1912. A separation followed, and Mrs. Alsop came to New York, met a circle of people who got out and around often, also received publicity through her marriage, with its consequent happenings. All of this made the path to an engagement at Hammerstein's easy of access, especially as the house was short a feature there this week, just before Christmas, and at least there might be placed dependence upon many of the friends Mrs. Alsop seems to possess. They thronged the theatre Monday at both performances. In the afternoon there were some there not over friendly, particularly the Poillon sisters (Katheryn and Charlotte), who were barred out of Hammerstein's for the disturbance they created while Mrs. Alsop was before the footlights. On the other side of the house was Mrs. "Tom" Pierce and a larger crowd, evidently drawn there by Mrs. Alsop and took sides with her. With all these sympathizers and those who were not, the front rows of boxes looked more like a delegation of Suffragists who prefer masculine looking clothes, than anything else. For a stage performance Mrs. Alsop, a tall blonde, sings and dances in the latter with the aid of two men, one on either side of her in the Fox trot, this step bringing the trio some applause. But no one would venture to say Mrs. Alsop will attain the title of "professional dancer," nor be known as a "singer," regardless of what her intimate friends may have led her to believe from parlor exhibitions. If she goes on in vaudeville, it must be for the fun of it or the bet, since if she married a billionaire and only left him, there is no reason why she should need the money unless Mrs. Alsop selected a motorman for a lawyer. Meanwhile it must be apparent to herself and her friends that by remaining in vaudeville, she will merely occupy the position that one good act could fill.

Stine.

Chas. Mack and Co. (2).

Comedy Sketch.

Special Set (Interior).

Columbia (Dec. 13).

The plot upholding this new comedy played by Charles Mack, another man and woman, has humor in it that the two principal players strongly bring out. Mr. Mack, an elderly Irishman, calls upon his dearest friend, to cheer him up in his illness. Mr. Mack's idea of good cheer is to inform his friend that last night while speaking with O'Brien, O'Brien told him his friend hadn't long to live, so he called to make him feel good before passing away. To prove it he started to smoke, bringing several pipes out of his pocket, laying all but one in a cup and saying they might come in handy (for a wake). It's this sort of humor throughout the piece that is laugh-compelling. The contrasted spectacle of one friend calling on another to cheer him up and speaking of nothing but funerals and undertakers gives it a funny twist before the dialog fairly starts. Both the male characters are very well taken. A girl is there for a dance to Mr. Mack's bagpipe playing, and very good playing by the way. A stronger finish may be found, but this sketch is like many others, there are so many laughs during the running, it is laughed out at the end. The Mack piece will make a good comedy big time item.

Stine.

Blanche Parquette Co. (7).

Girl Act.

20 Mins.; Full Stage.

Harlem O. H.

Twenty minutes clipped from a burlesque show of the type in vogue on the old Western Wheel. A flip comedian, a prima donna and a chorus of six girls. The opening by the girls brings to mind the work of the English "ponies" of about ten years ago. Then the comedian and the prima appear, indulge in several minutes of talk after which the prima envelopes herself in the spotlight and inflicts a song. Song over, and back comes the comic, also the chorus and "Sea shells" is put on. Each of the six girls has a chance at the number with the result that there are the usual laughs. After this a little more talk and then the closing number, the best thing in the act. The prima donna isn't unpleasing in appearance, reminding one a bit of Lillian Russell, because she is a blonde, but she should break herself of gestures. The comedian might either keep his hat on or get a toupee that matches his remaining hair. The act is a flash, but that is all, for the very small houses.

The Littlejohns.

Juggling.

9 Mins.; Three (Interior).

Union Square.

Man and woman juggle well. Act looks flashy through the use of rhinestones on most of the articles juggled. The pair swing sharp pointed axes, six in all, after the manner of Indian clubs. They also exchange clubs while each is mounted on a huge, white ball. Good for the pop houses,

Sidney Drew and Co. (5).

"What the Moon Saw" (Comedy Playlet).

38 Mins.; Two (Drawing room).

Vitagraph.

"What the Moon Saw" is the first playlet (other than moving picture works) given at the Vitagraph since it came under the control of the Vitagraph Co. Sandwiched in between a single reel comedy and a three-part dramatic film, it saved a show that without it would have been impossible. "What the Moon Saw" ought to reach vaudeville. "Big time" has need of such material. It stands up well among the best half dozen sketches the variety entertainment has ever seen. S. Rankin Drew, son of Sidney, wrote it. The playlet is a bit of stage legerdemain proving that the imagination of the playwright is quicker than the eye of the auditor. Surprise follows surprise in bewildering succession; the audience is craftily urged along to expect one thing, and presto! something quite unexpected happens. Moment after moment the action trembles on the dizzy edge of bloodshed and is then magically turned to light comedy. For the climax a situation of utmost dramatic intensity is cunningly prepared and for the second time expected violence is turned off with a startling bit of trickwork and the whole thing capped with a neat line. Mrs. Smith agrees to see the man she loves at midnight in her apartment while her husband is away on a business trip. She leaves the parlor door unlatched and goes into the adjoining bedroom. Two men enter the darkened room. The one addressed as "Fred" (Mr. Drew) is slightly drunk. From the talk it is apparent that he is Smith. The other is his friend, whom he has just prevented from killing his faithless wife. They discuss the morals of the case, the room remaining dark lest the wife be awakened. Fred persuades the other that he should let his eloping wife work out her own punishment, quoting Kipling's line, "Make 'im take 'er and keep 'er. That's Hell for 'em both." Fred departs. Into the darkened room strides the figure of another man. He goes to the door of Mrs. Smith's bedroom, opens it and enters it with "Hello, darling." Mrs. Smith replies in kind. Fred draws a revolver and approaches the bedroom door. Will he kill them, is the question. Suddenly from the bedroom come loud voices which make it apparent that a man and wife are in angry argument. Fred stops amazed; switches on the lights and discovers that he is in the wrong flat. He snaps off the light and is just tip-toeing out, when the unlatched door opens again and Mrs. Smith's secret lover stands revealed. For an instant the whole mine threatens again to explode. Fred takes the intruder's arm and leads him out with the speech "You're in the wrong flat, too, old man." Mr. Drew played in his best style. The others (members of the Vitagraph Players) were mediocre.

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NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York.

"Poor Little Thing," Bandbox (Dec. 22).

"The Song of Songs," Eltinge (Dec. 22).

"Just Herself" (Lydia Lopokova), Playhouse (Dec. 23).

"Hello Broadway" (George Cohan revue), Astor (Dec. 25).

"Tonight's The Night," Shubert (Dec. 24).

"The Lie" (Margaret Illington), Harris (Dec. 24).

"Lady Luxury," Casino (Dec. 25).

Zerah II.

Lightning Calculator.

14 Mins.; One.

Hammerstein's.

Zerah II. is a young English boy, announced on the program as 16 years old. Dressed in an Eton suit, he doesn't appear much more than that. His few quick mathematical examples were performed at Hammerstein's Monday evening, with accompanying laughter, brought about through his announcer asking the audience to submit the examples. Joe Wood, the agent, from a front seat, wanted to know if 14 glasses of beer were equal to a souse, how many drunks were contained in a barrel of 740 glasses? The lad quickly answered 52-6-7 drinks, but Joe would probably have waived the fractional part if the remainder were assured. A stranger propounded this: If a man sentenced to one year for stealing \$75,555, how much per hour of the sentence would he work out of the amount. In about two seconds the boy answer \$8.62½. The stranger replied the answer was wrong, when the announcer slowly worked the problem out on a large sheet of paper attached to a board. The boy was right. Then Walter Rosenberg, in his stentorian voice, asked if a fish had 400 scales, how much would it weigh. A young fellow called for a reply to the quantity of gasoline a Ford machine would use in 800 miles if consuming a gallon every 32 miles, and the amount it would be at 16 cents a gallon. The boy answered, and the announcer asked the youth in front if that were correct. He said he didn't know as he didn't own a Ford machine. While it is possible some of the examples could be "planted," the boy is a lightning calculator, and the showing at Hammerstein's suggest the possible comedy through "plants" if necessary. Should the audience catch the spirit as the Hammersteiners did, that would be unnecessary. Zerah II. will puzzle in local territories and as a quick mathematician, runs ahead of the others through his youth. But he might have a lecturer who is more of a showman than his present one, and the process of working out each complicated example should be dropped. It requires too much time. The prison example was the first and most difficult. It conclusively showed to the audience the boy could figure. The act is worth booking.

Stine.

Sarah Padden and Co.
"The Little Shepherd of Bargain Row" (Comedy Drama).
 30 Mins.; Full Stage (Interior).
 Columbia, Davenport, Ia.

Davenport, Ia., Dec. 16.

Sarah Padden made her vaudeville debut here Sunday in a condensed piece of the above title, containing all the meat of the original in the vaudeville version, giving Miss Padden full opportunity for comedy and pathos. She secured many curtains. William Justin McCarthy takes good care of the second principal role. Miriam Doyle, Frank McNellis and Frank Gallagher are the others in the cast.

Royal Juggling Gascoignes (2).
 12 Mins.; Full Stage.
 Hammerstein's.

An English turn, with the man, who affects the red nose comedy make up with a painted blotch over one eye, doing all of the juggling. He is very expert at this, using mostly light articles, and the juggling itself contains sufficient comedy for the man to forget his English patter while over here, if he can not Americanize it. Monday night, for the convenience of the stage crew, the act closed in "one," the man scoring there with an acrobatic dog, he finishing the turn by seating the young woman upon a chair, balancing both from his forehead. Previously he had balanced a dozen chairs on one, in the same position. This last trick should have opened the turn, the dog matter put in anywhere, and the other trick also interpolated into the act proper, if it is to be used, with the man closing with his best comedy juggling, that of catching the vegetables upon a knife. It will do better for the act around here, where they would prefer to laugh at the finish. It's a very good comedy juggling act, and will become better after the principal grows more accustomed to this country. At Hammerstein's in the "No. 4" position, the turn got over easily and could have stood a later spot. *Time.*

Leonardi.
Musician.
 11 Mins.; One.
 Alhambra.

Leonardi is a nice appearing sort of a chap who performs equally well on the violin and guitar. He is, however, devoid of personality and that is what counts in a great measure when one is doing the ordinary musical routine. Clad in blue coat and white flannels he offers his violin playing at the opening of the turn. A semi-classical number comes first and is followed by a rag medley. The latter won sufficient applause to have him return and play the guitar Hawaiian fashion. His first selection was "Where the River Shannon Flows" which lends itself very well to the instrument, but the rag with which he followed fell short of hitting the mark and let the act down to a weak close. If the player will work up a little confidence in himself and his work and not be afraid of his audience he will do nicely for an early spot on big time bills. Evening clothes or a dinner coat might also help.

Juliette Dika.
Songs.
 18 Mins.; One.
 Alhambra.

If you don't succeed at first try, try again is the motto that Juliette Dika has adopted regarding herself as a vaudeville single and at last she seems to have evolved a single turn in which she will be acceptable. There is no gainsaying that Mlle. Dika is a stunning appearing woman and can wear a certain type of clothes. She proved this way back in the days of "The Queen of the Moulin Rouge" and now she has worked up enough voice to put over a number of songs, and managed fairly well with the Alhambra audience Monday night. Her opening number has evidently been written especially for her. The tempo is a little bit too fast for the lyric to get over for its full value because of the singer's French accent, but with the aid of a number of physical contortions its meaning is conveyed. Her second number was "Isle D'Amour" sung in French which got it over. Her third selection was "But He Could Love" and here again the singer's body contortions and a slight touch of suggestiveness carried the song. For the close she is doing "Beautiful Eggs" which while a little passe is particularly suited to her style of delivery and as she made an audience number of it by passing out a number of counterfeit hen fruit it went over nicely. For an encore "Tipperary" was offered in French and this brought a big return.

Phasma.
Serpentine Dancer.
 15 Mins.; Full Stage (Special Set).
 Broadway.

With the aid of the stereopticon Phasma displays a few new effects in the "fire dancing" line. Colored views are thrown on the dancer's gowns and at all times the effect is a pleasing one. The best is called the "Volcano" in which the fire effects are very pretty. The surprise finish where the dancer removes his wig and dress and takes his bow will always bring the applause. Phasma was the Great Martin but since changing his name he has elaborated on his act to such an extent that he should receive some of the big time.

Moris Sisters.
Dancers.
 10 Mins.; One.
 Harlem O. H.

These two girls were the hit of the bill at the Harlem opera house the first half of the week. They open with a rather slow acrobatic waltz which does not get them started. This is followed by the plumper of the two offering a hard shoe dance which earned her the applause hit. The other girl has a comedy dance in which she displays contorting ability. At the finish, doing a double number, the girls got over very big with the audience. All they need is some one to take their act in hand and lay out a routine that will move along smoothly and they will be fit for faster company.

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Mrs. Bud Fisher.
Songs.
 21 Mins.; Two.
 Hammerstein's.

Hammerstein's ran Mrs. Bud Fisher's new act through like a production Monday evening. On the program "Mr. Arthur Hammerstein presented" the former Pauline Welch, who returns to vaudeville, again as a "single," under her wedded name, which did not injure her any, as witness the applause when singing "That's Art" with its reference to "Mutt and Jeff." The drawer of those famous comedy newspaper characters appeared at the finale, to take a bow with his wife, who kissed him sweetly as they were exiting. Then came flowers which Mrs. Fisher surrounded herself with, and before that Bob Russak had his admirers of "Tip Top Tipperary Mary" in evening clothes marching up and down the aisles singing the choruses of the song, while Herbert Clare nicely presided at the concert grand throughout the turn, working in a Shapiro medley meanwhile, as Mrs. Fisher changed gowns, and she changed for each of the four songs. The other two were "Let's Help Each Other Along" (opening) and "If I Only Had a Beautiful Baby Like You." Miss Welch was always a good looking girl upon the stage, and her absence from it has not taken her back as a "single." There is hardly any doubt but that as "Mrs. Bud Fisher" she is a desirable card on a vaudeville bill. *Time.*

Lady Alice's Pets.
Animal Act.
 13 Mins.; Full Stage.
 Colonial.

If one can consistently reconcile the rather gloomy idea of a herd of trained rodents performing under the immediate guidance of an exceptionally stunning woman of the prima donna type, the Lady Alice specialty will immediately suggest a very entertaining feature, but to many women the very presence of a rat spells disaster. Lady Alice, a woman of unusual charm, personality and, as her specialty proves, unique ability, has perfected somewhat of a novelty for vaudeville in the assemblage of a large group of trained rodents who do the usual, such as walking tight ropes in various fashions, play with cats, etc. The opening shows a beautiful white cat of the Angora specie flanked by a dog and a black rat. The cats do little, the bulk of the work falling to the smaller creatures. The finish shows a treadmill in the rear, behind the back drop opening, the cat chasing several rats with the dog in turn pursuing the cat. It's a novel windup to a novel turn. Closing the Colonial show Lady Alice seemed capable of holding them in and the women seemed to enjoy the spectacle as well as their escorts. *Wynn.*

Dorman and Wilson.
Songs.
 10 Mins.; One.
 Union Square.

Man and woman. Former plays piano and joins in singing. Songs mostly of the "duo conversational" stripe giving act a sameness that doesn't help. Small time at best.

"The Dream Pirate."
Musical Comedy.
 25 Mins.; One; Full Stage (24) (Special Set).
 Broadway.

This musical production is headlining at the Broadway this week and at the same time getting into shape for a run on the bigger time. A principal girl, a comedian and 10 little girls in the chorus make up the company. The act is opened with the principal girl seated at the window of a house represented by a drop. She is reading pirate stories and falls asleep. The dream that follows is the action of the piece, which takes place on a very well set-up ship scene. Three numbers are done, each led by a different girl, the principal and two choristers. These numbers are lively and well staged. The part that needs freshening is the comedy. The comedian is a clever eccentric dancer but his attempts at "gagging" are wasted. The principal girl looks and sings well. The chorus is composed of good looking and hard working girls. The finish could be improved by the girl of the dream going back to her original position. Now the act is let down at the finish through the lack of a good situation, which might be provided in this way. The act will always do well where "girl acts" are popular.

Ethel Kane.
Songs.
 16 Min.; One.
 American Roof.

Ethel Kane is a looker and has clothes. Those are the two assets that are going to keep her going in vaudeville. This girl has a number of regular published numbers, a couple really new. She opens in the centre of the stage coming through a purple drop. Her first song is "Last Night Was the End of the World," and although a rather old number, she started off with it very big. Next is "Pauline," and this did not impress, the drummer's traps going from start to finish. Ethel devotes too much time to this song which has been heard around a good bit of late anyway. Third is a new one, "If I Had a Beautiful Baby Like You," a sure winner in the way Miss Kane puts it over and as a catchy little number it is fine. The fourth number is "Cheer Up" that tells you to be optimistic. "Tipperary" is the closer and was rather forced on the audience Monday night but they liked it. The dressing of this single is something the small time can boast of and if "The Skirt" catches the American this week she may be baffled describing this young woman's clothes. Ethel Kane is going to do nicely as a single when she has her song routine shaped up.

Lila Barbour.
Songs.
 Pantages, Spokane.

Spokane, Dec. 16.

Lila Barbour is a local society girl making her first appearance. She expects to go over the Pantages circuit. What she needs just now to get ahead is stage poise and self-confidence, having appearance, voice and clothes.

PALACE.

Not a big house on cold Tuesday evening at the Palace. Blanche Ring is the headline feature this week of a bill that doesn't get over much at any time, excepting when Frank Keenan and his company of two men play "Vindication." The audience obliged Mr. Keenan to respond with a speech.

Annette Kellermann is held over for her second week, closing the performance in a handsome set surrounding the tank, into which she dives as of yore. Miss Kellermann has lost none of the beauty of figure that made her so distinctive when first playing vaudeville, and has a new dive or two.

One of the acts that fell below natural expectation was Doyle and Dixon, opening after intermission. These boys acquired their sudden popularity at the Winter Garden through dancing. They appear to have forgotten that, now going in more for recitative songs and pantomimic comedy. Their first number hardly brought any return, and the second a conversational version of "Victrola," with pantomime, got little more. It was not until the real dancing the applause came strongly enough to denote the Palace audience appreciated them. It looks as though Doyle and Dixon should frame another turn for vaudeville, one that would permit them to dance at the opening, and then keep it up.

Several acts fared badly in the way of plaudits, starting with Jarrold in "No. 2" spot. The Palace is a pretty classy place for some of Jarrold's remarks. He caught a laugh here and there, but simmered away at the finish. Chretienne and Louissette (billed sometimes as "The Two Hollanders") did little better, although trying their hardest. This couple have returned with what they went away with. Perhaps they haven't played the Palace before, but they don't look as good now as when first over, and the moving picture opening failed to start anything. The Palace may be beyond them also. They did their best with the finish, a rag medley, something that Clark and Verdi likewise used (as Italians) in the following position. Often the dialog of the two Italian comedians got a little, but it was never hearty nor did they do nearly as well as they have often done in other houses. Clark and Verdi and Conroy and Lemaire are using the same line.

Miss Ring's "Oh Papa" musical comedy condensation has four people beside herself and runs over 30 minutes. It is fortunate to have Miss Ring with her reputation for vaudeville in it. There is hardly anything else. Several vaudeville tricks have been utilized and Miss Ring sings two songs, one "Tipperary." It could not but be noted that the singer walked out of a hotel suite through the first entrance upon finishing, returning the same way for an encore. "Dear Old Pet" was the other song that meant nothing more than a lyric to fit a situation.

"Vindication" was played by Mr. Keenan in vaudeville about three years ago. The sketch can stand by itself, and does not need the fiery oath (for the stage) Mr. Keenan uses (it is in

the script). Cursing is not for vaudeville matinees. Fine actor that Mr. Keenan is, he is excellently supported by Mac. M. Barnes as the governor. The story tells of an old confederate soldier appealing to the governor to have his son shot instead of hung for murder. Mr. Keenan is the soldier. His plea wins a respite for the boy. Horace Wright is the third member, the governor's secretary.

Gordon and Rica opened the show. Laddie Cliff was placed next to closing, following the Ring act, which speaks aloud for the managerial opinion of the boy. *Sime.*

HAMMERSTEIN'S.

A bill this week with a freaky tinge should draw extra business for Hammerstein's, especially from the particular set upon the strength of which Mrs. E. B. Alsop (New Acts) was booked. She represented the freakiest portion of Hammerstein's all over the house Monday. The other museum number is Zerah II (New Acts).

The remainder of the show ran to regular vaudeville, with a couple of novelty turns closing the performance. The first of these was "The Edge of the World," a picturesque novelty containing highly colored moving displays against a sheet, that please and puzzle. The turn has such good value Loney Haskell deemed it necessary to apologize to the audience for the position given and to request the house to wait, which the audience did. The wait was worth while. Some chemical process is utilized, and the effect is wholly new, even for a picture film, which this is not.

The other novelty was a good "Weekly." Pathe did something this week with its special, reproducing scenes of the Edison fire last Thursday, also trying a little politics with a boom for the American Ambassador to France. It flopped. Unless the Hearst-Selig Weekly commences to offer something modern in the way of "pictured news," it might as well leave that field to Pathe alone. It looks as though the Pathe men travel on the 20th century and the Hearst Selig photographers use a hand-car.

Another act very much up to date was Bert Levy, the sketcher. He drew, with the aid of his unique apparatus, heads of Lord Roberts, King Albert, Kaiser Wilhelm and President Wilson. Excellent they were of the subjects, and Mr. Levy scored correspondingly. Billy Gould and Belle Ashlyn did very well following the freak headliner. Miss Ashlyn sang a new song, "The Moving Picture Hero." Jack Gardner furnished a corking good comedy turn in his "Curse You, Jack Dalton," film. The picture has been timed to Mr. Gardner's dialog. It's funny in conception and the pictured meller travesty sent Mr. Gardner over very big. Genaro and Bailey, on just ahead, have a new opening with dialog; also a drop, closing with their former cake-walk hit. E. J. Moore, a talking magician, was on too early for full results, but brought considerable laughter with his talk and style of working. He uses a messenger boy "plant" who at least looks the part, and the audience liked

Moore's fooling, besides which he turned out a couple of first grade palming tricks. Next to closing were Van and Schenck with songs and one-handed piano playing. The comedian does an excellent unannounced imitation of Bert Williams, having a crack song to do it with, but is using his best verse of it first.

Mrs. Bud Fisher and Mildred and Josie Hayward, New Acts. *Sime.*

AMERICAN ROOF.

Splendid attendance on the Roof Monday night and the show was a big success. The weather was rather cold, but the Roof was just the right temperature and the audience was full of enthusiasm from start to finish. The show ran very long, a two-reel episode of "Zudora" closing. This new serial has done a big flop and few of the patrons bother to wait for it. The hit of the bill went to Eddie Foyer. He did not get them to any extent with the comedy at opening, but when he started reciting they could have held him there all night. His early comedy work resembles too much of the same kind of material used before. The hash house talk has been done to death in burlesque. "A Night in the Park" in the headline spot came next in the hit column. This act has Ruth Lockwood, Ted Banks and the Mecca Quartet. Ruth is a worker, and if she should form a partnership with the fat boy of the quartet they could do something as a two-act. Each has the personality to get over. The act pleased very well, the four boys doing some barber shop harmony that was liked.

Something occurred Monday night on the Roof that was the biggest kind of a surprise. It was a great bunch of American Beauties going over the footlights. The lucky one on this occasion was Ethel Kane (New Acts). Second spot and getting roses is pretty good for a young woman. This show opened with Gray and Peters with their bicycle routine. The Roof stage may have injured their work. Something did. Ernest Pantzer and Co. with acrobatics were "No. 3," and put over a good hit. The little dwarf is bound to get the laughs, but he gets but few chances. The tumbling and hand balancing work is done with the snap necessary for this kind of act. Hugh Norton and Co. (New Acts) closed the first half.

Laurie and Aleen opened after the comedy picture that was used during intermission. This couple found the going rather hard at the start, through their position, but picked up as they went on. The finish was hurt through the kidding with the sign. This business is useless, and without it Monday night the couple would have been good for a couple more bows.

Johnson and Dean had the next to closing spot and, considering the lateness (on until after eleven), the colored couple put over a good hit. They certainly are as classy a pair of dark entertainers as ever played vaudeville. Miss Dean is dressing in the best of taste, her clothes showing up most of the women on the small time these days.

The show closed with Gobert Bell-

ing's Circus. The animal act held them in fine and the house was well satisfied with the entertainment.

COLONIAL.

The Colonial collection for the current week looked exceptionally good on paper, but eventually developed a bit song-heavy, seven of the nine acts present employing the orchestra, the two exceptions coming at either end of the bill in the Three Bonamor Arabs and Lady Alice's Pets (New Acts), the latter in closing spot. The entire interior of the program represented a succession of numbers, without any direct conflict, but nevertheless a constructive fault that became apparent to even the uninitiated. The Monday evening performance brought a change in the running order, moving Lambert and Ball down to next to closing spot, with Doc O'Neill shoved up ahead of intermission. Clark and Hamilton closed the first part.

The Bonamor Trio gave the bill a delightful start, the tumbling and whirlwind work of the "straight" men offstanding the short comedy of the third member, who, among other things, introduced the balloon stunt. It's a great opening turn, nevertheless, and with some up-to-date comedy would classify with the best.

Julia Curtis passed the danger mark safely with her singing imitations, a sort of novelty in its way, for which she deserves due credit. Miss Curtis doesn't show any exceptional taste in stage dressing, the pink gown worn Monday evening failing in any way to help appearances. The finale gave her an opportunity to display what ability the specialty carries and Miss Curtis, with a strenuous effort, managed to bring out enough applause to warrant her presence in the spot.

Doc O'Neill has bolstered up his monolog with some laughable "nut" stuff and succeeded in keeping the comedy section quite up to expectations. O'Neill has a good delivery, gets a number over well and edged into the Colonial schedule very nicely.

Clark and Hamilton were in the lead from beginning to finish, the antics of Clark carrying the laughs at every point. The piece has all the earmarks of a desirable vaudeville production, and the couple have eliminated much of the former burlesque material that gave the turn the semblance of age. The Jap number with its accompanying changes, utilized for the finale, brought them over with a bang and until Lambert and Ball came to view the English pair had practically no opposition.

The Three Leightons with a new member replacing "Rags" have finally replaced their familiar former turn with a likeable sequel, this in "one" which allows for more comedy scope. The new dancer seems to resemble his predecessor in appearance, build and routine, but lacks the ability, although he eked out sufficient applause from his solo to warrant an encore. The blackface man and his working partner retain all their personality and carried the act through with little effort.

Evelyn Nesbit and Jack Clifford

were undoubtedly responsible for the near capacity gathering against the extreme cold weather predominating, and with their finish dance walked off to solid applause. Miss Nesbit has gradually worked her specialty away from the "freak" classification and seems capable of holding a position on practically any bill where a turn of her kind can consistently fit.

Bradley and Norris have a novelty in their offering, the man's expert bicycle work coming as a surprise, following the double singing endeavors which seemed to hold up well, despite a trace of weakness to his voice. The encore is the best section, well constructed with an appropriate number and should win them favor anywhere.

Wynn.

ALHAMBRA.

There was a jammed house at the Alhambra Monday night. Some club had purchased a block of seats and some of the boxes. This, coupled with the regular audience packed the lower floor of the house long before the curtain went up. The show was just a fair entertainment with nothing that stood out particularly until Irene Franklin and Burton Green got to the audience after the intermission. Miss Franklin got a reception that would have gladdened the heart of any artist and throughout her turn there was frequent applause which culminated in a near riot at the finish. The show was stopped completely and the little auburn haired comedienne had to make a speech before the program could be resumed. She held the stage 32 minutes.

Raymond and Caverly who followed Miss Franklin had the audience at their mercy. All of their regular "gags" got over and a number of locals inserted for the especial benefit of the visiting club were a riot.

Opening the show Jessie and Henry Bijouve offered a neat skating routine that won applause. They were followed by Leonardi (New Acts) who had a violin and guitar specialty.

Joe Boganny's Lunatic Bakers had the third spot and were a laugh from the start. The boxing bout at the finish was a scream with those in front. Juliette Dika (New Acts) appeared in gowns and offered songs.

Closing the first part Allan Dinehart assisted by Marie Louise Dyer, did "The Meanest Man in the World." The playing has been speeded up since first shown at the Colonial, but still there is something lacking to put the act over at the finish.

Opening the second part Fritz Bruch and Sister offered their violin and cello routine. Why the brother is featured in the billing and the only notice that the girl gets is "sister" is a mystery. She works much harder than the boy and should be given all credit.

The Fridkowsky Troupe of Russian singers and dancers closed the show. Their singing in Russian, employed to open the act, is uninteresting, firstly, because there are but few who understand it, and secondly, because it is not exceedingly harmonious. The dancing is of the rapid Russian type and brought frequent applause. The act is dressed gorgeously.

PROSPECT.

Tuesday's extreme cold weather probably affected the Prospect attendance, although the unusual capacity of the house necessitates a great gathering for a fair showing. The elements without carried no apparent bearing on the enthusiasm within and the show, while not exactly of wonderful measure, went along in smooth style from start to finish. The program carried several so-called hits, every one legitimate and deserved, the applause honors going to The Magleys and Bert Errol and the comedy receptions being rather evenly divided between Flannagan and Edwards, Fanny Brice and Fred Ardath's rural skit, the latter in closing position.

Mme. Doria and her canine sketch was utilized for an opener, the novelty of the turn combined with its general excellence winning merit for the principal. It's somewhat different from the stereotyped dog act, carries a short but interesting theme and is exceptionally well constructed and played. Because of this the Prospect audience warmed up sufficiently to send them away to a reasonable hand.

Ellen Orr and Harry De Costa, the latter accompanying on the piano, held second space with a mild singing skit, introducing a number of "impressions," the best being of the "Prima Donna" number from "The Enchantress." This earned the couple some reward, but at best Miss Orr will find the big time somewhat difficult with such progressive competition in abundance.

The Magleys were evidently moved down from opening to third position and with an excellent repertoire of fast dances had their own way from the start. This couple possesses all the essentials of their calling and on their Prospect performance bid well to outlive the present crop of dancers that seem to have invaded vaudeville on little more than nerve. The Magleys have a finish that will carry them along anywhere.

The Courtney Sisters were likewise a hit, but a little more judgment in the arrangement of their repertoire would eradicate the presence of the existing roughness. "Carolina" was rendered with telephones, for some reason or other, there being no evident excuse for the "prop," and for a closer the girls picked "Be My Little Bumble Bee," a song that has long since gone its vaudeville way. Their encore pulled them over to the expected height, however, and suggests that a little progressiveness would keep this sister act well up with the rest of big time's doubles.

Miles and Ray closed the first intermission period with "An Innocent Bystander," the offering running strictly true to form, although on second sight one must speculate on the wisdom of the present finish. While the Prospect audience is far from a rural classification, they seemed to stumble on the final adjustment, although the skit proper went big throughout.

Flannagan and Edwards found things made to order for their comedy vehicle and reached the encore and speech period without much effort. Fannie Brice likewise had little trouble in scoring a favorable impression, particularly

with her list of comedy numbers, which seem well adapted to her style.

Bert Errol has grooved a distinct mark for his female characterization, his producing endeavors running second only to his excellent falsetto. Errol makes no attempt to deceive the audience as to sex, but manages to make a firm impression as to his artistic ability. His impression of Marguerite singing the Jewel number from "Faust" is probably the best thing Errol has ever attempted. For a finish it is sure to keep its sponsor in the running on any bill. He scored emphatically.

Wynn.

UNION SQUARE.

Everything was against the show Tuesday night. The mercury did a slide downward that sent piercing blasts of a northeaster sweeping back and forth through the Union Square theatre which the management fought valiantly to subdue. The furnace was working and there was some heat in the radiators, but it was not sufficient to warm up the audience. Furthermore the show was not the kind to thaw out any audience and there was not a corporal's guard left when the professional tryouts came on around 10.30.

The bill did not run smoothly and with only one of the acts showing any big time earmarks the results were all that could be expected in the first almost-zero weather.

They have what is announced as "professional tryouts every Tuesday and Friday." If the turns on view this past Tuesday may be accepted as a criterion what patronage is left of the Union Square is bound to seek other amusement refuges.

Among the "tryouts" was one Darwell Blake Russell. Who ever sicked this man on the vaudeville stage probably thought he was putting over a practical joke.

The Littlejohns and Dorman and Nelson (New Acts) were followed by Cooper, the colored ventriloquist, who pleased with his voice-throwing stunt in the barbershop. More speed would help. After a Mary Pickford reprint that was neither interesting nor funny, a pantomime act billed as Klein and Erlanger, worked along some old lines. It's a family affair with two kids showing up at the finish in clown makeup.

Edna Richardson did fairly well, considering the time, the place and the weather. Miss Richardson dresses well and her popular song medley should find favor. The Manuel-Alexander Co. sounds like a new name, but the act is one that has played around here for some time. The German character remains the same, but there are new people in the other two roles. The latter are doing far more effective work than the former players. A good act for small time.

Adelaide Hermann and Co., headlining, mystified, pleased and proved the best thing on the program. In succession followed Marshall, Dean and Reeves and Oshorn's dogs, both under New Acts. Of the tryouts little Miss Virnie danced effectively, but too long. This young woman has talent. The Crescent Quartet showed too late to have a chance.

JEFFERSON.

The Jefferson had but a fair house Tuesday night, with the audience more than ordinarily enthusiastic. It was on Tuesday evening they gave away a husband at this house, but on this occasion, for a little variety, a wife was given. The comedy from this, though rather rough, was good for a big laugh and the plant selected from the men handled his part very well, as did the woman he selected. It looked as if there was going to be a riot when the master of ceremonies asked if there were any volunteers, after he had called off numbers, none of which materialized, with the result that about 25 of the Fourteenth street male would-be-weds made a mad rush for the stage but were kept off by scientific handling by those in charge.

The show was headed by the Dancing Kennedys and the Lauder Singing Pictures. Two men with bag pipes and kilts held forth in the lobby and made enough noise to let the neighborhood know that there was something going on. The pictures got something at the start, but that was all. The Kennedys started with a round of applause and finished very strong. The dancers have the steps and the speed they like down there and the whirling made a big impression.

Nevarre opened the show with his slack wire work. The man showed a good routine and made a nice opening turn. The Lauder pictures followed. The Two Lakes did well enough in the third spot. The man with his Irish comedy was able to gather a few laughs. The female end looks nice and handles her numbers in a good way, getting a good bit out of each song.

Franklin Gale and Co. got over nicely with a dramatic sketch that has a number of laughs. The tickling of the man's feet is not especially artistic, but it made them howl down town. The three players handle the dialog with a snap that helps greatly.

Scott and Wilson opened after the husband-giving-away, and as their work was done from the audience they did not have a hard time to keep the people amused. Schoen's "Rough House Kids" did big. This act is very old, but it must be said in its favor they keep up with song numbers.

Hilton and Roberts were next to closing and did as well as could be asked pretty late. A good part of the house filed out after the matrimonial affair. This couple have the appearance and clothes to get over. Kaiser's Terriers showed canine intelligence in the closing spot.

DOING BUSINESS FOR "PAN."

San Francisco, Dec. 16.

Though opening with a bad cold at Pantages with her big "girl act," Frances Clare raised the gross receipts for the week over that of the preceding weekly period in the local vaudeville theatre.

The Frances Clare-Guy Rawson turn is said to have been increasing the business all along the Pantages chain thus far traveled, also James J. Corbett, who is another headliner on that time.

GOVERNMENT ARGUMENT ON PICTURE "TRUST CASE," IN

Suit to Dissolve "Moving Picture Trust" Now Before Court for Decision. Briefs Submitted in Philadelphia. Statement Made That General Film Co. Stockholder Received 1,600 Per Cent Return on \$10,000 Investment.

Philadelphia, Dec. 16.

After four days of argument before Judge Dickinson in the United States District Court here, the government's suit to dissolve the so-called motion picture trust under the Sherman anti-trust law is now under the consideration of the Court and a verdict may be expected within a short time. At the conclusion of the argument printed briefs were filed by attorneys for both sides and these are now being reviewed by the Court.

In arguing for the defense Charles S. Kingsley, counsel for the Motion Picture Patents Co., claimed that self preservation and not a desire to form a monopoly caused the agreements among the various concerns complained of. It was also argued that there was no interstate trade such as would bring the alleged trust under the Sherman Law.

The Motion Picture Patents Co. was formed, the lawyer said, to hold patents, issue them for the practice of the art, issue licenses to practitioners and to accept royalties from licenses. There was no purpose of a conspiracy to monopolize or restrain the trade, he said. The consolidation of the patents and inventions was to advance the art, and eliminate infringement and consequent litigation.

The conditions were such, he said, that in order to insure a revenue from the different patents it was recognized that it would be necessary to have interlocking restrictions. These companies were not dealing with any ordinary commercial article, but with patent rights which could only be made valuable by the adoption of some effective means of preventing infringement. It was therefore to stimulate business and not to stifle it that the different patent rights were consolidated by interlocking agreements and the system of leases and royalties adopted. The only practical means of insuring protection and obtaining revenue under the patents was to control them by this method.

Mr. Kingsley said the necessity of protecting the rights of the exhibitors was also recognized. If one exhibitor extensively advertised he would on a certain date exhibit a picture which had made a hit with the public, it was not fair that his competitor across the street should be able to arrange for

the exhibition of the same picture a day or two in advance. If that condition was permitted to continue it meant the ruination of the business. Measures also had to be adopted to prevent the conflicting of programs and repetitions of the same picture by the same exhibitor.

"Well, Mr. Kingsley," interrupted Judge Dickinson, "does not your argument bring it down to the question whether you do not stifle interstate commerce in one way in order to boost it in another? In other words, taking your own explanation regarding the advantage taken by one exhibitor of the advertisement of his rival: if you advertise to show a certain film and I secure the same film and divert the crowd to my show, is it not an interference with interstate commerce when you enter into agreements which prevent me from engaging in this competition?"

Mr. Kingsley argued that while it might appear so at first glance, it was not so in experience, as under those circumstances the one exhibitor got the business and his competitor got nothing. Whereas if they both were obliged to exhibit different pictures the crowd would be divided in its choice of the two attractions, or, as was true in many cases, they would patronize both shows. The effect, therefore, was to stimulate business.

"Yes, but not competition," suggested the judge.

Mr. Kingsley argued that it did not destroy competition except to prevent it from becoming destructive of the business.

There was a fixing of minimum prices in the Edison licenses, Mr. Kingsley admitted, but this was done at the suggestion of the licensees, to prevent the possibility of Edison, as a competing producer, from cutting prices, and also to compel competition in the quality and the subjects in moving pictures.

Mr. Kingsley argued that there was no violation of interstate commerce, as the picture business, from a legal standpoint, could not be construed as an article of commerce. The inventions were copyrighted under the Federal laws, he said, and were the exclusive use of the patentee until he had by some act relinquished proprietorship, and gave them into public domain. The defendants had not by any specific or implied action released the patents from their possession by which the public could claim them an article of free trade, he said.

Melville Church, a New York patent lawyer, followed Mr. Kingsley, and took up the thread of his colleague's

argument on the exclusive right of the defendants to their patents. He argued that the contract with the government on copyrights was inviolable, and that the defendants were at liberty to apply their patents as suited their wisdom. In the present case, the patentees were making a legal and proper use of their inventions and were not in any way violating the Sherman Anti-Trust law.

In the hope that the case could be completed Thursday a night session of the Court was held but it was found necessary to continue over into Friday. At the night session former Congressman Reuben O. Moon of this city concluded the arguments for the Motion Picture Patents Co.

In opening his argument Mr. Moon, like the other attorneys for the defense, spoke of the disorganized condition of the trade before the formation of the Motion Picture Patents Co. in 1908. At that time producers, exchange dealers and exhibitors were not legally engaged in the business, he asserted, as everyone of them was infringing on patents belonging to others. In ten years, before the organization of the Patents Company, he said, 110 infringement suits were brought by the rival interests, and in pressing the cases several manufacturers were almost financially ruined.

At Friday morning's session Special Assistant Attorney General Grosvenor brought the arguments to a close. He laid special emphasis on the great profits made by the defendants since the consolidation. With competitors out of the way, he said, the General Film Co. conducted such an enormous business that in its first year of existence it disbursed over \$2,000,000 from profits, paid large dividends on stock, and at least one of the organizers of the company netted 1,600 per cent. on his investment.

The company's operations could be realized, the lawyer said, when in 18 months of 116 of its competing exchanges only one survived, 68 having been absorbed by it and the rest forced out of business by the unreasonable and illegal restrictions in its license agreements. Of the disbursements, Mr. Grosvenor said, more than \$1,000,000 was used in buying up competing exchanges. Another million was distributed among manufacturers, exchange dealers and exhibitors who had invested in the company. It was just as much the purpose of the company to prevent competition as it was to protect patents and patent rights.

By its license agreements the film company tried to control every element of the art, he said, and its severity in dealing with licensees who committed infractions of the contracts was aptly demonstrated in the case of Louis M. Swaab, an exchange dealer of this city. It cost Swaab \$100 to release a film order ten minutes before the time fixed in the schedule of the license agreement.

Mr. Grosvenor urged that the government had proved that every act of the defendants since amalgamating their interests was intended to obtain a monopoly and restrain trade.

PROTESTS WAR TAX.

Syracuse, Dec. 16.

Declaring that his picture house is not a theatre, H. F. Goldacker has protested payment of a special war tax and raised a question of nation-wide importance to owners of similar houses.

Mr. Goldacker contends he is engaged in giving public exhibitions of pictures in a building having no stage, pit, boxes or gallery. He claims, therefore, that he is liable only to section 8 of the special war tax law.

He demands a refund of the amount he has paid to Internal Revenue Collector Cole, claiming it was wrongfully collected. In protesting to the collector he declares the cashier of the office had no authority to refuse payment on the statement presented to the cashier, as it was a correct account of Mr. Goldacker's business as defined by law. He also claims that he was forced to make a statement under oath which he knew was incorrect, paying taxes under said statement under pressure, as he was not and is not conducting a theatre.

He contends that Webster's dictionary and all the other authorities define a theatre as "a house for the exhibition of dramatic performances, such as tragedies, comedies and farces in a playhouse comprehending the stage, pit, boxes, galleries and balconies."

MICA EXTENDING.

The Tri-State Feature Film Co., with offices in Philadelphia, Baltimore and Wilkes-Barre, this week signed contracts with the Mica Film Corporation for the Kriterion service. The Tri-State is composed of David Keen, Lee Sonneborn, Andrew G. Steen and M. J. Sonneborn, all veterans in film-dom.

A. M. Kennedy, head of the Kriterion, has taken general charge of the Santa Barbara Co., which is to contribute to the Kriterion program and entirely reorganized it. He also is supervising the distribution of franchises to the manufacturers who will become allied with the service.

CALIFORNIA'S DENIAL.

The California Motion Picture Co. (Eastern Office) makes emphatic denial its withdrawal from the Alco program was caused by that concern's declining to handle the feature, "Mrs. Wiggs of the Cabbage Patch."

"On the contrary," declares a statement from the California Co., "the picture was withdrawn by us from the Alco program because we sought and obtained cancellation of our contract with the Alco Film Corporation for sufficient reasons.

"Even after this cancellation was announced to the officers of the Alco Film Corporation, the latter endeavored to persuade us to release 'Mrs. Wiggs' on the Alco program.

"Mrs. Wiggs" and further productions made by the California Motion Picture Co. will be released through the World Film Corporation."

THANHOUSER REWRITING; "ZUDORA" NOT PLEASING

Exhibitors Said to Have Informed Manufacturer Unless 6th Episode Improves Further Releases will be Refused. Same Concern Made Half Million with First Continuous Feature.

Commencing with the sixth episode of "Zudora," the latest Thanhouser serial, instructions have been issued at the New Rochelle plant to rewrite the scenario. In the revision considerable change will be made in the characters and story as at first outlined, according to report.

The Thanhouser people were notified by exhibitors, it is said, that unless the weekly installments of the picture were bettered, further service beyond the fifth episode would be declined. This, together with the apparent faults in the serial, is said to have brought about the decision to practically commence a new picture, after a large investment had been made for the "Zudora" series. The same title may be retained.

Thanhouser is said to have netted nearly \$500,000 on its first serial, "The Million Dollar Mystery." This happened when its president, the late Charles J. Hite, was living. With his death, according to the story, many changes were made in the operation of the Thanhouser plant, with correspondingly conflicting results.

WORLD'S PROFIT-SHARING.

Vice-president and General Manager Lewis J. Selznick of the World Film Corporation this week made public the details of a profit-sharing plan by which all employees will participate in the financial success of the concern.

The schedule of bonuses is based on a division of the U. S. and Canada into divisions, the divisions into branches and the branches into its individual salesmen and office employees. A special division is made for the home offices.

A minimum gross amount of business is established for each division and branch and the bonuses are paid on earnings in excess of this minimum. Division managers will receive 5 per cent. of such excess. Branch managers will receive premiums based on each \$100 of excess ranging from \$2.50 for the first \$100 of excess to \$25 for each \$100 of excess beyond the tenth unit of \$100. (This would mean a premium of \$137.50 on an increase of \$1,000 over the minimum.) The branch managers will set aside 10 per cent. of their premiums to which the corporation will add a like amount and the total will be divided among the branch employees once every three months.

Salesmen will receive from 4 per cent. on contracts they make for "Class A" pictures to 12 per cent. on contracts for "Class C" pictures. The percentages are based on gross cash collections on each salesman's business and the total paid after deduction of his salary and expenses. Special prizes of

\$100, \$50 and \$25 are also offered the branches making the best record each week.

Employees of the home office not provided for otherwise will receive a division of 2 per cent. of the gross excess in gross collections established for the branches. The general manager and other officers of the corporation do not participate in the profit-sharing plan.

LICHTMAN WITH WORLD.

Al Lichtman, who recently sold out his holdings in the Alco, this week joined the World Film forces. He takes charge of a new department, becoming manager of special attractions. The first of these is "Your Girl and Mine," a Woman's Suffrage subject, exploited through a unique selling idea by which the Cause participates in its profits.

TO BOOST 100 CITIES.

The wholesale city boosting plan inaugurated by the Imperial Motion Picture Co. under the title of "Maiden America" contemplates the filming of industrial and civic scenes in 100 cities of the United States, the list having already been selected.

The films will be released in a series, the number not yet having been announced. A little girl will figure in the special scenarios written to exploit each community. It is being urged that the publicity secured to the towns selected will have an advertising value and the pictures will be, in themselves, valuable as an educational feature.

J. W. Mahan, general manager of the Imperial, is directing the enterprise.

LEDERER HAS "THE FIGHT."

The George W. Lederer Stage Film Co., a New York corporation, has completed as its first feature film "The Fight," the Bayard Veiller drama, produced last year in New York. It is in five acts, made into a screen version by Herbert Hall Winslow and personally staged by Mr. Lederer.

"The players as much as possible address spoken lines to each other," said Lederer, describing what he called an innovation in the feature, "and we have reduced sub-titles to a minimum by permitting the audience as far as possible to read the moving lips of the characters."

Margaret Wycherly has the leading role in the film. John E. Kellard has an important part. Others are Katherine La Salle, Tim Cronin, Charles Strowbridge (now in "Daddy Long-Legs") and Edna Hibbard.

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STRAND'S OPPOSITION OUTLINED.

Plans have been filed for a 20-story office and theatre building at Broadway and 48th street by Thomas W. Lamb, the architect for Leonard L. Hill and others, owners. This is understood to be the proposition backed by Lewis C. Van Riper of Chicago, to start an opposition to the Strand (pictures).

The location is on the west side of Broadway 93 feet north of 48th street. This frontage is but 30 feet, just sufficient for an entrance on the main thoroughfare. The property also includes an "L" into 48th street, where it has a frontage on the north side of 119 feet including 215 to 225 West 48th street.

The enterprise is still in its early stages, according to report, the promoters having taken an option on part of the property which expires Jan. 1. The Broadway frontage involved is now occupied by small stores.

The New York Record and Guide, the real estate authority of the metropolis, makes the project the text of lengthy editorial comment in which it points out that the constant increase of expensive theatre operations is advancing appropriate land values enormously. It also points out that "Probably theatres will pay very much better as soon as the new subway gets into operation. Improved means of communication will do more for the business of providing amusements in Manhattan than it will do for any other class of business. It should eventually result in the substantial increase in prices throughout the whole amusement district."

Commenting on the general trend of show business the editorial says:

"There can be but little doubt that the huge number of places of amusement is, in itself, an impediment to increasing public patronage. When there were not more than a dozen first class theatres in the city, a person who was interested in the drama could follow them with discrimination and could pick out the plays, which were worth going to see; and now, that there are between 30 and 40 theatres at which expensive entertainments are being offered, the labor of picking out preferred plays is excessive.

"A confused impression is made upon customers of the theatres who do not go as often as they used to go, and whose preference, when they do go, is more likely to be determined by accidental reasons. The managers of the theatres are alleged to spend much larger sums in advertising to attract attention, and any play which does arouse popular interest draws such large crowds that anybody who wishes to see it from a good seat is obliged to pay an additional sum to a ticket agency. Theatres are built in such large quantities, not because they are immediately profitable, but because managers need them in order to make productions in New York, which may subsequently be remunerative on the road."

Ruth Elder has retired from the Thanhouser organization.

Maude Fealy has joined the Balboa, having retired from the Thanhouser company last Saturday.

B. A. Rolfe has signed James Durkin, formerly director for the Thanhouser. Mr. Durkin will leave immediately for Hollywood, Cal.

POWERS FOR NICKEL SCALE.

P. A. Powers, as president of the United Film Service, in an interview this week, made plain his position against the movement to advance picture theatre admission prices, and against "the misguided ambition of the man who seeks to place the motion picture on a plane with theatrical productions."

Mr. Powers contends that the higher scale will drive back the amusement-seeker of restricted means to the gallery (of the legitimate theatres) from which the picture shows drew their original patronage. The interview contains an argument also for a return to single reels with only an occasional big feature.

ROLFE-FISKE ALLIANCE.

B. A. Rolfe, the contributor to the Alco program, left this week for San Francisco, there to superintend the completion of the studio and plant at Hollywood, announcing before his departure from New York that he had formed an alliance with Harrison Grey Fiske, the legitimate producer under which the Rolfe Co. will command the dramatic works owned by Mr. Fiske.

The arrangement also contemplates a film production in which Minnie Madden Fiske will be featured in one of her former stage successes.

KIND WORDS FOR HUBBY.

Los Angeles, Dec. 16.

Peggy Blevins, 22 years old, a former leading woman with the Selig Co. at Prescott, Ariz., defendant in a divorce action brought here by Carroll W. Davis, a wealthy cattle man, startled the court room by praising her husband. The couple's friends hope for a reconciliation.

Mabel Lloyd, a cabaret singer, and Hubert Gerald Quin, director for a picture company, were married here this week.

COAST PICTURE NEWS.

By GUY PRICE.

Eddie Ables is back in Los Angeles after a hurried trip east.

Blanche Sweet is appearing in her first picture with the Lasky Co. It is "The Warrens of Virginia."

Morgan Wallace, now in New York, is said to be contemplating returning to pictures on the Coast.

J. P. McGowan, the director, is still in the hospital as a result of his fall from a telegraph pole, and his physician fears he may be paralyzed. Plucky fellow, though; he directs his pictures from an invalid chair.

Dorothy Gish is back at work again after her run-in with an automobile.

They are giving Spottiswoods Aiken, the Mutual director, the sobriquet of "the perfect" father since his baby won first prize at a recent baby show in Pasadena, Cal.

Many stars will be featured at a big New Year's Eve ball to be held in Los Angeles.

Dustin Farnum plans to have a "Back East" Christmas even if he is in California. He will take a party of friends to the summit of snow-capped Mt. Wilson for the holiday.

Lorena Foster has returned from Santa Barbara, where she was featured by the Santa Barbara Co. She will join a Los Angeles studio.

Elsie Janis is said to be having the time of her life in Los Angeles. She says she likes picture work, the sunshiny climate and the company of a host of good friends she has made since entering the film field.

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FILM FLASHES

The Tivoli opera house, San Francisco, former home of the Metropolitan Opera Co., is playing World feature films, booking them in for a week each and billing as for a road attraction. The American, Salt Lake (capacity, 3,500) is another World capture.

The Alliance executive headquarters in the Leavitt building, West 46th street, are being extended to take in practically the entire 11th floor.

Dave Kline, widely known advance and circus agent, is now connected with the Pittsburgh office of the World Film Corporation.

The United Film Service (Warner's Pictures, Inc.) will soon release the first of the Jack Rose films, having to do with New York's underworld. Rose asserts the pictures disclose much "inside stuff" of gangdom.

Elsie Janis was married last week. But only in pictures. Courtenay Foote was the bridegroom in the Bosworth, Inc., feature "The Captives of Kitty," the first Paramount release in which Miss Janis figures.

Owen Moore has been engaged by Bosworth to play opposite Elsie Janis in "Betty in Search of a Thrill."

Betty Nansen, tragedienne and leading woman of the Royal theatre, Copenhagen, and one of the world's leading interpreters of Shakespeare and Ibsen's women characters, will arrive in New York Dec. 22. She is engaged to act before the camera in a series of serious photoplays for the William Fox Productions extraordinary.

Harry Gribbon, principal comedian of the Morocco Stock Co., Los Angeles, Cal., has signed a two-year contract with Keystone.

A realignment of the new World Film Corporation selling force brings George J. Beilhoff from Philadelphia to the Indianapolis branch; W. W. Kulp takes charge of the Cleveland branch; E. H. Stahler, Atlanta, and C. L. McVey in charge in Kansas City and the Southwest.

Roy N. Altken, manager of the Western Import Co., returned a few days ago from London. "The film business," he said, "has not suffered in England in proportion to other lines. Indeed, it is better than before the war. European film is barred from exportation and this offers a great opportunity for the American maker to break into the South American field."

William E. Whiston has resigned from the George Kleine New York office to represent the Box Office Attraction Co., Inc., with headquarters in Syracuse.

Charles Van Houten, carpenter-in-chief at the Thanhouser, has left that company.

Howell Hansel, director of "The Million Dollar Mystery," has been assigned to the position of director in chief at the Thanhouser, filling the berth recently vacated by the retirement of Lloyd Lonergan.

Frad Mace may become a member of the company at the Peerless.

Oscar Nagle, boss carpenter at the Peerless studios, finished there on Saturday.

Will S. Davis of the Life Photo Corporation is directing "The Avalanche" at the Ruby Studio. The production will be completed this week. In the cast there are Catherine Courtis, William H. Tooker, Sue Balford, Claire Mesero, Carolyn French, Vivian Tobin, Edward Roseman, Fraunie Franholts and D. J. Flanagan. John Arnold is turning the crank.

O. A. C. Lund has returned from Havana. He has commenced casting for "The Butterfly," which he is to produce for the World Film. He will do all of the interiors at the Fort Lee studios of the company and start for Florida shortly after New Year's to complete the exterior scenes. Barbara Tennant will be starred in the production.

J. W. Middleton, directing "Wildfire," in which Lillian Russell is to be starred, left for Lakewood, N. J., Monday with a company of eight for a number of exteriors.

Maurice Tournier, who is directing the production of "Alias Jimmie Valentine" for the World Film, began taking scenes of the feature at the Peerless studio Thursday. Robert Warwick is playing the lead.

Sam Ryan, who has cast for the trainer in "Wildfire," is ill with pneumonia. He has been replaced in the cast and all of the early scenes in which he appeared will be retaken.

Frank Perley is representing the Drama-scope Company in northern New York. He will open an office in Buffalo.

Myrtle Steadman is playing in two Bosworth features at the same time. With Elsie Janis, under direction of Phillips Smalley, she enacts a heavy role, while under guidance of Lois Weber she plays an ingenue role in the Macklyn Arbuckle company.

Irene Warfield, formerly leading ingenue with S. & A. and who played opposite Robert Edeson in Belasco's "The Girl I Left Behind Me," was engaged this week to support Orrin Johnson in "Satan Sanderson," the next release of the B. A. Rolfe Co., through the Alco program.

The Photoplays' Weekly is an interesting publication issued in Los Angeles concerning screen players. The edition of Dec. 5 contains several entertaining interviews with Coast camera actors and directors.

A canvas of the large cities of the United States will be made by a general committee to select the Maid of America, the principal figure in the Warner Feature, Inc., serial. Big corporations everywhere have promised their co-operation to the Made in America publicity campaign which the feature is to further.

Edward O'Connor, for five years with Edison, finishes next week. Dick Lee, another old member, leaves at the same time.

The Gem picture theatre at Mt. Sterling, Ky., formerly owned by a company and managed by D. D. Smith, has been sold to H. R. Callway, who took over the management this week.

The Kentucky Good Roads motion picture exhibit, which will be shown in the Kentucky building at the Panama-Pacific exposition, was run off for the first time last week at the Grand, Frankfort, Ky. One of the views shows Gov. McCreary leading the workers in work on a state road.

Harry Pollard, of the American, has started work on a four-reeler.

William Carroll, a character actor from the legitimate, is a new acquisition to the Coast picture forces.

"As a Man Thinketh" is a Beauty comedy. Frank Cooley in the principal role.

Dorothy Gish, run down by an auto at Hollywood, Cal., will not be able to work in pictures for several weeks. She is out of danger but her side remains quite sore. Miss Gish had a toe cut off in the accident.

Richard Stanton not only heads the cast in "A Political Feud" but also is directing it.

A forthcoming Thomas H. Ince release is "In the Land of the Otter," which is being taken on the Mexican border.

It's the report from the Coast that Inceville has been made a postoffice and is now "officially recognized" as such in Washington.

Arthur James, of the Mutual, is out with a press story that Marguerite Snow is going to wear "Made in America" clothes not only in the pictures but on the streets.

"A Denver Romance" has the Mayor of Denver as a feature for a portion of the picture.

Thomas Hill, an aviator, was killed at Venice (Cal.) while looping the loop before the camera, the machine toppling the birdman to the ground.

William B. Hart in the western picture, "In the Sage Brush Country," uses the same old six-shooters Jesse James brandished during his palmy days. Hart is said to be their present owner.

The Atlas Motion Picture Co. has incorporated for \$20,000 and opened offices in Detroit. Charles Rose, Frank Schaffer and Percy Upton are the principal stockholders.

An important meeting of the Detroit branch of the Motion Picture Exhibitors' League of America was held at the club rooms in the Equity building last week to take up the matter of how many reels should be shown by exhibitors. Members of the association have an understanding to show only three reels for five cents and five reels for ten cents, but of late there have been a number of theatres on Gratiot avenue combating to see who could give the most reels for five cents. One theatre started to give five and others on the street offered seven and eight for a nickel. The exhibitors' league has asked the film exchanges to co-operate with them in forcing these east side theatres to live up to the three-and-five-reel understanding.

W. L. Norris of Netswak, Kan., has recently opened picture theatres in Muscotah, Netswak and Corning, Kan.

The Photoplay Authors' League of Los Angeles, Cal., is endeavoring to suppress the fake picture schools by asking trade papers and others to refrain from using any advertising from any of those schools.

The Grand, Columbus, O., will be entirely renovated shortly and will install a picture policy. After the expiration of the present lease next year the Dusenbury Bros. will take the house, playing their shows there, having secured the house for thirty years.

NEW INCORPORATIONS.

Albany, N. Y., Dec. 16.
Associated Theatrical Managers, Inc., of New York City. Capital, \$10,000. Ernest J. Carpenter, Louis W. Greiner, Augustine P. Baranco.

Piction Pictures, of New York City. Capital, \$25,000. Louis J. Vance, Benjamin H. Stein, Bernard McKenna.

Adamsat Amusement Co., of Cedarhurst, N. Y. Capital, \$5,000. Abraham Kipp, Samuel W. Tanninbaum and Chas. Schwartz.

United Program Film Service, of New York City. Capital, \$50,000. Joseph A. McKinney, Orrin S. Coan, of New York, and J. A. Schuchert of Buffalo.

Artrecord Corporation, of New York City. Capital, \$500. To manufacture sound producing records. Harry Von Tilzer, H. Harold Gumm, of New York, and John T. Norris, Jr., Brooklyn.

Port Richmond Theatre Co., of Port Richmond, N. Y. Capital, \$1,000. Vaudeville and pictures. Thos. F. McMahon, Anna F. Heimberg, Arthur Stegmann, of New York City.

Central Theatre Co., of Brooklyn, N. Y. Capital, \$1,000. General amusement. Emanuel Newman, Wm. R. Jackson, Wm. A. Thue.

Flash Amusement Co., Inc., of Tona-wanda, N. Y. Capital, \$6,000. General amusement. Ralph S. Brown, Wm. C. Hubman, Chas. J. Kneill.

Made in U. S. A. Industrial Film Exhibits, of New York City. Capital, \$50,000. Richard W. Menzies, Brooklyn, N. Y.; Harry Lesser, Bronx; Frederick Williams, New York City.

F. L. Ferguson's Theatrical Enterprises, of New York City. Capital, \$10,000. Photo play producing. Frederick L. Ferguson, Cordelia Ferguson, Reuben J. Wittstein, of New York City.

Scenario Authors' League, of New York City. (No capital). To protect picture copyright laws. H. E. Hunphy, of Carbondale, N. Y.; Marie L. Hudson, Catherine Cosgriff, Harry H. Kirby, James C. Corbett, Raymond S. Clarke, of New York City and Virginia Wilson, of Brooklyn, N. Y.

Levitt Meyerhoff, Inc., of New York City. Capital, \$5,000. Booking circuses and carnivals. Henry Meyerhoff, Victor D. Levitt, Morris Taxler, of New York City.

Modern Film Laboratories, Inc., of New York City. Capital, \$10,000. General theatrical and motion picture manufacture. Isaac Picker, Morris Medove, Bronx; Halley Tarr, of New York City.

Georgetown, Del., Dec. 16.
Charters have been filed at the State Department, at Dover, Del., for the creation of the following corporations:

Tempo Film Corporation, Wilmington, Del.; capital, \$600,000. W. G. Taylor, M. L. Rogers, Harry W. Davis, all of Wilmington.
Popp Motion Picture Co., Wilmington, Del.; capital, \$10,000. W. P. Popp, F. M. Lane, James Salsbury, all of Wilmington, Del.

Masterpen Motion Picture Corporation, New York City; capital stock, \$500,000. Frank Hendrick, John T. McGovern, Harry K. Karst, New York.

Studios' Corporation, New York City; capital, \$250,000. General theatrical business. Joseph Curtin, S. A. Anderson, New York.

National Photo-Play Co., Philadelphia; capital, \$100,000. F. R. Hansell, Philadelphia; G. H. B. Martin, S. C. Seymour, Camden, N. J. S. K. Screen Co., Dover Del.; capital, \$50,000. William Boyd, W. F. F. Loftand, W. I. N. Loftand, all of Dover, Del.

New Weyburn, Inc., N. Y.; capital, \$25,000. Theatrical. Sidney A. Anderson, H. O. Coughlan, of New York.

Theatres and properties known as the F. F. Proctor Companies, of New York were filed last month as follows:

F. F. Proctor, Broad street, Elizabeth; capital, \$100,000. F. F. Proctor, Market street, Newark; capital, \$100,000. F. F. Proctor, Jersey street, Newark; capital, \$100,000. F. F. Proctor, Park place, Newark; capital, \$20,000. F. F. Proctor, Plainfield Theatre Company; capital, \$20,000. F. F. Proctor, Lyric, Newark; capital, \$20,000. F. F. Proctor, Market street, Newark; capital, \$20,000.

CASTING FOR KINETO.

Tom Terriss has picked his cast for his first Kinetophone production, "A Man's Shadow": Anne Luther, Lionel Pope, Rienzi de Cordova, Alfred Hemming, Alfred Palmer, Walter Kingsford, William Lowin, Cornish Buck, Kathryn Adams and Millie Liston. Millie Terriss, Mr. Terriss's daughter will also have a part.

Edwin August will have Bliss Milford as leading woman in his first Kinetophone production. Others will be Clara Hillier, Edward J. Peil, Hal August, Thomas J. O'Keefe, Virginia Russell and Emmet Whitney. The title is being kept secret.

ABOLISHING CENSOR BOARD.

Cincinnati, Dec. 16.

A bill to legislate the Ohio Board of Censors out of existence has been drafted by ex-Mayor Hunt of this city, who will introduce it before the legislature in January. The bill will provide for the abolition of the present board and establish censoring by commissions at large in the various cities of the state.

The National Board of Censors is said to be very much interested in the bill and is giving it hearty support. J. W. Binder, director of Finance and Publicity, and Orrin J. Cooke, Secretary of the National Board, were in the city last week for a conference with the ex-Mayor.

It is stated the National Board of Censors pass on 95 per cent of the films and that the local commissions appointed by the various mayors would prevent the remaining five per cent which are usually objectionable, from being shown.

MINISTER QUILTS CENSORING.

Spokane, Dec. 16.

The Rev. William J. Hindley, mayor of Spokane and ex-officio theatre censor, has resigned from his municipal post to return to the pulpit. He goes to the pastorate of the Central Congregational church of Winnipeg at a big salary.

The mayor-clergyman-censor was widely known through the Northwest for his rulings in regard to what is permissible in entertainment. One of these was a ban on all pictures dealing in any manner with the European war, which was in force two months, but later was withdrawn.

Commissioner C. M. Fassett has become mayor and to Samuel Glasgow, a retired miller, elected commissioner of public affairs to fill the vacancy on the city council, has been allotted the censorship job. He has begun work with a declaration that the good sense of theatre managers themselves is the best censor.

INTERNATIONAL COMPANY.

Alec Lorimore has organized Bishop, Pessers & Lorimore in New York to act as American branch of Bishop Pessers Co., Ltd., London, handling European films in this country and South America and arranging for the exhibition abroad through the London headquarters of American product.

The Lorimore establishment will handle the flotation of the National Movement Motion Picture Bureau, of which he is president. Its first promoting enterprise will be the marketing under a two-year contract of "The Making of a Scout," a boy scout special produced by the Weddipict Co., under the auspices of the Boy Scout headquarters in this country. This will be released through the World Film Corp.

Savoy Reserving Boxes.

The Savoy, New York, is not to be outdone. A screen slide is flashed afternoon and night announcing that the boxes are now being reserved for New Year's Eve.

DRAWING LESS THAN RENT.

Next week will be the last of the try by the Universal to do business with feature films at the New York theatre. The U concern took the house over for four weeks, paying a fixed rental of \$1,750 weekly for it, it is said, and has been doing an average weekly business of around \$1,500 since taking possession.

None of the Broadway houses turned over for feature pictures during December has done anything to speak of since opening. The Harris with the Pope Pius film closed the first week. The "Belgian War Pictures" got a fair start, but dropped off almost immediately, having nothing but the title, and the Casino ran along fairly, catching some attention last week with "The Land of the Head Hunters."

COLLECTIONS TAKEN UP.

Hartford, Conn., Dec. 16.

Three picture theaters are running Sunday evening shows at which collections are taken for the benefit of the poor of the city. A state law forbids the charging of admission. The largest single collection thus far taken amounted to \$200. At another house \$140 was received, and the theatre took \$70 for expenses.

In some cases, payments of money have been made by the managers direct to the applicants for charity. Some criticism has arisen, charging the collectors with being too enthusiastic.

KATHLYN WILLIAMS FREED.

Los Angeles, Dec. 16.

Kathlyn Williams, the moving picture star, was today granted a decree of divorce from Frank R. Allen, a former stock actor at the Burbank. They were married March 4, 1913. Miss Allen, who has a nine-year-old son by a former marriage, charged desertion.

TABS ON TRADE.

Walter Hoff Seely, president of the Alco, this week instituted a novel system for keeping close track of general business conditions throughout the country as an aid to the distributing business of his concern.

To every exchange manager is sent a chart to be returned filled out with the following data, having to do with trade conditions in the cities where the branches are located:

Number of bankruptcies in your district; number of shops, mills, stores and factories to close; number of vacant stores on principal streets; what theaters contemplate improvements; assets and previous business of men entering picture business; what industries announce salary increase or decrease? What is condition of unemployment?

"MOVIE MASHERS" RAIDED.

Rochester, N. Y., Dec. 16.

The police of this city made a swoop last Saturday on the "Movie Mashers" arresting a score or more in a number of downtown picture houses. For some time past women and girls have complained men were annoying them in the houses and often times becoming "a little rough."

RAILROAD FILM.

Pittsburgh, Dec. 16.

Railroad men here are having exhibited for their benefit a picture written by Marcus A. Dow, general safety agent of the New York Central lines, with safety as its theme. It is used in an educational campaign. The title is "Steve's Awakening," the characters being all railroad men and those associated with them.

"Steve" is a railroad man whose father was killed through his own carelessness, resulting in the widow dying in want. The son enters the employ of the road, is repulsed by the girl he admires because of being a chance-taker and his regeneration is being brought about following an accident due to his carelessness.

The drama is being presented in a car fitted up as a theatre and is being transported to all points where employees congregate. It is said that arrangements for showing the picture have been made by the Lackawanna, Burlington and Santa Fe roads. The film is also loaned to affiliated roads.

Upstairs House Closed.

Ithaca, Dec. 16.

Fire Chief B. J. Reiley has ordered A. E. Brown, proprietor of the Crescent theatre in North Cayuga street, to close up his house. Chief Reiley says that the location of a theatre on a third floor is a violation of the state fire laws.

FALSE COLORS.

Bosworth has a powerful melodrama in the film, "False Colors." This four-reeler deals mainly with a story of the stage, but it departs here and there and in all parts the production is fine. It deals with Lloyd Phillips, an actor, whose wife died the night he scored a terrific hit in a new play. A daughter was born to the wife the night she passed away. Phillips retires from the stage, leaving the baby with the house-keeper and his wife. A dresser in the theatre where Mr. and Mrs. Phillips (she was also of the stage) played was an ardent admirer of the husband and collected all press notices and newspaper pictures of him. The actor leaves home immediately after his wife's death, without looking at the child (whom he hates). He goes to a lonely island, giving up the stage for ever. Eighteen years elapse. The house-keeper and his wife instead of properly using the money sent them by Phillips for the care of his child, spend it on their own, who turns out a bad man. The girl runs away because of her treatment by the house-keeper, who has let the old house go to ruin. The father finally decides to come to his child, and the son of the house-keeper frames up a scheme whereby he marries the daughter of the dresser (who knew the Phillips) and tries to pass her off to Phillips as his (Phillips) daughter, in order to get some money. The plot falls and the wife returns to her mother, who, by this time, has Phillips' daughter staying with her. Dixie Phillips, on account of her father's popularity, gets a part in the theatre where her father became famous. She, too, becomes a favorite. Father tries to make up with his daughter, who will not forgive him for the neglect of the past years. The reconciliation comes later when the daughter of the dresser calls on the actor in his island home and delivers the press book given to her by her mother (who died) to give to him. The acting in the picture is excellent, special credit belonging to Phillips Smalley and Courtenay Foote.

YOUR GIRL AND MINE.

The World Film has put this one out evidently with the object of attracting all the members of the National American Woman's Suffrage Association. At the Casino this week the film is being shown for the benefit of that order. It is a drama in six parts and deals with conditions as the author would want people to believe exist at the present moment in a state in the Union not named (though the views were actually taken around New York City). The film draws a picture of the poor down-trodden woman who certainly would have a tough time if it all were

true. The writer goes as far as to make wonderful new laws that could only be remedied according to him (or her) by the granting of suffrage to the woman. The story deals with an heiress who marries a brute. The program describes this man as "not the stereotyped villain," but he does nothing the brotherhood of bad men have not done in the average "melodrama." In the picture-story state there is a law making the wife liable for her husband's debts, and he has plenty of these. From the wedding day onwards the bride has her troubles with her nasty soured spouse. Every few moments a vision is effected and a young girl is brought into the picture as "Votes for Women." To anyone in the story having troubles the vision appears and says: "It would not be so if you could get the state to accept me." Besides mistreating the mistress the bad man has an untidy past. He throws down his sweetheart (there is also a child) to marry the heiress. To this girl who is struggling through life on savings from the time she was a school-teacher, the vision appears and asks her to help in the fight for "Votes for Women." The story goes on to explain what rights the husband has over his wife and even after he is stabbed by the other woman he manages to will his children away from his wife to his father. The father then takes up the villain and continues it with more vigor. Perhaps this is the departure from the usual melodrama. Events move quickly and many exciting things happen. The tenement in which the other woman lived is destroyed by fire and her son killed, the mother attempts to kidnap her own child and is arrested and finally ends up by marrying the Lieutenant-Governor of the state. Probably the most notable of characters in the feature is the wife's aunt, an ardent suffragist. She is noted for her kindness to the poor. This attempt to interest the public in Women's Suffrage is rather weak, owing mostly to its probability. There is also a grave mistake in the detail. The picture-story is supposed to cover a period of 20 years. The wife looks younger at the finish when she weds the Lieutenant-Governor than when the story opened. There seems a good chance, however, to work up local interest in the feature among the Suffragette element, who should welcome a treaty of this sort on their cause.

THE FLOWER OF FAITH.

This is a drama written by Will M. Hough, formerly one of the librettists of the numerous musical attractions produced at the La Salle Opera House in Chicago. It concerns the love story of Rose Allison, a lover of roses. Howard Payne, a young farmer, who afterwards becomes rich through mining, and several "wicked" men of the city who try to pounce upon the young loveliness of the girl from the country rose garden. Howard Payne and Rose Allison love each other innocently, but Rose has a dream in which a fairy appears to tell her how she will have sorrow as well as joy from her roses. She determines to seek the great city, as so many girls have done before her. There she learns stenography and gets a place with a broker. She evinces her love for roses. The broker gives her one from a large cluster on his desk. In comes his jealous wife, who sees the rose and demands the stenographer be sent away. All this time Howard Payne, back on the farm, has heard no word from his fiancée, although there seems to be no reason why she should not write. He goes west and becomes a prospector. Rose goes as a model to a prominent artist, who paints her portrait and calls it "The Rose." He tries to make love to her after the portrait is painted. She resents and flees. In the meantime, Howard has become rich. He returns, takes his mother to the city where he buys a mansion. He sees "The Rose," buys it and hangs it in his drawing room. Meanwhile Rose is wandering about the city. She is tempted by a rose in front of a florist's shop, and she is taken away. She tries to make pity on her plight and has her released. He invites her to a dinner, and there her protector, in a quarrel, is shot. The scandal, with names and all, comes out in the newspapers. Rose is driven to desperation after this and goes to the river to hide herself under the waters. She is rescued by a Salvation army and joins the army afterward in gratitude. Passing the Howard Payne mansion, she is attracted by roses in the conservatory. She wanders in, and from there she enters the mansion where she sees her portrait. She is discovered there by her former sweetheart. The photography is good and the story, while its plot is complicated, holds the interest to the end.

MRS. BLACK IS BACK.

Mrs. Black, who has been away for some time, is back in New York City. She is showing for the first time in New York at the Strand this week. The delayed exhibition is probably owing to the first run privilege the Strand holds for the Paramount features, as the Strand is a full-week stand, and the picture accomplishes what it set out for, comedy, and that should be sufficient for any multiple so aimed. The story is the extended film version of the play Miss Irwin starred in on the speaking stage. While the ground work of the piece has been employed innumerable times for farces, especially in vaudeville, to see the stretch out before the camera for several thousand feet brings an actuality to

RELEASED NEXT WEEK (Dec. 19 to Dec. 26, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ:

GENERAL		UNIVERSAL		MUTUAL	
Vitagraph	V	Imp	I	Gaumont	G
Biograph	B	Bison	Bi	American	A
Kalem	K	Chrysalis	C	Key	Key
Lubin	L	Nestor	N	Reliance	Rel
Pathe	P	Powers	P	Majestic	Maj
Selig	S	Eclair	E	Thanhouser	T
Edison	E	Rex	R	Kay-Bee	K B
Essanay	S	Frontier	F	Domino	Dom
Kleine	K	Victor	V	Mutic	M
Melies	M	Gold Seal	G S	Princess	Pr
Ambrosio	Amb	Joker	J	Komic	Ko
Columbus	Col	Universal Ike	U I	Beauty	Be
Mina	Mi	Sterling	Ster	Apollo	Apo
				Royal	R
				Lion	Li
				Hepworth	H

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

DEC. 21—MONDAY.

MUTUAL—The Sower Reaps, 2-reel dr, A; Keystone title not announced; Our Mutual Girl, No. 49, Rel.

GENERAL F—A Matter of Court, and The Dentist's Janitor, split-reel, com, B; Their Cheap Vacation, com, S-A; The Mayor's Secretary, 2-reel dr, K; The Adventure of the Wrong Santa Claus (Twelfth of the "Octavius" Amateur Detective Series), com, B; The Beloved Adventurer, Series No. 15, "In Port of Dreams," dr, L; Pathe's Daily News, No. 87, Pthe; Till Death Us Do Part, 2-reel dr, and Hearst-Selig News Pictorial, No. 86, S; Arthur Truman's Ward, dr, V.

UNIVERSAL—In Sunny Spain, com-dr, I; Terence O'Rourke—Gentleman Adventurer—"The King and The Man," 2-reel dr, Viv; Carmen's Romance, com, Ster.

DEC. 22—TUESDAY.

MUTUAL—Under False Colors, 2-reel dr, T; The Better Way, dr, Maj; Brass Buttons, com, Be.

GENERAL F—On the Heights, 2-reel dr, B; The Winning Whiskers, com, K; His Suicide, com, L; Wade Brent Pays, dr, S; By the Governor's Order, 2-reel dr, V; Olive is Dismissed, dr, E; The Volunteer Burglar, dr, S-A.

UNIVERSAL—The Call of the Waves, 2-reel dr, G S; Vivian's Beauty Test, com, C; For I Have Told, dr, N.

DEC. 23—WEDNESDAY.

MUTUAL—The Passing of Two Gun Hicks, 2-reel dr, Br; The Tin Can Shack, dr, A; A Lucky Disappointment, dr, Rel.

GENERAL F—The Fatal Opal, 2-reel dr, K; The Single Act, 2-reel dr, K; One Night's Return, dr, B; The Professor's Romance, com, V; 'Twas the Night Before Christmas, The Tip of the Dark Continent, and South Africa and its Vicinity educ, E; The Fable of "The Husband who Showed Up and did His Duty," com, S-A.

UNIVERSAL—Love and Spirits, com, J;

The Fortunes of Margaret, 2-reel dr, Boir; Universal Animated Weekly, No. 146, U.

DEC. 24—THURSDAY.

MUTUAL—The Last of the Line, 2-reel dr, Dom; Keystone title not announced; Mutual Weekly, No. 104, M.

GENERAL F—The Suffering of Susan, com-dr, B; A Soldier of Peace, 2-reel dr, L; Hearst-Selig News Pictorial, No. 86, S; The Knight Before Christmas, com-dr, V; Slippery Slim Gets Square, w-com, S-A; A High Old Time, com, Mi.

UNIVERSAL—The Big Sister's Christmas, 2-reel dr, Rx; Innocent Dad, Com, Ster.

DEC. 25—FRIDAY.

MUTUAL—In the Sage Brush Country, 2-reel dr, K B; When Fate Rebelled, dr, Pr; Bobby's Medal, dr, Rel.

GENERAL F—The Way Home, dr, B; The Reformation of Ham, com, K; Lure of the Green Emerald, dr, K; Doc Yak and Santa Claus, com, S; Sweeney's Christmas Bl, com, V; The Premature Compromise, 2-reel dr, E; Any Woman's Choice, 2-reel dr, S-A.

UNIVERSAL—Who Stole the Bridegroom, com, N; Hunting in Crazyland, com, and The Japanese Silk Industry, educ, split-reel, P; The Accusation, 2-reel dr, Vic.

DEC. 26—SATURDAY.

MUTUAL—The Exposure, 2-reel dr, Rel; Keystone title not announced; Her Mother's Voice, com, R.

GENERAL F—His Unwitting Conquest, dr, B; The Escape on the Limited (The Hazards of "Hidden Series"), dr, K; Braganza's Band, and A Troublesome Cat, split-reel, com, L; The Champion Bear Slayer, com, S; An Affair for the Police, 2-reel com, V; The Man Who Vanished, dr, E; Broncho Billy and the Sheriff's Office, dr, S-A.

UNIVERSAL—Christmas Festivities, com, J; Frontier title not announced The Law of the Range, 3-reel w-dr, Bi

it that becomes quite entertaining. Mrs. Black is a widow with a grown up son. She meets and marries Prof. Newton Black, a studious person, who guesses her age at 20, instead of at the 40 that she is. The comedy of the deception even after marriage, Mrs. Black describes her son as "Jackie," about six years of age. The plot leads up to a series of attempts to preserve the age secret of Mrs. Black, culminating when "Little Jackie" returns home, in love with the Professor's daughter by his first wife. The scenes are mostly laid, from appearances, around the island in Lake, Miss Irwin's summer home on the St. Lawrence River. The dock at Clayton is also pictured, and the one try at a thrill, a rescue from drowning by Miss Irwin, appeared to have been taken in shallow water about 50 feet off the shore of her island. The picture is nicely produced, and holds other laughs than those contributed by the star comedienne. Several of the players, by a suggestive move or glance, in reality very good pantomime, started a strong giggle before the Strand audience. The direction of the entire film displays good judgment, excepting the "departure for England" of two of the principal characters. A strong comedy moment is when Miss Irwin, weighing 170, goes to a physical instructor to reduce. After strenuous exercise in an endeavor to bring her waist line to the measurement of a pretty girlish dress she has seen, Miss Irwin hops the scales again to find she is 187. Miss Irwin is not exceptional as a subject for the camera, but plays extremely well before it, and dominates the feature so thoroughly no one else calls for particular attention unless it be Mr. Lane, who had a strong grasp upon his role. "Mrs. Black is Back" is real fun on the sheet, and when that can be produced for a continuous film, there is no criticism that may be passed upon it. Good comedies are too rare, and this Elysian Player feature is a good, clean laugh getter. *Sime.*

UNDERNEATH THE PAINT.

"Underneath the Paint" is a three-part "drama of stage life," with Helen Gardner. It discloses by long odds quite the worst thing the Broadway Star Feature Co. has done to date. It is full of bad acting, unspeakably bad taste, poor direction, bungling narration and other crudities too numerous to mention. How it ever got past the projecting room exhibition is a mystery that might be made into a reel or two next time the Vitaphone feels the inspiration to travesty "behind the scenes in the movies" as it did in "Flora Fourish." To get into the story in detail would be a waste of space. Enough to say it has to do with an aspiring actress who has failed because "she was not willing to pay the price demanded by managers" (honest, that's the caption). She is befriended by the son of a "theatrical magnate," Arthur Kellogg by name. His father in an effort to discourage the match plots to disgrace the actress and makes Arthur think he has involved the girl in a liaison. Thereupon Arthur, announcing that he is "going to Hell," starts upon a long debauch. The conscience-stricken father commits suicide in his office with a good deal of realism. Then a belated note the actress had written to Arthur is delivered to him. Arthur seeks her out as he is making his big stage success and they are reconciled. A dissolving view shows them locked in each other's arms. The last reel must have been edited with a meat axe.

GERTIE.

Winsor McCay did a vaudeville act in which he introduced a film made from drawings of his own, his comedy idea of what the Dinosaur looked like. At that time Mr. McCay talked to the animal on the screen and it apparently obeyed his every wish, performing many impossible feats. In the film released for picture houses, the story is told of how Mr. McCay while motorizing with George McManus (another cartoonist) and a party of friends, stopped off at the American Museum of Natural History through an accident to the car. McCay bets McManus he could draw the Dinosaur and make it move. The party is next seen at a dinner after McCay has drawn a \$1,000 check on the Dinosaur, which he proposes to turn into a film. The main part of the picture is then shown. It is the antics of the pre-historic pet. Instead of Mr. McCay speaking to the animal, captions order the big beast around. There is plenty of comedy throughout the picture, now controlled by the Box Office Attraction Co., and the production will always be remarked upon as exceptionally clever.

OUT OF THE PAST.

A two-part drama shown this week at the Vitaphone theatre involves bloodshed, murder and miscellaneous crime. Its best feature is the capital acting of several types. Eulalia Jensen, as the Italian-American girl, looked the part to the life and played with a good deal of intelligence. William Dunn, Edward Elkas and J. Herbert Frank were most convincing as Italians. The story: Rose is the wife of Giovanni and regulates the advances of Giorgio Through drink and gambling Giorgio brings about the downfall of Giovanni. In a quarrel between the two Rose stabs her husband to death and flees. She escapes detection and in a new life finds happiness in the love of an American whom she weds. Then Giorgio seeks her out and under threat of telling her husband's name to the police, attempts to extort money from her. Rose's father is party to this scheme. They come to Rose's luxurious home during the absence of the husband, but a quarrel arises between Giorgio and Rose's father and Rose shoots Giorgio. During the general fight Rose's husband calls on the telephone and, being suddenly cut off, learns that she is being attacked.

He rushes to her aid. As he reaches home Rose points to the dead Giorgio and gasps, "Two burglars attacked me. I killed one of them." The father, thereupon, meekly admits to burglary and orders his wife to be permitted to return to her life of happiness in all security. There are several clever bits of suspense in the telling of the story and as was observed before the playing is excellent.

AS YE SOW.

The World Film Corporation privately Sunday showed a sample print of "As Ye Sow," featuring Alice Brady. It is explained some of the scenes will be cut down before the release date. In this story by the Rev. John Snyder, a series of falls for liquor with a fatal ending are seen. If the Rev. gentleman was of up-to-date New York he might have called his work "As Ye Souse." Nevertheless a magnificent production is the work of Frank Crane and there is enough of heart interest throughout to hold any picture audience. A son of the Cape Cod region comes not for the village life and beats it to the big city. While there he goes on the usual downward path mapped out for young fellows who stray, but he strikes it pretty lucky by first becoming the chauffeur of a wealthy man and then by marrying the daughter, of course, the only child. The elopement takes place the same day the father dies from heart disease. After a child is born the wife weakens to the fact that her chauffeur spouse is a souse. The way he treats that wife of his is truly dreadful. She, finally sickened by his constant carousing, tightens the bank roll and refuses more money for liquor after she puts the ban on the stuff being brought into the mansion. The husband plans revenge. He kidnaps his own child, steals some money and runs away. He leaves the child on his mother's door-step in the Cape Cod village. The mother of the child comes to the same village and house for a rest after worrying for her young one. The scoundrel then slips on a fishing vessel and booze is left out of the story for awhile. "The wife, believing her husband dead, falls in love with her husband's brother, a minister. On the day of the wedding a vessel goes on the rocks and the village lifeboat brigade is called out, the minister going along with the rescue party. Only one man is saved from this wreck that broke up the wedding party before the marriage could be performed. The survivor is

the husband. He is brought to his home where he explains to his wife the child adopted by his mother is his own darling. The wife tries again to be wife to the bad man but liquor once more wins and he still is insistent in his demands for money. Finally he meets an old city friend, now a tramp, and when he refuses to recognize this particular person there is a fight on the rocks. Both are killed. Then the minister and the wife take the final curtain, bending over the remains. The playing of Walter Fisher as the bad drunken man is convincing at all times. Alice Brady in the star role wears some beautiful costumes. The picture is in five reels and should prove an attraction. The scenery throughout is beautiful and much care has been taken in the production. Perhaps the most striking view was of the wreck on the rocks, a realistic scene.

LOST IN LONDON.

A three-reeler (Warner's Features) that has all of the essentials that go toward making an interesting picture. There is a well sustained story with sufficient love interest, and the production throughout has been directed with an eye toward knowing all the points of interest of London. The film was made abroad, easily detected, as the English have not as yet advanced as far as this side in handling double exposure and they make use of their mirrors on scenes in a matter that is effective, while over here mirrors are usually clouded so as not to detract from the story. There are points in this particular film that would have been more effectively put across if they had been placed in the foreground, but these are not so marked as to detract from the value. The story deals with a little kiddie who is the daughter of an English nobleman. The girl cannot be over four years of age. She evades her nurse in the park surrounding the family mansion and wanders about the city. A street urchin finds and brings her to his folks, who are of the rum besotted coster type. They adopt the little one informally. After a number of years she is seen with the rest of the flower girls that surround the statue in the center of Piccadilly Circus, with her basket of blooms, while her "brother" sells his "papers" nearby. The parents treat both children with impartial harshness and finally when the father attempts to beat the girl, the boy strikes him down. He is arrested. The girl

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fices. Service book on request.

makes her escape and goes to the home of an artist who has wanted her to pose for him. He takes her in and falls in love with her, although the girl's real sister has set her cap for him. After the painting is completed the girl makes her way into vaudeville and becomes a distinct sensation as a dancer. The artist finds her and the two become engaged. The girl's supposed brother also discovers who she is. He has succeeded in business and takes her to dinner. They are seen by the girl's rival and she informs the artist anonymously and he breaks off the affair. The girl tries to obtain an interview with him, but is refused and as in a daze she starts homeward, is run down by an automobile, injured and taken to hospital, where her father is head surgeon. He recognizes his child from a peculiar scar and there is a reconciliation. It is a good feature for the regular picture house.

OFFICER 666.

George Kleine's five-part picture version of the successful farce "Officer 666" was shown to an invited audience at the Candier Tuesday. It has the usual defects of the pictured stage piece, but it has the overcoming virtue that it does deliver laughs. There is a quantity of slap-stick, roughhouse comedy, probably introduced in the camera version, but much of the play's capital laughing material gets over effectively. For example the attempt of the hand-cuffed Englishman to kiss and embrace his sweetheart, encumbered as he was with the manacles and bothered by the algreite in the girl's hat were extremely funny. This was a bit of natural screen comedy, self-explanatory and apparent. Much of the other fun had to be made plain by means of title lines. It was noticeable that more laughs came from the titles than from the action. Howard Estroff, as Travers Gladwin, was featured. The rest of the cast remained nameless, in the absence of programs. They did most acceptably. The melodramatic situations skillfully devised for the stage version remain effective on the screen. There is plenty of action and the surprises disclosed by the constant shift of fortune between Gladwin, the millionaire Al. Wilson, the picture thief, kept interest at tiptoe.

THE WOMAN HE WRONGED.

"The Woman He Wronged" is a five-reel melodramatic foreign feature. It is of French making, without special class in production or acting. The story has a young count as the leading character. He wrongs the daughter of a poor miller and later marries a noblewoman of another country. His wife goes to the native land of her husband. At the time the pair return the different countries in Europe begin war and the wife's country is against that of her husband. Two spies from the home of her father have headquarters near her new home. While riding one day she comes upon one of the men, an old swiftness. He tells her his mission and she agrees to help. They have several secret meetings and she finally, while disguised as a gypsy, secures secret papers from a young officer and takes them to the spy. The miller's daughter sees there is something wrong in the mill, where the spies have their headquarters, and goes to learn what it is. She discovers the countess and a spy pondering over some plans taken from the soldier. She rushes to the nearest fort, tells what she has learned and a detachment is sent. It ends with the spies and the countess blown up on a ship, and the count marrying the miller's daughter. The picture has two melodramatic incidents both in the last reel. The best is the burning of the mill, handled well by the director. The other is the blowing up of a ship, supposed to be out in the bay. It is mostly left to the imagination and misses on that account.

DAILY RELEASE KEY.

VARIETY has inaugurated a simple tabulated form of reviews for the Daily Film Releases. Herewith there is printed a copy of the code rating. Nothing will be noted regarding photography unless particularly poor. The service releasing is indicated by an initial.

CODE.

- 1.....Excellent
2.....Good
3.....Fair
4.....Bad

Release	Date.	Title.	Prog.	Reels.	Sub.	Story.	Act.	Prod.	Remarks.
	12/10	The Three Men Who Knew.....	U	2	D	2	2	2	Good idea
	12/10	Not of the Flock.....	M	2	D	2	2	3	Broad
	12/10	Mutual Weekly.....	M	1	W	0	0	0	Ordinary
	12/10	The Plumber.....	G	1	C	2	2	2	Wet
	12/10	For Her People.....	G	2	D	2	2	2	Heart interest
	12/10	The Man from the Sea.....	G	2	D	2	3	1	Weird. Exciting
	12/10	Hearst-Selig Weekly.....	G	1	W	0	0	0	Weekly
	12/10	Pure Gold.....	G	1	D	2	2	2	Wet idea
	12/10	Sophie's Sweetheart.....	G	1	C	1	2	2	Western
	12/11	The Fortunes of War.....	M	2	D	2	2	1	Good action
	12/11	The Little Grey House.....	U	2	D	1	2	1	Splendid
	12/11	In the Conservatory.....	M	2	D	2	2	2	Detective
	12/11	The Best Man.....	G	2	D	2	3	2	Secret Service story
	12/11	A Strand of Blonde Hair.....	G	1	C	2	2	2	Interesting and laughs
	12/11	A Feud in the Kentucky Hills.....	G	1	C	2	4	2	Pickford reprint
	12/11	One Kiss.....	G	1	C	2	2	2	Chorus girl comedy
	12/11	Bold Bandit, Rah Rah Boys.....	G	1	C	2	2	3	Blackhand comedy
	12/11	On Moonshine Mountain.....	G	1	D	3	3	3	Old fashioned
	12/12	Diogenes Weekly, No. 13.....	G	1/2	C	3	3	3	Overdrawn
	12/12	Saved by Their Chee-lid.....	G	1/2	C	3	3	3	Travesty
	12/12	Broncho Billy's Dad.....	G	1	D	3	3	3	Sentimental
	12/12	The Flying Freight Captive.....	G	1	D	2	2	2	Interesting
	12/12	How to Do It and Why.....	G	2	D	2	2	2	Aburd
	12/12	The Soul Mate.....	G	1	C	3	3	2	Ordinary
	12/12	On the Ledge.....	M	2	D	3	3	3	Misadventure
	12/12	Love Disguised as a Joker.....	U	1/2	C	3	3	3	Old stuff
	12/12	Building a Locomotive.....	U	2	E	0	0	0	Incomplete
	12/12	The Trail Breakers.....	U	2	D	1	1	1	Thrilling
	12/14	Lizzie's Fortune.....	U	2	C	3	3	3	Not a laugh
	12/14	The Mill Stream.....	U	2	D	2	2	2	Exceptional
	12/14	Mutual Girl, No. 48.....	M	1	DS	2	2	3	Something new in this
	12/14	In Tune.....	M	2	D	2	2	2	Likable
	12/14	The Wayward Son.....	U	1	D	3	3	3	Time worn
	12/14	The Lure of the Windigo.....	G	2	D	2	2	2	Indian legendary plot
	12/14	Patty's Magic Pants.....	M	1	C	2	2	2	Rough
	12/14	Hearst-Selig Weekly.....	G	1	W	0	0	0	Interest. No war
	12/14	The Fresh Love.....	G	1	D	2	2	2	Good dramatic idea
	12/14	The Flirt.....	G	1	D	2	2	2	Poer comedy
	12/15	A Scrap of Paper.....	G	2	C	2	2	2	Pathos and mirth
	12/15	Loose Change of Chance.....	G	1	D	2	2	2	Diamond robbery
	12/15	It Cured Hubby.....	G	1/2	C	3	3	3	Booze
	12/15	The Vanishing of Olive.....	G	1	D	2	2	2	Poor photography
	12/15	The Man from the East.....	G	2	D	3	3	2	Western
	12/15	Out of the Past.....	G	2	D	2	2	2	Strong
	12/15	The Ghost of Smiling Jim.....	U	2	D	3	3	2	Tragic
	12/15	The Barrier of Flames.....	M	2	D	2	2	2	Lever dog show
	12/15	At Dawn.....	M	1	D	2	2	2	Quintessence
	12/15	Weary Willie's Rags.....	G	1/2	C	3	3	3	Faulty new
	12/15	Master Key.....	U	2	D	2	2	2	Fascinating
	12/16	The Silent Way.....	M	1	D	2	2	2	Western
	12/16	The Panther.....	M	2	D	2	2	2	Strong
	12/16	The Joker on Yellen Town.....	U	1	C	2	2	2	Laughs
	12/16	How Father Work Out.....	U	1/2	C	3	3	3	Poor
	12/16	The Ascent of the Ingrand.....	U	1/2	E	0	0	0	Interesting
	12/16	Nelson.....	U	1	D	3	3	2	Slow
	12/16	On Christmas Eve.....	G	1	D	3	3	2	Revenge story
	12/16	The Hate That Withers.....	G	2	D	3	3	2	Old comedy idea
	12/16	The Egyptian Mummy.....	G	1	C	3	3	2	
	12/16	The School Master and the	G	1	D	1	1	1	Pickford reprint
	12/16	Waif.....	G	1	D	2	2	2	Sea story
	12/16	The Test.....	G	1	D	2	2	2	

FIRST NEW YORK RETURN IN 3 YEARS

Claire Antoinette Schade

WITH
Matthews-Shayne and Co.
In "DREAMLAND"
Orpheum Theatre
Brooklyn, Next Week (Dec. 21)
A Merry Xmas and Prosperous
New Year to All My Friends

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ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (December 21)

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 type, \$10 yearly. All are eligible to this department.

A
Abeles Edward Variety N Y
Adair & Adair Orpheum Sioux City
Adams Rex & Co Variety N Y
Alco Trio Orpheum Des Moines
Alexander Bros Orpheum Portland, Ore.

ALPINE TROUPE

Next Week (Dec. 21), Bushwick, Brooklyn
Management M. S. BENTHAM

Alpine Troupe Keith's Philadelphia
Arnaut Bros Temple Detroit
Ashley & Canfield Orpheum Kansas City

B
Barnes & Crawford Variety N Y
Barnold's Dogs & Monkeys Variety N Y
Barnum Duchess Variety N Y
Big Jim F Bernstein 1493 Bway N Y C
Bowers Fred V & Co Variety N Y
Bowers Walters & Crocker Orpheum Circuit
Bracks Seven care Tausig 104 E 14th St N Y C
Brady & Mahoney Variety N Y
Brooks Wallie Variety N Y
Buch Bros Variety N Y
Busse Miss care Cooper 1416 Bway N Y C

CARL BYAL and DORA EARLY
Direction, M. S. BENTHAM

Byron & Langdon 174 E 71st St N Y C

Ethel Barrymore
IN VAUDEVILLE

C
Cantor & Lee Orpheum New Orleans
Carlos Bros Orpheum St Paul
Carr Nat 10 Wellington Sq London Eng
Carus & Randall Royal New York
C Dora 9 Riverside Ave Newark N J

SAM CHIP and MARY MARBLE
In "THE LAND OF DYKES"
JOHN W. DUNNE, Mgr.

Cole & Denahy Orpheum Winnipeg
Comfort & King Keith's Providence
Connolly & Wenrich Shea's Toronto
Conroy & LeMaire care Shuberts
Cook Joe Variety N Y
Corradini F care Tausig 104 E 14th St N Y C
Cross & Josephine Variety N Y
Costa Troupe Orpheum Seattle
Courtney Sisters Bushwick Bklyn
Craig & Williams Tampa Tampa Fla

D
D'Arville Jeanette Montreal Indef
DeCoe Harry Orpheum Sioux City

De Felice Carlotta Variety N Y
De Long Maidie Variety N Y
Devine & Williams Variety N Y
De Michelle Bros Poli Hartford
Diamond & Brennan Columbia St Louis

JIM SYBIL
DIAMOND and BRENNAN
"Nifty nonsense"
Next Week (Dec. 21), Columbia, St. Louis

Diamond & Virginia Grand Syracuse
Dickinson Rube Orpheum Lincoln
Divinoff Ida Orpheum Des Moines
Dolan & Lenharr Palace Chicago
Dooley & Rugel Keith's Philadelphia
Dooley & Sayles Shea's Buffalo

E
El Cota Keith's Boston
Elinore & Williams Orpheum Winnipeg
Elizabeth Mary Variety London
Emmett Mr & Mrs Hugh 227 W 46th St N Y
Eroll Bert Colonial N Y
Eugene Trio Orpheum Denver

F
Fagan & Byron care Cooper 1416 Bway N Y C
Fields Teddy Variety N Y

EDDIE FOY
AND SEVEN LITTLE FOYS
IN VAUDEVILLE

Frank J Herbert Vitagraph Studio Bklyn
Frey Henry 1777 Madison Ave N Y C

G
JACK E. GARDNER
In "CURSE YOU, JACK DALTON"
Direction, HARRY WEBER

Gibson Hartly Variety N Y
Gillette Lucy Keith's Boston
Glenn Carrie Variety N Y
Godfrey & Henderson Variety N Y
Golden Claude Orpheum Denver
Gordon Kitty Co Prospect Bklyn
Gordon & Elgin Variety New York

JOHN R. GORDON
In "KNIGHT AND DAY"
Next Week (Dec. 21), Royal, New York

Gormley & Caffery Columbia St Louis
Gouldings The Palace Chicago
Grapewin Chas Co Orpheum Minneapolis
Gray Trio Variety N Y
Grazers The Orpheum Duluth
Grees Karl 3 Mariabill Str Bingen-Rhein Germ
Guerrita Laura Variety London
Gygi Ota Variety N Y

H
Hagens 4 Australian Variety N Y
Hamilton Jean Touring England
Harrah Great Pantages Oakland
Harrish & Billy Majestic Milwaukee
Havilans The Variety N Y
Hayama 4 Variety N Y

MR. HYMACK

"At Misatt Junction"

Direction, ROSE & CURTIS

Hayward Stafford & Co Variety N Y
Haywards The White Rats N Y
Hermann Adelaide Bushwick Bklyn

I
Irwin Flo Dominion Ottawa
Ismed Orpheum St Paul

J
Jack & Foris Orpheum Salt Lake
Johnstons Musical Empire Edinburgh Scotland
Jomelli Jeanne Orpheum Winnipeg
Jordan & Doherty Bijou Battle Creek
Josephson John Iceland Glina Co Pantages
Calgary
Juliet Keith's Philadelphia

K
Kammerer & Howland Rehoboth Mass
Kelso & Leighton 167 W 45th St N Y C
Keuling Edgar Louis Variety N Y
Kolb & Harland Orpheum Portland Ore
Kramer & Morton Orpheum Birmingham
Kramers The Keith's Louisville

L
La Count Beale care Bohm 1547 Bway N Y C
La Croix Paul Fountain Pk Louisville
Lamberti Majestic Milwaukee

Lamb's Manikins

LOEW CIRCUIT
Direction, FRANK BOHM

Lauri Roma Variety N Y

FRANK LE DENT
DEC. 21, EMPIRE, NEWCROSS, ENG.

Leslie Bert & Co Keith's Providence

Blanche Leslie

Next Week (Dec. 21), Empress, Salt Lake

AL LEWIS

Original "Rathskeller Trio"
Care VARIETY, New York

Libby & Barton Orpheum Lincoln
Lipinsky's Dogs Keith's Cleveland
Littlejohns The Variety N Y
Lockett & Waldron Orpheum Des Moines
Loughlin's Dogs Orpheum Minneapolis
Lowes Two Variety N Y

M
Manny & Roberts Variety N Y
Mardo & Hunter 25 N Newstead Ave St Louis

Harry Weber Presents
3 MARCONI BROS.
The Wireless Orchestra

Marx Bros Co Keith's Cincinnati

BOB AL
MATTHEWS SHAYNE
And Company In "DREAMLAND"
Next Week (Dec. 21) Orpheum, Brooklyn

Maye & Addie Variety N Y
Maye Louise Variety N Y
McCrue Junior Columbia Theatre Bldg N Y
Merodith Sisters 330 W 51st St N Y C
Middleton & Spellmeyer Freeport L I
Morris & Bessley Loew Circuit

? MYSTIC BIRD?

U. B. O.—Orpheum

Direction, HARRY WEBER

N
Natalie & Ferrari Majestic Chicago
Neptune's Garden Maryland Baltimore
Nestor Ned & Sweethearts Loew Circuit

Niblo & Spenser 363 12th St Bklyn
Nichol Sisters care Delmar 1493 Bway N Y C
Noble & Brooks Tivoli Sydney Australia
Nonette Orpheum Birmingham
Norcross & Holdsworth Poli's Hartford
North Frank Co Orpheum Lincoln

MISS PAUL
NORTON - NICHOLSON
En Route
"A Pair of Sixes" Co.
Coddles T. BOGGS JOHNS

O
Olympic Trio Tampa Tampa Fla
O'Neil Doc Prospect Bklyn

P
Parillo & Frabito Keith's Providence
Penderson Bros Grand Pittsburgh
Peres Lupita Keith's Providence

Harry Weber Presents
MILTON POLLOCK
In Geo. Ad's Comedy
"SPEAKING TO FATHER"

Porter & Sullivan Grand Syracuse
Prelle's Dogs Orpheum Sioux City
Pucks Two Keith's Cincinnati

R
Reeves Billy Variety N Y
Reilly Charlie Variety San Francisco
Rensard 3 Variety N Y
Reynolds Carrie Variety N Y
Rice Hazel 340 W 46th St N Y
Richardini Michael 10 Leicester Sq London

W. E. Ritchie and Co.
THE ORIGINAL TRAMP CYCLIST
DEC., APOLLO, VIENNA, AUSTRIA

Rocher's Monkey Music Hall 2 Malden Hill
Gardens Malden Eng
Roehm's Athletic Girls Variety Chicago
Ronsir & Ward Variety N Y

WM. MAUD
ROCK and FULTON
Featured in "The Candy Shop"
EN ROUTE

S
SAVOY and BRENNAN
SHOW GIRL AND THE JOHNNIE
VARIETY, New York

Sherman & De Forest Variety N Y
Skatelle Bert & Hazel Hippodrome Chicago
Stafford & Stone Echo Farm Nauriet N Y
Stanley Alice Variety N Y
Stanley Forrest Burbank Los Angeles
Stanton Walter Variety N Y
St Elmo Carlotta Variety N Y
Stephens Leona 1213 Elder Ave N Y
Sutton McIntyre & Sutton 904 Palace Bldg N Y

T
Terry Frank Royal N Y
Texco Variety N Y
Three Types Orpheum Lincoln
Timberg Herman Keith's Cincinnati
Travilla Bros Orpheum Los Angeles
Trix Helen Dominion Ottawa

V
Valli Muriel & Arthur Variety N Y
Van Billy B Van Harbor N H

Hope Vernon
U. B. O. and Orpheum Times
Direction, FRANK EANS

Violinsky Orpheum Portland Ore
Von Hoff George Variety New York

ALBERT DOROTHY
VON TILZER and NORD
Next Week (Dec. 21) Bushwick, Brooklyn
Direction, MAX HART

Paramount Magazine

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Williams & Wolfus Orpheum San Francisco
Wills & Hassan Grand Syracuse

Z

Zasell H M Co 4018 Michigan Ave Chicago
Zastler Edward care Cooper 1416 Bway N Y C

BURLESQUE ROUTES

(Week Dec. 21 and 28.)

Al Reeves 21 Star Cleveland 28 Olympic Cincinnati.
American Beauties 21 Empire Philadelphia 28 Palace Baltimore.
Auto Girls 21 Garden Buffalo 28 Star Toronto.
Beauty Parade 21 Empire Toledo 28 Star & Garter Chicago.
Beauty Youth & Folly 21 Academy of Music Norfolk 28-30 L O 31-Jan 2 Grand Trenton.
Behman Show 21 Empire Brooklyn 28 L O 4 Westminster Providence.
Ben Welch Show 21 Gayety Detroit 28 Gayety Toronto.
Big Jubilee 21 Columbia Chicago 28 Englewood Chicago.
Big Revue 21 Star Toronto 28 Savoy Hamilton Ont.
Big Sensation 21 Academy Jersey City 28-30 Majestic Perth Amboy 31-Jan 2 Family Chester.
Bohemians 21 Olympic New York 28 Academy Jersey City.
Bon Tons 21 Casino Philadelphia 28 Empire Hoboken.
Bowery Burlesquers 21 Englewood Chicago 28 Gayety Detroit.
Broadway Girls 21 Standard St Louis 28 Century Kansas City.
Cabaret Girls 21 Grand Boston 28-30 Worcester 31-Jan 2 Empire Holyoke.
Cherry Blossoms 21 L O 28-30 Stone O H Binghamton 31-Jan 2 Van Culler Schenectady.
City Belles 21 New Nixon Atlantic City 28 Academy of Music Norfolk.
City Sports 21-23 Stone O H Binghamton 24-26 Van Culler Schenectady 28 Corinthian Rochester.

College Girls 21 Casino Boston 28-30 Grand Hartford 31-Jan 2 Empire Albany.
Crackerjacks 21 Savoy Hamilton Ont 28 Cadillac Detroit.
Dreamlands 21 Gayety Milwaukee 28 Columbia Chicago.
Fay Foster Co 21 Haymarket Chicago 28 Standard St Louis.
Follies of Day 21 Gayety Toronto 28 Gayety Buffalo.
Follies of 1920 21 Howard Boston 28 Grand Boston.
Follies of Pleasure 21 Standard Cincinnati 28 Empire Cleveland.
French Models 21 Buckingham Louisville 28 Standard Cincinnati.
Gaiety Girls 21 Casino Brooklyn 28 Music Hall New York.
Garden of Girls 21 Gayety Baltimore 28 New Nixon Atlantic City.
Gay New Yorkers 21 Gayety Washington 28 Gayety Pittsburgh.
Gay White Way 21 L O 28 Westminster Providence.
Gay Widows 21 Gayety Brooklyn 28-30 L O 31-Jan 2 Park Bridgeport.
Ginger Girls 21 Music Hall New York 28 Casino Philadelphia.
Girls from Happyland 21-23 Empire Albany 24-26 Grand Hartford 28 Gayety Boston.
Girls from Joyland 21-23 L O 24-26 Park Bridgeport 28-30 Jacques O H Waterbury 31-Jan 2 Gilmore Springfield.
Girls from Follies 21 Star Brooklyn 28 Trocadero Philadelphia.
Girls of Moulin Rouge 21 Gayety Buffalo 28-30 Bastable Syracuse 31-Jan 2 Lumberg Utica.
Globe Trotters 21 Gayety Pittsburgh 28 Star Cleveland.
Golden Crook 21 Olympic Cincinnati 28 Empire Toledo.
Gypsy Maids 21 Gayety Kansas City 28 Gayety Omaha.
Happy Widows 21 L O 28 Gayety Minneapolis.
Hasting's Big Show 21 Gayety Montreal 28-30 Liberty Girls 21 Gayety Omaha 28 L O Jan 4 Gayety Minneapolis.
Hello Paris 21 Cadillac Detroit 28 Haymarket Chicago.
Heart Charmers 21 L O 28 Gayety Chicago.
High Life Girls 21 Victoria Pittsburgh 28 Penn Circuit.
Honeymoon Girls 21-23 Bastable Syracuse 24-26 Lumberg Utica 28 Gayety Montreal.
Liberty Girls 21 Gayety Omaha 28 L O Jan 4 Gayety Minneapolis.
Lovermakers 21 Empire Hoboken 28 Empire Brooklyn.
Marlon's Own Show 21 Miner's Bronx New York 28-30 L O 31-Jan 2 Empire Pittsfield.
Million Dollar Dolls 21 Columbia New York 28 Orpheum Paterson.
Mischievous Makers 21 Murray Hill New York 28 Star Brooklyn.
Monte Carlo Girls 21-23 Jacques O H Waterbury 24-26 Gilmore Springfield 28 Howard Boston.
Orientals 21-23 Majestic Perth Amboy 24-26 Family Chester 28 Gayety Baltimore.
Prize Winners 21-23 Grand Hartford 24-26 Empire Albany 28 Miner's Bronx New York.

Alliance Program

"Features of Quality"

Passing Review of 1914 21-23 Worcester
Worcester 24-26 Empire Holyoke 28 Murray Hill New York.
Robinson's Carnation Beauties 21 Orpheum Paterson 28 Casino Brooklyn.
Roseland Girls 21 Star St Paul 28 Gayety Milwaukee.
Rosey Posey Girls 21 Gayety Minneapolis 28 Star St Paul.
September Morning Glories 21 Gayety Chicago 28 Columbia Indianapolis.
Social Maids 21 Gayety Boston 28 Columbia New York.
Star & Garter 21 Palace Baltimore 28 Gayety Washington.
Sydell's London Belles 21 Westminster Providence 28 Casino Boston.
Tango Girls 21 Penn Circuit 28 Olympic New York.
Tango Queens 21 Corinthian Rochester 28 Garden Buffalo.
Taxi Girls 21 Columbia Indianapolis 28 Buckingham Louisville.
Templers The 21 Trocadero Philadelphia 28 L O Jan 4-6 Stone O H Binghamton 7-9 Van Culler Schenectady.
Transatlantiques 21 Empire Cleveland 28 Victoria Pittsburgh.
Trocadero 21-23 L O 24-26 Empire Pittsfield 28 Empire Newark.
Watson's Sisters Show 21 Star & Garter Chicago 28 Princess St Louis.
Watson's Big Show 21 Empire Newark 28 Empire Philadelphia.
Winning Widows 21 Princess St Louis 28 Gayety Kansas City.
Zallah's Own Show 24-26 Grand Trenton 28 Gayety Brooklyn.

LETTERS

Where C follows name, letter is in Variety's Chicago office.
Where S F follows name, letter is in Variety's San Francisco office.
Advertising or circular letters will not be listed.
* P following name indicates postal, advertised once only.

Acton Graycia
Adams Doc

Adams Gus (C)
Adams Sam
Addis Margie

Adler Hyman
Anderson Howard W
Anson A E
Armento Angelo (C)
Austin John
Avery Bert

B

Bailey Leo (C)
Baker Jesse E
Banard Bert
Bancroft C James
Barnes & Robinson

(C)

Barton Geo L
Baum & Clayton
Beaumont Arnold
Beeson Lulu
Bennett Al
Bennett Sedal (P)
Benson Ermine
Bergman John
Bernie Mrs Louis
Bertram Louise
Besson Violet
Bicknell & Glibney
Birch & Birch
Birchland Jack
Bonel Paul
Booth Alma
Bothmer Mrs Al
Bowen Chas (C)
Boylan Rose & Arthur
Boyne Hazel
Brickbert Carl
Brisco Emmet (C)
Brown Ada
Brown Charley
Brown Wm (C)
Brutenback Ed (C)
Burke Sue
Burnette Billy
Burns Sadie
Burton Richard
Bevon R C

C

Cameron Grace (C)
Cappelen Mrs A
Cavanaugh & Shaw
Chang C F
Charlino Bros (C)
Chatham Walter A
Chester E Fred
Chester Lew
Chieu Han Ping
Choo Geo
Christy Miss Dixie
(C)
Church Grace E (C)
Clark & Turner
Clark Rose
Clemons James
Collins Frank
Clift Lillie
Cline H
Collins Dunstan
Collins Joe (C)

Connor Mrs Geo B
(C)
Condon & Doyle
Connelly Laura
Corry Miss G C
Cox Mildred
Creamer Billie
Creighton F (SF)
Crockett Thos J
Crouch Clayton
Curwen J Patrick
Curson Sisters
Cuthbert & Dahlberg

D

Darley Brian
Davenport Pearl (C)
Davis Viola
Day Geo
Dayton Lewis
De Alma Geo
Deane Sabel
De Grossart Francis
De Ino Georgia
De Laire May
De Mar Paul
Lettmar Family (C)
De Varo Chas
Devlin James S
De Wolfe Mrs Olive
Doherty Bell
Doncourt Jack
Donnelly The
Dooley Billy (C)
Drapers The
Drucker Jack (C)
Dunmore Eileen (C)
Dushan Peggy
Du Von Sisters

E

Edenberg Chas (C)
Edge Jim
Edwards Gus
Elfers James H (C)
Ellsworth Eugene
Elwyn David
Emerson Mrs E
Emery Mr Ray
Eno Jack (C)
Ensor Wm

F

Fanton Edw.
Farnum John
Faust Victor (C)
Fay Mrs Eva
Ferguson Edward
Fiechtl Elsie
Fiechtl Anna
Fielding Arthur
Fine Jack
Fisher Philip J
Flake & Fallon
Fitzgerald Harry
Fitzgibbon Edward
Fitzgibbon Ned

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28th.

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Roehm Will (C)
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Rolland Geo
Romaine Julia
Roman H
Romany Paul
Rooney Julia
Rose Lou
Roth Dave (C)
Roy & Francis (C)
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Russell Robt H (C)
Russell & Moore
Russo Lorise

Sampter Martin
Savoy Lucille (C)
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(C)
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Sylvester Harry (C)
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CORRESPONDENCE

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

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

Walter Stanton has closed a season with the fair and is "roosting" in Chicago for a while.

"Under Cover," now at Cohan's Grand, will play holiday week in Minneapolis and St. Paul.

Primrose's "Don't Lie to Your Wife" will close at Joliet, Dec. 20.

The Colonial is the name of a new theater in Farmersburg, Ind.

"On Trial" will open at Cohan's Grand Dec. 27.

The Blackstone will reopen Dec. 24 with "My Lady's Dress," by Edward Knoblauch.

"Our Children," with Henry Kolker as the star, will open at the Princess, Dec. 27.

Abe Frank has severed his connection with Rector's cafe.

Joe Sullivan has gone to New York to remain for a week.

Charles E. Siddons has been engaged to play leading roles with the stock company at the Warrington.

"Abe" Attell, former lightweight champion, who is now on the stage, is being sued by his wife for divorce.

William Harris, Jr., and Paul Dickey have been in town looking over "The Misleading Lady" at Powers.

Celia Bloom of the Interstate returned from New York Monday where she had been to look for acts.

John J. Murdock spent Sunday in town with C. S. Humphrey of the local United Booking offices.

Loew's Empress at Columbus, O., has gone into pictures. It is a new house and has only been open about three weeks.

Mort Singer, Marcus Helman and Sam Kahl took a trip to Davenport early this week to look over conditions.

"Across the Border," a war play by Beulah Dix, is announced for the Fine Arts theatre Feb. 22.

The New Dome theater has opened in Clinton, Ind., to play combination shows Sunday nights only.

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At the outlying houses this week the following: Hap Ward and Lucy Daly, "A Fool and His Money," Victoria; "The Rosary," Crown; "The Trail of the Lonesome Pine," Imperial and Rose Melville at the National.

Fred Herendeen, one of the authors of "The Elopers," is in New York where he is making arrangements to present a new show, as yet without a name. Hugo Frey and George E. Stoddard are associated with him in the venture.

Irene Cowan and May Howard, two chorus girls who live at the Jackson Hotel, were fined last Saturday for alleged shoplifting in one of the big department stores. They paid \$1 each into the city's exchequer.

George Lee has arrived in town with his bride, formerly Ted Bennett. Their marriage was the result of a romance begun when both of the players were with the Marx Brothers show.

The new Morrison Hotel was opened Saturday night. The cabaret will be opened this week. The old part of the hotel to the west will be razed shortly, which will put the Boston Oyster House, a landmark, out of commission.

Tom Kuma, Japanese juggler; Roach and Crawford, singing and dancing team, and the Three Van Statte, who sing, dance and offer instrumental music, were all cancelled Monday morning at the Colonial by Adolph Linick, who was "sitting in" to watch the show.

A series of benefit performances begin at the Evanston theatre, Evanston, Dec. 17, for

the Firemen's Fund. Ethel Robinson has charge of the show. Four performances will be given, one each on Thursday and Friday and two on Saturday.

Halton Powell will join his eastern company playing "Hen Pecked Henry" at Galesburg, Christmas day. He will be out with the show sixty days. Harry Scott, press agent with the Ringling Brothers this summer, will be in advance.

Clara Ludlow, ingenue with the western "Hen Pecked Henry" company, suffered an attack of appendicitis while on the road in Iowa and was rushed to a hospital at Preston, a junction point, where she was operated on Dec. 11. She is not expected to recover.

Boyle Woolfolk's new tab, "Nobody Home," will open in Gary Dec. 31. Harry Shannon will be featured. Mabel Walzer, late of the Minstrel Kiddies, will be in the cast, and among others are Robert Earl (Earl & Jennings), Pat Barrett, Jacqueline Tallman and Florence and Irene Reichardt, last of "One Girl in a Million."

Charles J. Dwyer, one of the new proprietors of the Fountain Inn, and brother of Ada Dwyer, is the father of a son, born Dec. 10. Mr. Dwyer was formerly on the stage and played in several productions with J. H. Stoddard, among them being "The Long Strike."

Mrs. Ann Burgess, dramatist, is confined to the Manhattan hospital with an attack of rheumatism. Her recovery is under the care of Dr. J. H. Stoddard with an attack of walking typhoid. The staff of the Grant Hotel is at

ACTS COMING TO CHICAGO STOP AT HOTEL CARLETON

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the hospital being treated for an attack of appendicitis. Joe Buckley, who has been at the hospital for some weeks, has gone to the

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Catskill mountains to remain for some time

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Twenty ballet girls, who have been with the Century Opera company at the Auditorium, created considerable stir last Saturday when they demanded Pullmans on their way back to New York. Their contracts had expired and they insisted they be given luxurious return trips. The management, however, averred that all the contracts called for was plain fares. The girls called up newspapers and announced that the company was giving its final performance Saturday night, and in this way created much excitement.

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Beautiful Scenery

Excellent Singers

Glancing into the future the following attractions loom: Pavlova and her company, Auditorium, Dec. 20; "My Lady's Dress," Blackstone, Dec. 24; "The Ball," American Music Hall, Dec. 24; "The New Henrietta," Cort, Dec. 27; "Our Children," Princess, Dec. 27; "On Trial," Cohan's, Dec. 27; "The Whirl of the World," Garrick, Dec. 27; "The Passing Show of 1914," Jan. 10; "A Perfect Lady," Illinois, Jan. 10; "The Dummy," Powers, Jan. 10; DeWolf Hopper in comic opera repertoire, Auditorium, Jan. 18, and "Sari," at the Illinois, Jan. 24.

A minstrel show was given at the Auditorium last Sunday afternoon under the auspices of the Chicago Examiner, the proceeds of which will go to the Christmas fund for poor children. The sum of \$3,000 was obtained. Robert M. Switzer acted as interlocutor and men prominent in political life were and men. Robert Fitzsimmons and his son boxed, and there were several boxing matches between professionals and amateurs that created a lot of fun. Dr. John G. Messing was referee for the fights. Over 2,000 tickets were sold, and the receipts were augmented by the sale of flowers and programs.

The huge vaudeville entertainment given at Cohan's Grand Friday afternoon, Dec. 11, was successful from every viewpoint. The total receipts were \$3,235.31. The entertainment consisted of 20 acts and comprised the best known vaudeville artists and legitimate players in the city. Harry J. Riddings personally superintended the show. Lee Harrison was general stage director, Edward Shyne, stage manager, and James Henschel, musical director. Seats sold at \$2.50 and the house was jammed to the doors by an audience that was wild with enthusiasm. The proceeds will be devoted to giving 3,235 Christmas dinners to deserving families.

AUDITORIUM (Bernard Ulrich, mgr.).—Century company in grand opera repertoire doing excellent business.

BLACKSTONE (Edwin Wappler, mgr.).—Ann Murdock in "The Beautiful Adventure," not meeting with any success.

COHAN'S GRAND (Harry Riddings, mgr.).—"Under Cover," nearing the close of its successful engagement.

CORT (U. J. Herrmann, mgr.).—"A Pair of Sixes," getting generous returns.

FINE ARTS (Albert Perry, mgr.).—Universal feature films.

GARRICK (John J. Garrity, mgr.).—"Peg o' My Heart," getting good box office returns after a run of six months.

LA SALLE (Joseph Bransky, mgr.).—"The Candy Shop," growing in popularity each week.

OLYMPIC (George C. Warren, mgr.).—Potash & Perlmutter, receipts falling away a little after a phenomenal run.

ILLINOIS (Augustus Pitou, Jr., mgr.).—Ziegfeld's "Follies," packing the house and doing tremendous business.

POWERS (Harry J. Powers, mgr.).—"The Misdemeanor Lady," catching on nicely.

PRINCESS (Sam F. Gerson, mgr.).—"Kitty MacKay," a Scotch play that has been playing to tidy returns.

LITTLE (Maurice Browne, mgr.).—"The Philanderer," appealing to the highbrows.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum).—Trixie Friganza seemed a trifle peeved Monday afternoon. She wore a frown, among other things, when she bounced onto the stage and did not seem quite at ease until she got into the broad travesty of dancing towards the end of her act where she succeeded in tuckering out two husky youths she carries with her. The cause of her irritation may have been that she had to follow a horse act, or it may have been because Charles Olcott, earlier in the game, had sung one of her songs. She got a good deal of laughter as her reward of merit, however, and was applauded warmly. Dogs opened the entertainment. They were put through their paces by Mons. and Mme. Alf. W. Loyal, and did some tricks that were really new. One dog, in particular, did some somersaults in high jumps that stirred the house. Toney and Norman followed with comedy singing and talking. Toney is tall, lank and thin. Much of the fun in the act grows out of this fact. He has a grotesque dance that gets him attention. Eva Taylor & Co. offer a sketch called "Taking a Chance." It has several surprises. Mack and Orth have a style of their own, and their rapid fire talk, with its odd quirks and turns, is a sure fire for laughs. They won easily. Gus Edwards' "Matinee Girls," featuring Charlie Olcott, did not have such an easy time of it, and yet the show is big and has many excellent features. There are several talented people in the cast who do good work, and they deserved better treatment than they received. Mr. Olcott did his piano specialty in his usual style, winning applause. Nellie V. Nichols followed the big act with her character songs, scoring a genuine hit in her Italian characterization. She was received heartily. Bagonghi, an equestrian of diminutive proportions, who rides a horse at the end of a rope hanging from the riggers, got a good many laughs out of his novel act. There was much bustle and stir in the act and it went over. Gormley and Caffery, two acrobats who work after the accepted manner, closed. They have a few tricks out of the ordinary, and the one who works straight can twist about in the air like a corkscrew being thrown out of a window. The clown has a few laughs in his bag of tricks. Show ran close onto 5 o'clock.

PALACE (Harry Singer, mgr.; agent, Orpheum).—Two teams vied for honors in the bill and were about neck and neck at the

close. Both were in the electric lights and both had equal billing. These acts, Hyams and McIntyre and Donlin and McHale, made good. The song and dance fans were on hand for the former and the ball fans for the latter. Hyams and McIntyre have been seen here recently and did not have anything new to offer. They opened rather slowly, but by the time they reached their dance burlesque, they were a real hit. Donlin and McHale offered a good line of talk. The show opened at a very slow tempo. Les Salvaggis, two girls who dance after the acrobatic style, made several changes and worked hard, but were received with no enthusiasm. Byrd Crowell sang four songs, using "Annie Laurie" for one, and was received with some warmth, although it took Claud and Fannie Usher to start the show on its real gait. They offered their familiar sketch, "The Straight Path," which has laughs and pathos about equally divided. Mildred Ann Cannon and Paul De Cardo, billed for closing, were put in fifth spot, where they were fairly pleasing, and yet Miss Cannon insisted on announcing each one, so in this way the audiences was not left in doubt one bit as to what was being done on the stage. The repertoire was somewhat away from the ordinary, but not of such a startling nature as to take away vivid recollections. Diamond and Brennan followed Hyams and McIntyre, no easy place, but they dragged triumph out of their predicament and went over with a rush. Ryan and Tierney were a reasonable hit. The billing may have been wrong. Lipinski's dogs closed, and the act held the people in the house until the final curtain. This act is unique in many particulars, and has many points of keen interest. The act went over big and brought the show to a bright close.

COLONIAL (Norman E. Field, mgr.; J. L. & S.).—Andrew Mack headlining, closed the first show Monday morning as is the custom in this house. By the time he came on, the house was packed and he was received with warmth. He sang Irish songs with his usual unctious and went over big. Tom Kuma, a Japanese juggler, opened the show. He left the bill. Roach and Crawford, a singing and dancing team on in second place, also went out. Three Van Statits, who talked, sang and offered 'cello music, also were out after one show. Then came Jack Straus. He was one of the big hits of the bill. His character work got him big applause. The Masloff Troupe of Russian dancers went very well. They need better wardrobe to bring them up to the standard, but otherwise they are commendable. Taylor and Brown, a man and a woman, have a good line of talk and put their songs over neatly. The woman has talent as a "aut" comedienne. The Gevene Troupe of wire walkers feature the cake walk, and work fast. There are six in the company and they use two wires. Bicknell and Gibney have a fair sketch in "The Small Town Johnny," which gets a good many laughs. Hartley and Pecan, a song and dance team, have a fair repertoire and pass.

GREAT NORTHERN HIP. (Fret Eberts, mgr. Andy Talbot; agent W. V. M. A.).—Good entertainment without showing anything of sensational or startling nature. The Chamberlains, man and woman, rope-throwers and whip-manipulators, opened. Their act ran smoothly and elicited applause in several places. Neatly dressed and nicely put up. Went very well at opening show Monday night. McNish and McNish, in second spot, told some clever jokes, and offered acrobatic dancing. The elder man performed some odd antics with a broom that got him a host of laughs. De Marce's animals consists mainly of monks trained to ride bikes. This they do unusually well. Their routine is out of the ordinary. Knapp and Cornelia, two young men, who sing, dance and do acrobatic stuff, all almost equally well. They were one of the genuine successes of the bill. The Three White Kuhn's, following, fell into an easy spot, and with their lively songs and their fast and rattling string music got by without a hitch. Antrim and Vale were also in the running, and without effort. The young woman has a demure way with her which goes well. Their line of talk was a bit sophisticated, but not tainted. The Four Vanis, three women and a man, wire-walkers, brought the entertainment to a period. They walk well. House full.

WILSON (Mitch Licalzi, mgr.; agent, W. V. M. A.).—Extreme cold weather proved detrimental to the box office at the Wilson Avenue Monday night. Probably fifty people in the

house at opening performance. Mason, Wilbur and Gordon, novelty acrobats, have a good vehicle called "A Soldier's Dream." Boys might put more life in their work. It is a good line of work and a few new stunts are seen. The Skatels, novelty roller-skate artists, were handicapped by the small stage, but their dancing on the rollers sent them over well. Gertrude Van Dyke and Brother scored big. Hopkins and Axtell in their laughable travesty, "Traveling," held the spot next to closing. The Majestic Musical Four give the show a good finish in their novelty musical turn.

McVICKERS (J. G. Burch, mgr.; J. L. & S.).—Show opened by Mueller Brothers, who sang a good repertoire well. They have a purple plush curtain which lends tone to their act, and an easy and ingratiating style. They had to respond to two encores. Anderson and Burt offer a semi-sketch called "Home Sweet Home." It calls for numerous legitimate laughs. Frevoil, shadowgraphist, was on next. He has supple hands, good ideas of picturing and works fast. Some of his ideas drew spontaneous applause. Gilet Storts & LaFayette, three men who sing, do so with energy and some taste. Appearing in white from hats to shoes, they turn to evening dress and offer piano and banjo music as well as a good line of songs. Act neatly dressed and has class. Reddington and Grant, billed as bounding tramps, do not depend wholly on their tramp toga for comedy. They work a line of bounding that is meritorious, and yet is full of comedy and they were one of the hits of the bill. Bessie Le Count was another hit. Her repertoire of character songs went very well, indeed, and she closed with a smart recitation that gave her an excellent finish. The "Haunted Hill" episode of "Zudora" was an interesting part of the show, and the Chicago Herald movies gave a local touch that was appreciated by the audience.

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ORPHEUM.—Montgomery and Moore, hit. Everett's Monkey circus, opened splendidly. Imhoff, Conn and Co. did not show. Their place was taken by Minnie Allen, who scored. William and Wolfus, went big. Alfred Bergen, liked. Barry and Wolford, hit. Johnny Johnston (holdover), appreciated. Princess Radjah (holdover), closing spot, repeated successfully.

EMPIRE.—Wilson Brothers, hit. Cameron, McDevitt and Co., good. Hassan Ben Ali's Hooloes, closing position, successful. Sally Stembler, liked. Holmes and Riley, passed. Golden and West, opening, did well. A quintet of male voices, members in sailor outfits, were added and the act got over nicely. The singers carried special scenic accessories.

CORT (Homer F. Curran, mgr.).—Taima-Cort Co. in "Magi" (second and last week). COLUMBIA (Gottlieb, Marx & Co., mgrs.).—David Warfield "Auctioneer" Co. (second and last week).

GAIETY (Tom O'Day, mgr.).—"Stubborn Cinderella" (first week). ALCAZAR (Belasco & Mayer, mgrs.).—"Mutt and Jeff" (first week).

WIGWAM (Jos. Bauer, mgr.).—Musical comedy and vaudeville.

PRINCESS (Heri Levey, lessee and mgr.; agent, Levey).—Vaudeville.

REPUBLIC (Ward Morris, mgr.; agent, W. S. V. A.).—Vaudeville.

Bothwell Browne's musical comedy company is the principal attraction at the Republic.

Busin is continues to hold up good at the Liberty, the W. S. V. A.'s latest venture.

The annual Poultry Show is now in full swing at the Auditorium.

While conditions are still deplorable here, the theatrical situation shows indications of improving.

Melbourne MacDowell and Co. "Human Driftwood" Big Hit at the BROADWAY THIS WEEK (Dec. 14)

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"AUTO GIRLS"—1914-15**Harry Seymour**NOT A STAR—A COMET
"AUTO GIRLS"—1914-15

During the past two weeks several turns and sketches have been booked on Orpheum time from this end.

The German Theatre Co. presented a German version of "The Strollers" Tuesday evening, Dec. 7.

"Not a Moving Picture Theatre" is the latest line used in all the Columbia theatre's advertising.

Fay Barnes, known on the stage as one of the Masqueria sisters, was secretly married to Robert Ecklund (non-professional) Dec. 5.

The Monte Carter "tab" musical comedy company has been booked by Bert Levey to play an indefinite season at the Liberty in Vallejo.

The best week's business of the season was done at the Alcazar by "Damaged Goods." It is said the week's gross registered above \$55,000 at a 75 cent top scale.

The Kolb and Dill Co. in "The Girl in the Train" broke the jump between here and Los Angeles by playing a couple of one-night stands along the route.

The management of the Columbia has notified the orchestra its services will be dispensed with during the two week Warfield engagement. Drama without music is something new in this city.

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"Queen Rose of the Rosebud Garden of Girls."—McCloy in Variety**ATLANTA.**
"Butterfly Isle" was presented before a good sized audience at the Savoy Monday night, Dec. 7, by the San Francisco Center of the Red Cross. The proceeds went to the war sufferers.

While playing at Pantages last week one of the Five Mowatts contracted blood poisoning of the hand causing the turn to retire from the bill. While waiting for the disabled member to recover other members of the act are filling in a little time for the W. S. V. A., doing a four people turn.

Last week H. L. Estes, a realty dealer, swore out a warrant for the arrest of one Meyer Cohen on the charge of passing a \$4,000 check without sufficient funds on deposit to cover it. From all accounts, Cohen agreed to purchase the Washington Square theatre for \$8,000 and tendered the check as the initial payment. In his complaint Estes declares the check was not honored. The matter will be threshed out in court.

ATLANTA.
By R. H. McCaw.
FORSYTHE (Hugh Cardosa, mgr.; agent, U. B. O.).—Liana Carrera, goes big; Nonette, warmly received; Richards & Kyle, applause; Bayonne, Whipple & Houston, success; Kramer & Morton, laughs; Malila & Bart, please; Nov-elty Clintons, do nicely.
LYRIC (Jake Wells, mgr.).—Emma Bunting Stock, "Tess of Storm Country," fine houses; next week, "Mamselle."
ATLANTA.—Maude Adams, heavy business; "Seven Keys to Baldpate," 17-19; good advance; "Potash and Perlmutter" to follow.
GRAND (Arthur Hyman, mgr.).—Feature films doing only fair.

F. W. Salley has bought the Dreamland, a vaudeville and picture theatre in High Point, N. C.

E. C. Snodgrass has just completed a new theatre in Scottsboro, Ala., seating 1,000. It will play travelling musical acts.

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Frank King and Fred Godding have formed a musical show, labeled "The Winning Girls." It opened in Paducah, Ky., Dec. 14.

The Jewell-Kelly Stock has moved from Athens to the Majestic, Macon. The Novene-St. Clair Co. is here. Some of the small stocks are finding the going in the stocks pretty tough.

AUSTRALIA.

By E. G. KNOX.

Sydney, Nov. 21.
The Christmas season, always something big in the theatrical life of Australia, is rapidly coming upon us, and despite that war has had its depressing effect on other lines of business in Australia, present indications are that this year's season, as far as the theatre is concerned, will be as highly successful as one as last year. Pantomime, revues and passing shows fill the air and at every theatre some new show or other is being rehearsed.

Sydney will have its pantomime at the Adelphi, where "Babes in the Wood" will be produced by the George Willoughby management.

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ment. Dorothy Harris, an American actress, will be the principal boy. Daisy Jerome, who starred in the revue "Come Over Here" last year, will give up the vaudeville engagements to take part of the principal girl. The "dame" comes to us from England in the person of Dan Thomas.

As is usual, Melbourne will see the Australian premiere of the J. C. Williamson pantomime this year "Cinderella." Minnie Love has been engaged for the principal boy.

The J. C. Williamson attraction at Her Majesty's, Sydney, will be the "Girl in the Film," which will take possession of that playhouse when the present Gilbert and Sullivan season has run its successful course.

Those two American drama, "The Seven Keys to Baldpate" and "Within the Law," seem to be hardy perennials in Australia. Fred Niblo and Josephine Cohan are still pulling big houses with the former at the Sydney Criterion and the latter had a successful revival in Melbourne the other night. Muriel Starr is putting on all her successful pieces in the Southern capital and is enhancing the good reputation she made there when she first appeared in "Within the Law" many moons ago.

The Rickards management, personified by Hugh D. McIntosh, will try something new at the Tivoli, Sydney, next week when a "Follies" show will be staged. When in America, Mr. McIntosh engaged Jack Haskell to come over to Sydney in order to give the public a show on the lines of the American "Follies." I saw dress rehearsal yesterday and Mr. Haskell has succeeded in doing something with the local talent at his disposal greatly stiffened as it is with Isabelle d'Armond and Monte Wolf from U. S. A. and Jack Cannott, an English comedian, who has had considerable experience in local musical comedy. The show may not be up to the standard of the New York productions, but it is as fine as anything so far seen here. "September Morn" is to be the first offering.

American acts continue to head all the vaudeville bills. At the Sydney Tivoli (Rickards) are Billy Noble and Jeanne Brooks, who came on the Sonoma, Roberts and Lester, Mooney and Holbein and Mile. Davenport's sculpture groups. Of the English acts at this theatre the headliner is Florence Smithson, a dainty musical comedy artist, and J. W. Rickaby, the clever comedian.

At the Sydney National the American acts include Josephine Gassman's Picks and "Napoleon," ape.

In Melbourne on the Rickards' circuit are Wright and Dietrich, Marco and Fanchon Wolff, dancers, and Al Herman. Madame Schell and her lions are in the south with the Fuller-Brennan people.

Returning to America by the Sonoma is Tom Kelly and the Boundin' Bros.

A new arrival from America is Dorothy Davies, who will join the J. C. Williamson firm.

BALTIMORE.

By J. E. DOOLEY.

MARYLAND (F. C. Schanberger, mgr.; U. B. O.).—Kitty Gordon, scores, first vaudeville appearance here; Fox & Dolly, pure fun and real dancing; Bonita & Murphy, entertaining; E. F. Hawley & Co., thrills; Willie Weston, big; Angelo Patricolo, holds audience enthralled; Gleasons & Houlahan, pleasing; Four Milanos, good; Rice, Sully & Scott, good.

HIPPOTRONE (Charles E. Lewis, mgr.; Loew).—Joe Welch, funny; Lawton, clever; Talbot, does well; Coy de Trickery, attractive gowns; Barton & Lovers, decided variety; Bryan, Sumner & Co., funny; Manhattan Trio, sing effectively.

VICTORIA (Pearce & Scheck, mgrs.; agent, N.N.).—Jardin de Danse, artistic dancers; Swan & Bambard, real funny; Stravits & Strassner, good; "In Old Tyrol," scores; The Oaks, original.

NEW (George Schneider, mgr.; agent, Ind.).—"A Dream of the Orient," beautiful; Billie Morse, elicits many laughs; Handy & Fields, perform well; Minnie Palmer & Co., many humorous situations; J. W. Wittman, good; La Emma, daring.

FORD'S O. H. (Charles E. Ford, mgr.).—Evans' Minstrels, not drawing well.

ACADEMY OF MUSIC (Tunis F. Dean, mgr.).—Rose Stahl in "A Perfect Lady," Luil in business.

AUDITORIUM (Wedgewood Nowell, mgr.).—Poll Players in "Our Wives," splendid showing; Grace Huff, not at her best, while Edmund Elton is excellent. Business dull, even the regular patrons failing off.

COLONIAL (C. F. Lawrence, mgr.).—"Baby the Kid." Not much doing here, either.

GAYETY (J. C. Sutherland, mgr.).—"City Belles Burlesques." Caters to large houses.

PALACE (W. L. Ballauf, mgr.).—"Gay New Yorkers." Just fair attendances.

Charles H. Phelps, chief electrician of the Maryland theatre, entertained a number of his theatrical friends at his residence, 2134 West North avenue, last Friday evening. There were representatives present from almost every theatre in the city.

BOSTON.

By J. GOOLTZ.

KEITH'S (Robert G. Larsen, mgr.; agt., U. B. O.).—The supporting bill for Ethel Barrymore and the Marvelous Manchurians this week was not up to the high standard of minor acts which has been established here. The Barrymore act went satisfactorily and the Manchurians because of speed and novelty scored heavily. The rest of the bill comprised the Kaufman Brothers, Adler and Arline, Willis Holt, Wakefield, Henshaw and Avery and Frank Whitman, the LeFevre Duo opening and Ramona Ortiz closing.

PARK (Joseph Roth, mgr.; Paramount Service).—Last week's opening was satisfactory despite the big field of movie houses in this territory and the outlook seems good.

LOEWS ST. JAMES (William Lovey, mgr.; agt., Loew).—Small time and pictures.

LOEWS ORPHEUM (V. J. Morris, mgr.; agt., Loew).—Vaudeville and pictures. Capacity week ends.

LOEWS GLOBE (James Meagher, mgr.; agt., Loew).—Vaudeville. Fair.

BOWDOIN (Al Somerbee, mgr.; agt., U. B. O.).—Small time vaudeville with big time advertising.

BOSTON (Frank Ferguson, mgr.; agt., U. B. O.).—Belgian war pictures on second week under guarantee policy. Good.

BIJOU (Harry Gustin, mgr.; agt., U. B. O.).—Refined small time. Good.

NATIONAL (Charles Harris, mgr.; agt., U. B. O.).—Pictures. Fair.

BOSTON OPERA HOUSE (William H. McDonald, mgr.).—Dark. Available for high-class type of attraction on guarantee, according to report.

HOLLIS (Charles J. Rich, mgr.).—John Drew in "The Prodigal Husband." Last week.

COLONIAL (Charles J. Rich, mgr.).—"The Girl From Utah" on second week of run. Good.

SHUBERT (E. D. Smith, mgr.).—Mme. Petrova in "Panthea" on second week. Fair.

MAJESTIC (E. D. Smith, mgr.).—Guy Bates Post in "Omar, the Tentmaker" on last week but one. Fair.

TREMONT (John B. Schoefel, mgr.).—"The Yellow Ticket." Poor.

WILBUR (E. D. Smith, mgr.).—William Hodge in "The Road to Happiness" on 15th week. Will go out onto the one nights in New England to reap a harvest from the money sunk in a newspaper advertising campaign.

CORT (John "Eddy" Cort, mgr.).—"Peg" on 15th week with Florence Martin will play well into January at least.

PLYMOUTH (Fred Wright, mgr.).—Cyril Maude in "Grumpy" holding up well in second month, with seats selling three weeks in advance.

CASTLE SQUARE (John Craig, mgr.).—Stock. "Secret Service" this week with "Snow White and the Seven Dwarfs" billed for the holidays.

CASINO (Charles Waldron, mgr.).—"Million Dollar Dolls." Excellent.

GALEITY (George Batcheller, mgr.).—"Prize Winners." Good.

GRAND OPERA (George E. Lothrop, mgr.).—"Passing Review of 1914." Fair.

HOWARD (George E. Lothrop, mgr.).—"The Cabaret Girl" with Cora Livingston heading the house bill. Capacity on guarantee.

TREMONT TEMPLE.—Ditmar's Book of Nature insect and reptile pictures opening Monday night and apparently scheduled for a big business.

BUFFALO.

By CLYDE F. REX.

SHEA'S (Henry J. Carr, mgr.; agent, U. B. O.).—Although the coming of Christmas has tended to slacken business somewhat, with the two legit houses closed for the week, vaudeville went big. Henry E. Dixey, headlined this week's bill with success; Alan Brooks & Co., appeared as an extra attraction, and got over with big hit; Connolly & Wenrich, pleased; Britt Wood, good; The Linwoods, Trader & Rochford, the clever; Yvette, entertains; The Hedders, have a good novelty; La Toy Bros., favor; pictures close.

GAYETY (J. M. Ward, mgr.).—Burlesque still draws good. With the "Honeymoon Girls," management reports big business. Next, "Girls of the Moulin Rouge."

MAJESTIC (John Laughlin, mgr.).—"Playing for the first time at popular prices." "Wanted," drew big houses throughout the week. A newspaper contest for girl stenographers of the city, offering free tickets for the best criticisms, proved a big help as an advertising feature. Next, "Damaged Goods."

OLYMPIC (Charles W. Densinger, mgr.; agt., Sun).—Centrally located in the heart of the shopping district, and providing an entertainment of rare variety, the usual good attendances is noticed at this theatre this week. For the entertainment of the children, Norris' baboons and monkeys open; Edward Schuman & Madeline Franks, Buffalions, follow in a new sketch entitled "Just Like a Woman," scoring big hit; Mona Gary, a clever comedienne; Frederick & Williams, have a poor black face act; Lauder & Kladden, close in songs, dialogue and dance, which should be elsewhere.

STRAND (Harold Edel, mgr.).—"Julius Caesar," in picture, doing good.

HIPPOTRONE (Henry Marcus, mgr.).—Master the Clark in "The Cruise," opens first half; "False Colors" last half. Business fair. 23, William Farnum in "The Sign of the Cross."

GARDEN (W. F. Graham, mgr.).—Real Bohemian burlesque is found in the "Review of 1915," big houses have been drawn at every performance. Christmas week, "Auto Girls."

REGENT (G. S. Schlesinger, mgr.).—A festival of song has been inaugurated as a drawing attraction for this upper Main street movie house, "Cabaret Week" being the title allotted to a number of musical novelties to be featured during the week. "413" is the film offering for the first half; "The Master Key" and "Mannon Lescaut" for the last half. Business but fair.

ACADEMY (Julius Michaels, mgr.; agent, Loew).—"The Broadway Revue," headlines vaudeville bill of unusual merit for this house; Lillian Boardman, pleases; Isabella Miller & Co., in "The New Boarder," a clever farce; Ray Snow, seen as "The Man About Town," has some good comedy; Gibson & Ben, the aristocratic tramps, scored; W. J. DuBoise, is good; Correll Carel, entertains; Leo & Chapman, seen here before, but carry away usual applause. "Temple Rogues" and "The Armstrong Mystery" are the film offerings.

21, Carnegie Alaska-Siberian pictures.

LYRIC (Joe W. Payton, mgr.).—"Camille"

is the opening attraction of the Lyric Stock Company. Melodramatic attractions will continue, having proven successful. Next, "The Fatal Wedding." Same cast which appeared in Brownell-Stock company retained by new management.

PLAZA (Jacob Rosing, mgr.).—"Fall of Antwerp," big sensation. German population of Buffalo clamoring for admittance. Realistic. Should do good on big time circuit.

Booth & Vallance, fair; John O'Brien, good comedy; Famous Russels, entertain; Reeves & Moore, pleased; Leonard & Smith, scored; pictures close.

"The Appeal," booked for the Teck this week, canceled on Friday, 10. The management in attempting to engage an attraction for the week endeavored to hold over the "Passing Show," which attraction did a record business here last week. Principals of the Winter Garden show objected, as many had made arrangements to spend the week at their respective homes. The house is consequently dark. "The Story of the Rosary" will appear the week of 23.

Herman E. Schults became organist of the Shea Hippodrome orchestra on 14. Mr. Schults for years conducted the orchestra at the Shea vaudeville house. Joseph A. Ball now holds that position.

Ten, twenty and thirty cent prices were inaugurated this week at the Lyric, the new Lyric Stock opening with "Camille." Clifford Stork and Mable Brownell are taking the leads. Matinees daily.

Julian Eltinge will appear at the Star in "The Crinolene Girl" Christmas week. Mrs. Patrick Campbell, in "Pygmalion," New Year's week. Other attractions following are: "The Little Cafe," "The Misleading Lady," "The Prodigal Husband" and "A Perfect Lady."

"September Morn" will be the New Year attraction at the Majestic. Following will appear: "Little Lost Sister," "One Day" and "Bringing Up Father."

Sam Archer, doing stock in Cleveland, joined the "Help Wanted" company in that city last Friday and is playing the part of the butler in the attraction appearing this week at the Majestic.

Walter C. Moon is now managing the "Happy Hour," an upper Main street movie house, doing good business with pictures alone. The theatre has been completely remodeled and the 5 cent admission, regardless of the program offered, assures good patronage.

The Evans sisters, typical Irish colleens, and the Three Saxons filed in the Olympic on Tuesday night, taking the places of Frederick and Williams and Lauder and Kladden.

CINCINNATI.

By HARRY V. MARTIN.

GRAND (John Havlin and Theo. Aylward, mgrs.; K. & E.).—"The Passing of Hans Dippe"; 21, "Rose Stahl."

LYRIC (C. Hubert Hueck, mgr.; Shubert).—"Fritzi Schell"; 20, "The Stahl."

MUSIC HALL.—Chicago Tribune European war pictures.

KEITH'S (John F. Royal, mgr.; U. B. O.).—Vondino, Leonard & Russell, Stuart Barnes, Claire Rochester, 4 Marx Brothers, "Sergeant Bagby," Shannon & Annie.

EMPRESS (George A. Boyer, mgr.; Loew).—Ed Zoeller Trio, Oscar Lorraine, Barnes & Robinson, Caesar Fawcett, Charles Eggleston & Co., Schroeder & Chappelle.

WALNUT (George F. Fish, mgr.; S-H.).—"Bringing Up Father"; 20, Thurston.

OLYMPIC (Willis Jackson, mgr.; Columbia No. 1).—"Beauty Parade," with John L. Sullivan.

STANDARD (Charles Arnold, mgr.; Columbia No. 2).—"Cabaret Girls."

CLEVELAND.

By CLYDE E. ELLIOTT.

COLONIAL (Robert McLaughlin, mgr.).—Neil O'Brien Minstrels. Good business.

OPERA HOUSE (George Gardiner, mgr.).—"Everywoman." Good production.

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JIMSEY JORDAN, Mgr.

HIPPODROME (Harry Daniels, mgr.).—Sylvester Schaffer is headliner. He is going big. "A Twentieth Century Courtship," a Cleveland film in which two local players act, is also a big hit. Six Military Dancers, good; Hanlon Bros., much applause; Harry and Eva Puck, entertaining; Smith, Cook and Brandon, applause; Fisher and Greene, laughs.

MILES (Charles Dempsey, mgr.).—Good bill. Owen McGivney, fine; Edith Helena and Domenico Russo, applause; Dora Deane, entertaining; Hildegard Mason and George Murray, laughs; Hanlon and Hanlon, fair; Aveling and Lloyd, funny.

PRISCILLA (Proctor Seas, mgr.).—Willard Jarvis and Co., good; Abe Marks and Co., hit; Gypsy Melodie Trio, applause; The Harvey Trio, applause; Burr and Rose, good; Mylie and Gold, applause.

GORDON SQUARE.—Picnic Days, hit; Bunnin, Hunter and Lund, good; Happy Mail, applause; Paul Stevens, entertaining; Jones, Clifford and Brock, funny.

PROSPECT (George Lyons, mgr.).—"Fine Feathers." Big business.

METROPOLITAN (Fred Johnson, mgr.).—Metropolitan stock in "The Fox." Good.

CLEVELAND (Harry Zucker, mgr.).—Holden players in "A Girl of the Streets." Big business.

GRAND (C. J. Kitts, mgr.).—"Lena Rivers." Good.

STAR (C. J. Kitts, mgr.).—"Golden Crook." Very good show, and very good business.

EMPIRE (Bert McPhail, mgr.).—"High Life Girls." Big business.

Mrs. Carrie M. Seas, wife of Proctor Seas, manager of the Priscilla theatre, has sued for divorce.

INDIANAPOLIS.

By C. J. CALLAHAN.

SHUBERT MURAT (J. D. Barnes, mgr.).—14-17. Damon and Pythias, pictures.

ENGLISH'S (Ad. Miller, mgr.).—"The Little Cafe."

LYCEUM (Phil Brown, mgr.).—Thurston and Co.; business very good.

KEITH'S (Ned Hastings, mgr.).—agt., U. B. O.).—Pekin Mysteries; Harry Beresford and Co.; Marshall Montgomery; Cockley, Hanvey and Dunlevy; Moran and Wiser; Milton and De Long Sisters; Lee and Cranston; Edgar Berger.

LYRIC (H. K. Burton, mgr.; agt., U. B. O.).—First half: Jack and Jessie Gibson, well received; Nina Esphey, hit; Kelly, Pistel and Co., laughs; Parke, Rome and Francis, scored; Five Yocarrs, excellent; Two Bartells; Taylor and Arnold; Holier and Boggs; Mary Gray; Moralls Bros.

FAMILY (C. Harmon, mgr.; agt., Sun).—Four Musical Kings; Brandon and Taylor; Cycling Reynolds; Dooly Donovan.

GAYETY (C. Cunningham, mgr.; agt., C. T. B. A.).—Vaudeville and pictures.

MAJESTIC (J. E. Sullivan, mgr.).—"Roly Poly Girls."

COLUMBIA (G. E. Black, mgr.).—"French Model."

KANSAS CITY.

By RUSSELL M. CROUSE.

ORPHEUM (Martin Lehman, mgr.).—The Sunday bill was slackened slightly by the absence of two acts. Edwin Stevens and Tina Marshall and Newhouse, Snyder & Co. were delayed by the heavy snow. Bertische, a juggler, and a film filled in quite satisfactorily. Seven Colonial Belles, good musical act; Joe & Lew Cooper, hit; Fredericka Slemmons & Co., very good; Mack & Walker, big; Lockett & Waldron, excellent.

EMPIRE (Cy Jacobs, mgr.).—Kitty Francis & Co., tab hit; Oddon, tuneless; Calts Bros., pleased; Wilson & Wilson, laughs; Morris & Beasley, pretty act; Montrose & Sydel, fine; Morton-Jewell Troupe, good.

HIPPODROME (Ben F. Starr, mgr.).—"A Night in Bohemia," good tab; Metropole Four, harmony; Nellie & Effie, good; Richard Reeves, applause; S Zansibars, fast; Peck & Butler, pleased; Bremens, skill; Edward Whitney & Co., good sketch; Musical Lunds, excellent.

GLOBE (W. V. Newkirk, mgr.).—Metropolitan Minstrels, very big; Dyer & Leonard, did well; Mitchell & Mitch, fine; Jeter & Rogers, pleased; Gilmore Corbin, laughs; Mondane Phillips, very big.

SHUBERT (Earl Steward, mgr.).—McIntyre & Heath in "The Ham Tree." Big crowds.

GRAND (A. Judah, mgr.).—"The Prince of Pilsen." Crowds.

AUDITORIUM (Miss Meta Miller).—Stock.

"The Stranger."

GAYETY (Matt Smith, mgr.).—"The Liberty Girls."

CENTURY.—"The Heart Charmers."

CONVENTION HALL (Louise Shouse, mgr.).—15. Pavlova.

Nellie Buros joined the Suzann Carter company last week at Muskogee, O.

Miller's Comedians have closed and most of the members of the company are back in Kansas City.

Zenola, the girl with the diamond teeth, was an added attraction with "The Heart Charmers" at the Century this week.

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MINNEAPOLIS.

By C. W. MILES.

ORPHEUM (G. E. Raymond, mgr.).—Fairly good bill headed by "The Beauties," with W. J. McCarthy, Mortimer Weldon, Ellen von Blene and ten others. Well costumed and fairly well carried through. Thea Thompson, a Minneapolis girl, appeared as the Swedish beauty; Hermine Shone and company in "The Last of the Quakers," well received; Ismed, Turkish pianist, pleased; Rae Eleanor Ball, violinist, scored hit; Miller and Lyle, black-face comedians, liked; Blinn and Burt, good; The Carlos, good.

UNIQUE (Jack Elliott, mgr.; agt., Loew).—J. K. Emmet and Viola Crane in "The Strongest Tie," headliner; Roy and Arthur; Ogden Quartet; Three Donalds; Edwin Clark and Clarissa Rose.

NEW GRAND (Wm. H. Koch, mgr.; agt., W. V. A.).—Bonnie Sextet; Moore, Brownie and Christie; Ruth Roden; the Kimbo.

NEW PALACE (Roy C. Jones, mgr.).—"California;" Antoinette Le Burn; Jessie Keller and Tommy Weir; Three Majestics; Al Abbott; Beeman and Anderson.

GAYETY (William Koenig, mgr.).—Roseland Girls with Lillian Fitzgerald, Solly Ward and Eddie Swartz.

METROPOLITAN (L. N. Scott, mgr.).—"Hanky Panky," with Al and Fanny Steadman, Wilamette Dodge, Ruth Harris, Helen Paine, Bessie Hogan, Davy Jones, Lester Bernard, Ralph Edwards, Louis Archer and Bert Weller. Nat Goodwin in "Never Say Die" follows for Christmas week. San Carlo Opera Company for three nights, opening Dec. 31. H. B. Warner in "Under Cover," for four nights, opening Dec. 27.

SHUBERT (Wright Huntington, mgr.).—Huntington Players in "The Wolf." Good performance with Charles Gunn, Ethel Gray Terry, Duncan Penwarden, Carl Gerard, Henry Gell and Edwin Bailey. "The Common Law" follows.

BAINBRIDGE (A. G. Bainbridge, Jr., mgr.).—Bainbridge Players in "All-of-a-Sudden Peggy," with Florence Stone and Raymond Wells in the leading roles. "The Blue Bird" follows for the two holiday weeks. Master Bonale Ellis will be Tytyl and Little Miss Du Lac Mytyl. Florence Stone will play Light, Louise Farnum will be Night, Raymond Wells, the Dog, and Karl Ritter, the Cat. Others in the cast will be John Dillion, Joseph Holicky, Edwin Redding, Pete Raymond, Roy Lloyd, Marie Gale, Erin Lacy, Ruth Harding, Jane Elton and Marion Wells.

MILES **HIPPODROME**.—Daisy Cameron, Bert Swan and alligators and other vaudeville acts and pictures.

PORTLAND, ORE.

By R. E. ANSON.

HEILIG (W. T. Pangel, mgr.).—7-12, "Disraeli."

BAKER (Geo. L. Baker, mgr.).—Stock. 6-12, "At Bay"; 13-19, "The Rosary."

ORPHEUM (T. R. Conlon, mgr.; agent, U. B. O.).—Week 6, The Dainty English Trio, pleased; Mildred Grover, very good; Spinnette Quintette, novelty; Violinsky, clever; Billy B. Van and Beaumont Sisters, headliners; De Haven & Nice, fair; Brown & Rochville, good. **EMPIRE** (W. H. Pirrong, mgr.; agent, Loew). Week 7, Amores & Mulvey, very good; "Snooter," clever dog; Pisano & Bingham, good; Henry B. Toomer, pleased; The Cabaret Trio, hit; Alvin & Kenny, fair.

PANTAGES (J. A. Johnson, mgr.; agent, direct).—Week 7, Reed's Bulldogs, laughs; Dunlay & Merrill, fair; Maurice Samuels, headliner; Agnes Vonbracht, good voice; Nadel & Kane, good; Oxford Trio, hit. Pictures. **LYRIC** (Dan Flood, mgr.).—Stock. Week 7, "The Smugglers"; 14, "Are You a Mut?"

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claimed: "With the blowsted war upsetting things, I should take half that."

PHILADELPHIA.

By JOHN J. BURNES.
KEITH'S (Harry T. Jordan, mgr.; agt., U. B. O.).—There can be no doubt of the strong draw-

Alfred Latell

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WEEKS DEC. 28--JAN. 4, ORPHEUM, SAN FRANCISCO

Representative, **PAT CASEY**

All Communications care
VARIETY, New York

ing powers of Eva Tanguay as an attraction in vaudeville. Monday night a crowded house at Keith's was evidence of her unusual ability as a drawing card. Headlining an exceptionally strong bill, she more than made good and had everything her own way in carrying off the honors of the show. Her reception was overwhelming. Earlier on the program Bert Fitzgerald registered solid. In the opening spot were the Lelandas, an entertaining feature, followed by Val Harris and Jack Manion, who bridged over the No. 2 spot with a fair measure of success. "Alice Teddy," a bear, proved a novelty and received some laughs. McMahon, Diamond and Chaplin cleaned up in strong fashion with a scarecrow dancing number and the Russian dancing of Diamond just before their close. Dorothy Regal and Co., in "A Telephone Tangle," got their comedy conversation over in thoroughly enjoyable style. Ralph Dunbar's Salon Singers were a musical treat. Lane and O'Donnell had a hard spot, closing the show after Tanguay, and had to work against a walkout in spite of which they gained big hand.

GLOBE (Eugene L. Perry, mgr.; agt., U. B. O.).—The house and show were both good at the Globe Monday afternoon. Four acts were solid hits and the other four rounded out the bill satisfactorily. The most successful were the Four Melodious Chaps, Great Leon and Co., Devine and Williams and Sylvia Loyal. This aggregation ran so close that it would be impossible to pick a winner for the top honors. Paul LaCroix opened. Mae Francis, with Jimmy Jones at the piano, in No. 2 position, selected ballads as her principal numbers, singing four with as many changes of costume and finishing with a "kind applause" number. Williams and Regal put over some nice stepping and quickly found appreciation and were followed by the Four Melodious Chaps, who used two pianos and sent their numbers across with a punch. Val Trainer and Helene gathered laughs. Great Leon and Co., in the next position,

had easy sailing and had the house completely mystified. Devine and Williams followed. Sylvia Loyal and her Pierrot closed. BROADWAY (Joseph Cohen, mgr.; agt., U. B. O.).—Prosperous conditions are prevailing at the Broadway. Tuesday afternoon the audience filled the lower floor and the show was made up of an excellent collection of popular acts. The Mabel Fonda Troupe opened, after the pictures, with a neat club juggling exhibition, followed by Walter Waiters, who put across a nice lot of ventriloquism and was well received. Minola Hurst, assisted by a midget, were in the next spot and they scored a distinct hit, with an offering the principal features of which were its novelty and the singing of Miss Hurst. George Nagel and Co. had the house laughing with their skit, "George, the Fixer," but the laughing hit of the show was made by Clark and McCullough. "The Merry Makers," a miniature musical comedy along familiar lines, closed.

KICKERBOCKER.—First half: Cabrey Brothers; Ernie Williams and Co.; Armstrong and Ford; Tom Davis and Co.; Earl Mae Barker; Florentz. Second half: Nils and Hurley; Duquesne Comedy Four; Jack Symonds; "Stage Struck Kids"; Nark and Gold; the Siddonses.

WILLIAM PENN.—"The Rose and the Buttery"; Mahoney and Tremont; Joe Cook; Bale Brothers; Marjorie Dainton and Co.; Lupita Pera.

COLONIAL.—Emmett's Dogs; Charles A. Loder and Co.; Dunn and Dean; Laverne and Allyn; Harry Sterling; feature film, "Seats of the Mighty"; second half "Cheyenne Days"; Mercedes Beck and Co.; Stross and Becker; George Martin; the Bluesies; feature film, "What A Woman Will Do."

ALLEGHENY.—Spills with the Colonial. NIXON.—Leon De Cordova and Co., in "Big Jim Carriage"; Oberita and Her Girls; Tilton; Ethel Dane and Co.; Guy Bartlett Trio; Robbin's Elephants; feature film, "The Three Musketeers."

KEYSTONE.—Hildebrand and Long; Boy Scout Trio; Burnison and Taylor; Warren and Brockway; Barlow's Circus; Spencer and Williams.

GRAND.—"A Seminary Scandal"; Pauli and Boyne; Tate and Tate; Frank Terry; Wilson and LeNoir; Esau.

BROAD.—"Diplomacy" with a trio of stars. William Gillette, Blanche Bates and Marie Doro, drew slightly more than a three-quarters house Monday night, opening a two weeks' engagement. Next, Billy Burke in "Jerry" for two weeks.

FORREST.—Second and final week of "Pinafore" began Monday, business being reported as satisfactory. 21, "Ben Hur."

GARRICK.—"Potash and Perlmutter," fourth week, capacity houses.

ADOLPH.—"To-Day," is getting average houses in its third week.

LYRIC.—Third and final week of "High Jinks" began Monday. "The Peasant Girl" with Emma Trentini opens Christmas eve.

LITTLE.—Second and final week of "The Silver Box," by John Galsworthy, scoring an artistic success. Next, Sheridan's "The Child."

WALNUT.—"The Traffic" opened Monday at popular prices. Prospects are poor.

ORPHEUM.—"The White Squaw," with Della Clarke, the author, playing the lead at popular prices, opened Monday for the week. Next, "Little Lost Sister."

AMERICAN.—"For Her Children's Sake," stock. 21, "A Wife's Secret."

CASINO.—"Star and Garter" busiesque. Next, "Bon Ton Girls."

TROCADERO.—"Cherry Blossom Burlesques" with Milo, dancer. Next, "The Tempters."

GAYETY.—"The Garden of Girls," with "Omar" dancer. Howe's "Lovemakers."

EMPIRE.—Sam Howe's "Lovemakers." Next, "American Beauties."

ARCH.—Millie De Leon is featured with the "Merry Burlesques."

DUMONT'S.—Stock Minstrels.

Frances M. Williamson, whose home is in this city, was married last Tuesday at Hagerstown, Md., to William M. Nichols. Miss Williamson is in vaudeville as a member of the Emmett-Green Co.

The Rev. Isaac W. Bagley has been decided upon to receive the appointment as motion picture censor in Camden when the City Council reorganizes the first of the year.

An artistic water fountain is among the decorations at a new picture house which has just opened in the northeastern section of this city. A name for the house will be selected by popular vote among the patrons.

The Cosmopolitan Club of New York will give a reception Dec. 20 to Mr. and Mrs. Leopold Stokowski, the conductor of the Philadelphia Orchestra, and his wife, who is known on the concert stage as Olga Samaro.

PITTSBURGH.

By GEORGE H. SELDES.

GRAND (Harry Davis, mgr.; agt., U. B. O.).—Arthur Prince, headline hit; Lillian Shaw, hampered by cold; Frosini, very good; Flying Henrys, fast; Linton & Lawrence, fair; Lucille & Cockie (parrot), clever; McConnell & Simpson, laugh; Mosher, Hays & Mosher, good; Pearson & Goldie, very good.

MILES (Harry Woods, mgr.; agt., Loew).—Bennett Sisters, good; Renshaw & Van Etta (extra), usual; Yvonne, pleased; Walter Brower, clever; Nowlin & St. Claire, hit; "Vaudeville in Monkeyland," scream.

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Apply ARTHUR B. LEOPOLD, Attorney
Malson Blanche Building, New Orleans

VICTORIA (George Gallagher, mgr.)—Taylor's "Tango Girls" drew well.
ACADEMY (Harry J. Smith, mgr.)—"Frolisome Lambs" drew well.

The Sheridan Square has devoted a room for children and has a man acting Santa Claus there. Hundreds of toys are used to entertain youngsters while mothers take in the show.



BIG SUCCESS
AT FAIRS
NOW IN
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VARIETY
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AND HIS

WM. O'CLARE "SHAMROCK GIRLS"

Direction, ABE THALHEIMER

Featured at Hammerstein's This Week (Dec. 14)

MRS.

E. B. ALSOP

Assisted by

Allan Fagan *and* Austin Clark

In Late Songs and Up-To-Date Dancing

A HEADLINE ACT FOR ANY BILL

ל'ס'אז וואסעז

The situation in the front (of the house) is unchanged while the morale of the troops behind the wire entanglements (I got my foot entangled in one of them last night) is very empty. The two searchlights on each side of the engagement missed the cues and all our ammunition went over their heads. The flyman's got a hole in his petrol tank and he's still up in the air. We will advance onto Birmingham next week from whence we shall report.

Last week at a matinee there were 146 wounded soldiers in the audience, and there is always a comedy side in everything. Two wounded Belgians sitting side by side, one with his left arm in a sling and the other with his right. When it came time to applaud one held out his left hand for the other to applaud on. They are a cheery bunch and SOME audience.

Thanks, Ed, for the mention.
Haven't seen a Zepellinyetly Yours,
Vardon, Perry and Wilber
VARIETY, LONDON.



SKIPPER, KENNEDY and REEVES
RETURN ENGAGEMENT
PANTAGES CIRCUIT

Sam Barton
"The Silent Tramp"
Direction, MAX HART

ROSE and MOON

Original Songs and Dances
MARCUS LOEW CIRCUIT
Just Finished the West
This Week (Dec. 14), Miles Theatre, Detroit

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GROWING BIGGER!!!
AND
THEN SOME
DAVID BECHLER, - - - - Rep.



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DIRECTION HARRY WEBER

WARREN JANET
THE LELANDS
PAINT-O-GRAPHS
PLAYING UNITED TIME
Direction, ALF. T. WILTON

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PRESENT

FRANCES CLARE
and
GUY RAWSON
with
"Their Little Girl Friends"
in
"Yesterdays"
A Delightful Story of Youth
Booked Solid
Direction
CHRIS O. BROWN
This Week (Dec. 14)
Pantages, Oakland
Next Week (Dec. 21)
Pantages, Los Angeles

GEO. VON HOFF

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STILL WORKING

TWO ACTORS FROM THE STICKS
STOP IN FRONT OF THE NEW YORK
THEATRE TUESDAY NIGHT. "LOOK BO,
WHO'S TOPPING THE BILL HERE," SAID
ONE, "DAMON & PYTHIAS, WHY THEM
TWO GUYS WUZ BILLED AT A TEN
CENT HOUSE IN KOKOMO LAST WEEK."



GLAD TO SEE FRANK SCHAFER OF
VARIETY BACK ON BROADWAY.
LAST I SAW OF FRANK WAS IN
PICCADILLY. SCHAFER KNOWS WHY
WAR IS ALRIGHT ALRIGHT.

EDWARD MARSHALL
(HARKOLOGIST)
DIRECTION
ALF. T. WILTON

ALL XMAS PRESENTS (ARE THE
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"Fun in a Tavern"



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"FUN IN A BARBER SHOP"
Booked by NORMAN JEFFERIES

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Direction, M. S. BENTHAM

AMERICA'S OWN PRODUCT
Little MARION WEEKS
THE MINIATURE PRIMA DONNA
Direction, Fred Ward
Playing U. B. O. Personal Management, NICK HANLEY

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Touring in American Vaudeville.
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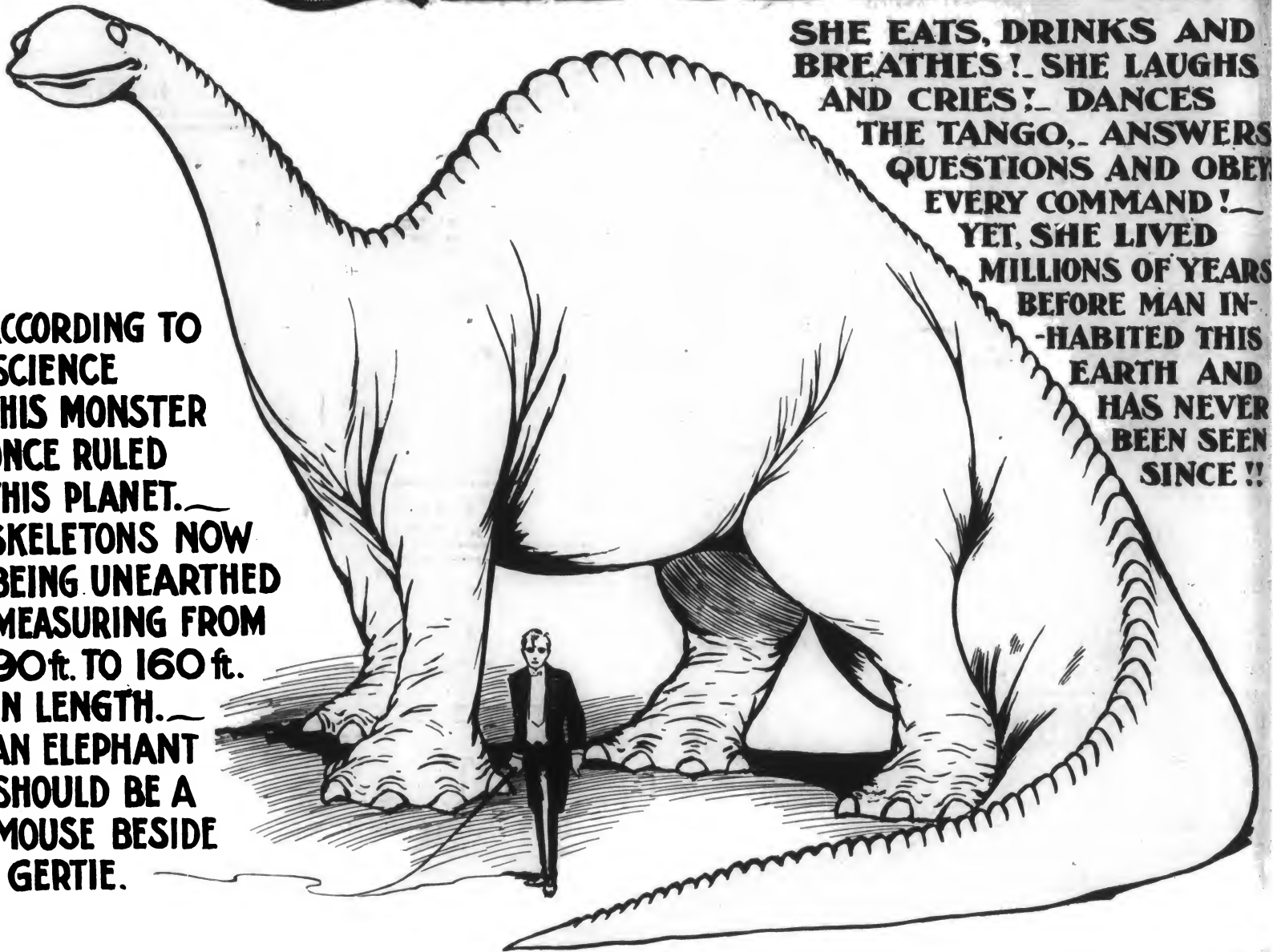
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YET, SHE LIVED MILLIONS OF YEARS BEFORE MAN INHABITED THIS EARTH AND HAS NEVER BEEN SEEN SINCE !!

ACCORDING TO SCIENCE THIS MONSTER ONCE RULED THIS PLANET. SKELETONS NOW BEING UNEARTHED MEASURING FROM 90 ft. TO 160 ft. IN LENGTH. AN ELEPHANT SHOULD BE A MOUSE BESIDE GERTIE.



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IF YOU ARE INTERESTED

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NEW YORK THEATRE BUILDING

Ninth Anniversary Number

VARIETY

Vol. XXXVII. No. 4.

NEW YORK CITY, FRIDAY, DECEMBER 25, 1914.

PRICE 10 CENTS

BREAK IN MUTUAL CO. HEALED; N. Y. M. P. CO. GETS HERE

Will Move Sennett and Ince Companies to Willatt Studios in Fort Lee, Shifting Much of Stocks and Factory Equipment from Pacific Coast.

With the announcement this week that the New York Motion Picture Co. had acquired the two Doc. Willatt studios in Fort Lee, and would move part of its Pacific Coast plant and force there, it became known generally for the first time, that what had threatened to be a change in the line-up of the Mutual program had been definitely averted.

It is understood the N. Y. M. P. Co., made up of Christopher Bauman and Ad. Kessel, Jr., had made tentative plans to establish a program of its own when certain differences arose with the Mutual. These differences have been settled and the New York Co. is fixed solidly in the fold of the Mutual again. Harry Aitken, president of the Mutual, is said to hold an interest in the New York concern.

Messrs. Kessel and Bauman will leave New York early in January for Santa Monica, Cal., where the firm owns 21,000 acres of ranch land, an elaborate studio and laboratory equipment. They will make an inspection of the organization and will then pick the actors, directors and mechanical force which is to be brought east to operate from the newly acquired Fort Lee establishment.

In all probability Thomas H. Ince and Max Sennett (the latter being head of the organization which turns out the Keystone brand) will be in the number to travel to New York. The New York Co. has eight or nine directors working on the coast. Some will remain there, together with a sufficient

stock organization to continue turning out pictures.

The largest part of the mechanical department will be moved east and the factory work will be done almost entirely in the Fort Lee Laboratories. The activities of that plant, according to present plan, will begin about April 1. The company will continue to hold title to its ranch land in the west.

The New York will continue its production of film in California until spring, although with a slightly revised list of principal actors. Notable among the changes is the forthcoming departure from the Keystone ranks of Charles Chaplin, the principal comedian, who goes to the Essanay, a member of the General Film Co., and aligned with the Patents Co. licensees, one of the Mutual's two principal competitors.

Among the additions to the Keystone acting forces are Harry ("Dutch") Ward, a burlesque comedian, and a newcomer named "Billy" Walsh, until lately a cabaret performer in a Broadway establishment, and a "discovery" of one of the New York Co.'s heads. They will leave for the coast early next month.

Under a new regime the Keystone brand will release two more comedies per week and this may be added to Ford Sterling, who recently joined the Universal directing forces, will likely return to the New York staff. Billy Ritchie recently joined the Keystone company.

The New York Company controls the Kay-Bee, Domino, Broncho and Keystone brands, the last named being one of the most valuable trade marks in filmdom.

U. B. O.'S GRAND RAPIDS.

Grand Rapids, Dec. 22.

The Empress, supplied with its attractions through the Loew agency up to a couple of weeks ago, will become a link of the United Booking Offices' string Jan. 4, through a deal consummated in this city last week by John J. Murdock.

The house is owned by local capital.

Recently arrangements were made for the erection of a new theatre in Grand Rapids, the builders being Davis & Harris, of Pittsburgh, and Gillingham & Smith, of Grand Rapids. The United people were scheduled for a fifth interest in the project and plans had been drawn and accepted when the owners of the Empress made overtures for a peace conference, which resulted in the booking arrangement with the U. B. O.

Gillingham & Smith, who also own the Orpheum, Grand Rapids, in transferring their booking franchise, retain the privilege of playing pop vaudeville in their house, while the Empress will present the better grade bills.

RUBE GOLDBERG, PLAYWRIGHT

Rube Goldberg, cartoonist, vaudevillian and prominent Friar, has turned to playwriting. He is at present collaborating with Frank Tannehill on a stage version of "I'm the Guy." The piece will be produced next season.

"HANS DIPPLE" HAS PASSED.

Detroit, Dec. 22.

"The Passing of Hans Dipple" closed Saturday night. The company, including John Sainpolis, Sidney Shield and Mildred Keith, have returned to New York.

\$2,000 Theatre Robbery.

Chicago, Dec. 22.

Robbers entered the Cort theatre Sunday night and after binding and gagging the watchman, blew open the office safe and extracted over \$2,000.

Before leaving, the thieves wrecked the office and did considerable damage throughout the house. "A Pair of Sixes" is the attraction there.

COSTUMER ATTACHES FRITZI.

Cincinnati, Dec. 22.

Before Fritz Scheff came to this city last week in "Pretty Miss Smith," the press agent put across a story of her magnificent wardrobe that had to be card indexed so Fritz could readily locate her many gowns. It isn't on record that Henri Bendel, New York costumer, read the article, but he had Fritz's share of the box office receipts at the Lyric attached at Saturday's matinee, on his claim the prima donna owes him \$710.52 for gowns.

Through Attorneys Cobb, Howard and Bailey, Bendel filed suit in the Common Pleas Court yesterday morning, stating that Bendel had obtained a judgment against Miss Scheff, or rather Mrs. George Anderson, in the New York courts. Mrs. Fritz's present hubby is her leading man.

K. C. HIP CHANGE.

Kansas City, Dec. 22.

The Hippodrome, F. L. Talbot's Kansas City house, suspended Sunday night when Joseph R. Donegan, the local manager, refused to act longer as trustee for the Hippodrome Amusement Co., headed by R. N. Childs, of St. Louis, through the stockholders' failure to furnish capital to operate the house under the trusteeship.

The Hip will open Thursday night under the control of George Fowler, of Fargo, S. D., and Fred Lincoln, of the Affiliated Booking Offices of Chicago, according to announcement.

The Swofford Realty Co., owner of the property, contends that the Hippodrome Co. has forfeited its lease through non-payment of rent, and has given a lease to Fowler.

The acts and employees were paid on the commonwealth plan from the Saturday and Sunday receipts. Several did not have sufficient funds to leave town, but were assisted.

The St. Louis Hippodrome, formerly a Talbot vaudeville house, recently passed from his possession and is now booked through the Loew Circuit. The local Hip was in negotiation with Loew for booking, but it fell through.

THE LEGITIMATE YEAR.

Year in and year out one has heard the expression "This is the worst season ever in show business." It was like the old fable in which someone always cried "Wolf!" When the wolf really appeared none of those who heard the cry would believe the wolf was there. So it was with the present season in theatricals. At the opening of it came a few howls of calamity, but no one paid any attention—the producers' least of all—and it was only after about two months, strewn from end to end with failures, that managers realized the worst season was really staring them in the face.

One after another, shows came into Broadway, opened and died. There were shows that on the strength of their newspaper notices should have taken the town by storm and carried everything before them. Still business did not come to the box office. Managers began to worry. At first they undertook extensive newspaper campaigns in the dailies to bolster up business, but it was only a vain effort and throwing good money after bad.

There had never been a season that had shown so many newspaper hits, but likewise there had never been a season that had shown so many failures—and the failures were shows that would have in other years been hits that would have made the producers wealthy.

With bad business in New York the road began to reflect a like condition and the reports that drifted into Broadway during October were most discouraging. "The South had been all shot to pieces." "New England was gone." All of the mills were shut down. The middle west was also bad and the northwest was mighty tight, because its neighbor, Canada, was devoting all of its attention to the war.

Then the war became an alibi for all of the business ills the country was suffering from. Wherever one went one heard the war was responsible. The tightness in the money market was also blamed upon it. The present condition was one that must have been brewing for several months. Nevertheless, the condition was present and as the greatest conflict of arms in the history of the world was being waged in Europe, this conflict must naturally be to blame.

There is no doubt the war abroad added in a measure to the seriousness of a condition already alarming, but there is no reason why it should be made to shoulder the entire blame. The season would have been bad, war or no war.

In New York City (Borough of Manhattan) there are over three dozen first-class theatres. These houses can accommodate approximately 54,000 persons a night. The greater city of New York has a population of about five million and a half, and the thirty-six first-class playhouses need exactly ten per cent. of the entire population of the whole greater city to attend the theatres nightly if they are to do business that will permit them to pay expenses.

In addition to those theatres are more than a dozen first-class vaudeville houses; almost 50 popular-priced vaude-

villes theatres and innumerable picture theatres that also demand their quota of support from the entire population. During the past few seasons there has been an epidemic of theatre building. And the greater number have made money in the past. This season there are but a meagre half a dozen of the big first-class theatres that are making enough to pay the interest on the investment.

The reason for this is that New York's playhouses that are located in the White Light belt have been supported by the transients that pass through the city daily under normal conditions. Naturally, the tightening up of money and the resultant bad business conditions throughout the country other than the big cities has cut down the number of transients and therefore the theatre has been one of the greatest sufferers. Next to the theatre the hotels have been hardest hit. A canvas of the leading hotel managers in

magazines, and the majority of those carry extensive reviews regarding Broadway openings and all have the full cast that is presenting the piece in the big city. Then along comes the show in his home town. The title is slapped on the boards all over the town. None of the principals is mentioned, so he falls for the "bunk," goes to see the piece, is stung and once bitten, twice shy. Therefore, when the managers started to flood the country this season with one-night companies of the various successes of last season the so-called "boob" stayed on the outside looking in and his money remained on the outside with him.

This tendency on the part of the out-of-town theatre-goer to remain away from the theatre, unless he is assured that he is getting the real thing direct from the Main Stem with all the trimmings just as the New Yorker got it, will tend toward lengthening the life of plays for by refusing to patronize No. 2 and No. 3 shows, he will force the manager to send him the original production. It will give the

agers have discovered this this season and the majority have been forced to call in "G" and "H" companies because of the bad business they have been doing.

All the managers have been rather hard hit this year and there are but two managements that may be pointed out as real winners on the season. They are Charles B. Dillingham and Cohan & Harris. Dillingham has produced but two pieces this year, both of which, have been the biggest hits of the season in New York.

Of the other managers no one is on the winning side of the ledger. Klaw & Erlanger have produced three or four pieces. None got over with a bang. "The Dragon's Claw," in which they were interested with Henry Miller, came a cropper at the New Amsterdam. However, Mr. Miller is recovering some of his losses through the success of "Daddy Long-Legs" at the Gaiety. Klaw & Erlanger were interested with Joseph Brooks in the production of "Cordelia Blossom" and "Tipping the Winner," both failures. "My Lady's Dress," another Brooks' production, tipped as a surefire hit before it came into town, did not pull the business expected. "Papa's Darling" was the only production Klaw & Erlanger controlled outright. It opened at the Amsterdam, received fair notices, but did not draw business and was succeeded by "Watch Your Step," one of the Dillingham successes.

Charles Frohman has a winner in "The Girl from Utah," which ran along for months at the Knickerbocker and played to weekly receipts of about \$14,000. The Empire did not do so well at the opening of the season. John Drew opened the season there and although his play was voted the best he has had for many seasons it did not draw any too well. The revival of "Diplomacy" with its trio of stars, Blanche Bates, William Gillette, Marie Dore, drew some business to the house after succeeding the Drew piece. "The Song of Songs" was a new Frohman production of the season which that manager has since disposed of to A. H. Woods.

The latter manager has had but fair success with his productions this season. "Innocent" opened the season at the Eltinge theatre, but business was not what it should have been. "The High Cost of Loving" opened at the Republic and fared but passing well. Lew Fields, the star of the piece, bought the production and continued with it. John Mason's starring vehicle under the Woods management this season was "Big Jim Garrity," which passed through a number of trials and finally was sent to the store-house after a short run at the New York theatre, where an attempt was made to inaugurate a new policy with this production—that of giving the New York public a \$2 cast in a melodrama at \$1. "He Comes Up Smiling" was the title of the piece in which Mr. Woods attempted to star Douglas Fairbanks. It failed to attract and after several weeks was sent to the store-house. "Kick In" is another Woods production.

Selwyn & Co. have made a number of productions and have two hits now running in New York. They are

(Continued on page 66.)



POPULAR INGENUES
OLIVE SKINNER

Who played ingenue roles with "The College Widow," "Baby Mine," "Mary Jane's Pa," "Prince of Pilsen," "Three Twins," "In Old Kentucky" (three seasons) and with the following stock companies: Bush Temple, Chicago; Alcazar, San Francisco; Burbank, Los Angeles; Poli's (Scranton and Baltimore), and Jessie Bonstelle's, Buffalo, N. Y.

New York City brought to light the fact that the establishments were running fully 50 per cent. behind in the number of patrons as compared to a like period of time in former years.

On the road conditions are no better than in New York. All of the booking managers will vouch for this. Last season and the season before certain managers flooded the country with any number of small companies playing New York successes. Some of the managers even went so far as almost to use up all of the letters of the alphabet in designating their various companies playing one hit. Now the out-of-town theatre goer is pretty wise and he reads his papers regarding the theatre and its attractions, or the monthly

author a better chance and will make it a little harder for the stock managers.

For if the stock managers are unable to get the hits after about two seasons they will have to re-educate their public to wait longer before they can see the latest successes. This will in turn help to send a number of stock patrons to the regular houses and help the touring manager's business. The sending out of numberless companies of an attraction by the producing managers will work exactly in the opposite direction. The theatre patron in the small town after being stung once will not go to see an inferior company in a play, but will wait until the piece is produced by the local stock. The man-

THE VAUDEVILLE YEAR

The past year in vaudeville brought a cut in salaries on the big time as the greatest item of importance to all variety players; brought little of moment to the vaudeville public, and is likely to have depleted the usual profits of the managers to a considerable extent.

The war affected vaudeville along the border and in Canada, and the warm weather at the opening of the season did as much for the houses in the east. When the Indian summer continued with general complaints of business, the big time managers of the east "cut salaries" of acts.

The "cut" on all of the big time acts was not accomplished on a percentage basis. A committee of managers passed on turns played by the United Booking offices or Orpheum Circuit, and a decrease in salary graded to fit the individual was made. Of the large number that had the cut inflicted not 3 per cent. of the whole absolutely declined. Compromises were made with a few, but the "cut" as a rule stood.

The ease with which the big time "got away" with the "cut salary" induced others to follow the action, until "cutting" became almost universal outside of vaudeville. Legitimate players and burlesque people were "requested" to reduce salaries. Some of the legit cut their office staffs, in numbers and in pay.

It is highly probable that if the vaudeville artists of this country had been properly organized, the "salary cut" would have been reached, if put through at all, in another way. In thorough organization the managers would probably have communicated with the players through their organization, and taken steps to convince the actor the cut was necessary for the preservation of the vaudeville big time. Not being organized, however, the artists witnessed what they had been warned against in VARIETY time and time again, the absolute power of the vaudeville manager, without the artists completely organized.

The variety players had tried organization in various ways, but somehow never could remain by themselves. The different societies permitted managers and agents to join, immediately removing themselves from the strict category of an artist's organization, and one society even went so far as to allow prominent managers on its directorate. The natural consequence followed.

When the "salary cut" arrived, however, the acts that had been influential in strengthening the managerial position in their organizations, and the "pet acts" suffered as well as the rest.

To the discredit of all the vaudeville actors, the thinkers and the non-thinkers, they neglected the White Rats. That was the proper organization for them to join, rejoin or to become active in. They knew it, but passed it up. Neglect and those little side ob-

servations so often heard just cost the vaudeville actors \$1,000,000 this season in cut salaries, because they kept the vaudeville actor from the only organization that could have done him any good, the White Rats. "Slipping the agent," "standing in" and "being taken care of" availed nothing when the "cut salary" came around. It was the actor's own fault, and always will be the actor's own fault until the actors get together and stay together.

The small time might have saved the situation for the big time acts, but the small time is being conducted on a strictly commercial basis. The small time and particularly the Loew Circuit could use big time acts, but only wanted certain of them, those that had a drawing power at the box office for the three-a-day shows. The other acts that meant merely entertainment on the stage the Loew people said could be duplicated by them in other turns of less salary but of equal amusement quality, as far as their audiences were concerned. For the big time acts they

the year is due to the conditions, that there is little market, and with the "cut salary" edict, along with the general scare about "low prices," the scarcity of novelty in material for vaudeville will likely be more marked. To offset the dearth, "dancing acts" were patronized by the managers, the best known of the professional ball room floor dancers being given frequent engagements. In their own cities and where they had attracted a clientele to the dancing cabarets they may have been featured at, these dancers did some business at first, and also in the beginning when the mobs wanted to see the new dances danced by those they had heard so much about. The thing was continued too long, however, and these dancers pushed upon the vaudeville public so often they commenced to keep away, instead of drawing, business. The last of them appeared during November at the Palace, New York, the first couple counting themselves out forever, it seems, in New York vaudeville while the second couple were taken out of the bill, with one unfulfilled week to their account, the management promising that later, to get rid of them. Be-

ly theatrical got caught in between. And even vaudeville was opposition to vaudeville. In some places it was a matter of the admission scale only. S. Z. Poli ran two vaudeville houses of the different grades in some of his towns, with the small time making more money than the large. The small time did this because its prices were lower, and its patrons told Mr. Poli himself, when he asked, that they preferred his small time shows to the large. But they preferred the prices, which simply resolves itself as far as big time is concerned to big seating capacity in towns that can stand it. Where the program must be limited to a capacity, at big time prices, the big time house can not compete with the small timer.

The absence of new material in vaudeville, if felt at all, will first be observable at the Palace, New York. This is the greatest vaudeville theatre in America, if not the world. Its continued policy of presenting a "big show" is using up headliners at an alarming rate. The Palace must keep up its gait to keep up the attendance and the prices (\$2). It has grown to be a show place of New York, but if there is not an attractive feature at the Palace, business drops there. This means something in a theater that can do \$21,000 weekly and average a profit of between \$6,000 and \$8,000.

Vaudeville in the east has had its ups and down so far this season, but seemed to take a steady hold shortly before Thanksgiving and has been going along nicely since.

The middle-western time is hard to follow. The managers report poor business while the reports otherwise do not always agree. These middle-western managers booking through the Western Vaudeville Managers' Association of Chicago also cut salaries. Other important time in the middle-west besides that booked by the United, is on the Loew Circuit. The Loew western houses, formerly Sullivan-Considine's, have done nothing starting in a business way. The Loew houses in the east are the mainstay of that circuit, and the western time has not yet been definitely fixed for prosperity, although the Loew people claim to have a clean balance sheet on the whole, if no profit of moment has been turned in.

The other western houses, the Orpheums, big time, and Pantages, small time, are still doing business, with Pantages the easiest of the three opposition chains out that way. The reports on the Pantages shows have been the poorest of all, but in comparison the Pantages houses are reported as the only ones in the west doing better this season than last.

With the holidays passed, and the expected change for the better in the theatrical situation anxiously awaited, vaudeville is expected to prosper as of yore, but there still remains a day of settlement for vaudeville, when all vaudeville will be put on a footing that will bring the best to all concerned.

"OLD KENTUCKY."

A. W. Dingwall will open the 22nd season of Charles T. Dazey's play, "In Old Kentucky," in Terre Haute, Ind., Christmas Day.



HOMER B. MASON and MARGUERITE KEELER

In a scene from "MARRIED," their new one-act play. Mr. Mason and Miss Keeler have always given vaudeville something worth while. Their work in this new act, however, is considered better than any previous effort.

wanted, the Loew people did not offer any extravagant salaries, in some instances less than the big time wanted to pay (before the cut) and in other cases but the same amount as on the other time. The small time said the inducement to play for them was a consecutive long route with inexpensive jumps. And the small time has stuck to that line of action. Some big time turns developed quite some drawing power for the small time, and these acts also seemed satisfied with their change of playing base.

That vaudeville has failed to bring forth any pronounced novelty during

between singing and dancing, which have had the call, the rest of vaudeville has been neglected. This may or may not tell in the end. The showman never bothers himself unduly over tomorrow while the box office is open and busy today. But one cause of the unsteadiness of the vaudeville business could perhaps be traced to the sameness of the programs, at the prices charged on the big time.

If the managers have seen their profits shrink, it may be blamed most upon opposition. There has been too much to see all over the country. With dancing and pictures, everything strict-

THE PICTURE BUSINESS

The moving picture business won't settle down. It can't. It has moved too fast, is moving too fast now. So much has happened in a year, and in pictures so much does happen in a year. A firm you didn't hear of yesterday is famous today, through a picture or pictures. At least famous in the trade, and the trade watches itself, while the public watches pictures.

It isn't what pictures are going to please the public. The manufacturers know what pictures will please the public. But how to keep the cost of production down, economize in the many channels that are now only avenues of extravagances, and see the picture field brought together are the important items confronting the makers of the films.

The picture field, according to the picture men, is akin to the technical side of the music publishing business. All the publishers may combine, but they can't stop a writer from turning out a "hit," and if a song is a hit, the public demands it. So with the pictures at least in part. A really good picture must find its market. If the usual trade paths are closed to the maker, and it is a real good picture, the market will make itself because there is sufficient demand to create one. Behind this is the fact of an over-supply of theaters, and the over-supply of theaters brings the subject around to the most interesting query the year has produced for the feature film manufacturer and exhibitor—how are the manufacturer and exhibitor to be protected for profit, with a satisfied clientele for the latter that will be retained, to the profit of the exhibitor, and through him, to the manufacturer?

Scarcely anyone having knowledge of the present situation but will admit the service for feature pictures today is too high, too high for the conditions, caused by the over-supply of theaters, which prevents the exhibitor from raising his admissions to secure the business he must command to have a balance left after paying his operating expenses. The service charge is a considerable amount of it. The service corporations sooner or later must cut their prices to the exhibitors. That appears to be conceded. But before doing so, they want to be assured of a continued profit of comparatively the same amount as now figured upon. To reach this end either the service corporation must economize, the manufacturer spend less for his production, or the exhibitor simply make a demand for a lesser rate. The latter is practically out of the question, as the exhibitor must secure his goods to attract customers and with competition the exhibitor can not be exacting. It is the competing exhibitor, however, who is the direct cause of present prices. He forced up the price of feature films. An exhibitor in one town who had been offered a feature at a reasonable price and delayed a day or two to accept, found his competitor had secured the same film for first run exhibition at \$100 more than the price offered him. The competing exhibitor had set his own figure!

The manufacturer wants to produce

more cheaply, but again competition intervenes—the competition of the manufacturer for stars and plays. In close association this would be regulated, and the salaries paid stars and casts held down to a safe basis, but not at the present rush for both. While it is but a matter of time, according to the feature film men, when "stars from the legitimate" will be supplanted by recognized picture players (and these stars may develop into that class as well) that time has not yet been reached. It is also expected picture plays will be ultimately produced from original manuscripts and not from established speaking stage successes. How far that is off can not be ventured, but it is coming, and it means a big field for the playwright.

It's a matter of opinion how much value there is in a "star's name" on a picture. It is the "picture." Its title, if well known, is worth something, but as good a performance could be given by a company of pure picture actors as the best star who might be secured, without that star's name doing more than to add "class" to the film when shown, if the production holds up the title.

With the economy of engaging real picture people at their salaries instead of "stars" at big figures, the cost of production would be materially cut down, to begin with, and with other moneys saved in the operation of the picture concern, the guarantee from the service corporation for an initial return of the investment would not be as large,

with the manufacturer still turning out as good a production.

There is a picture being made with a star at the head of the cast which gives the star \$750 weekly salary while the film is being completed, and guarantees the star 35 per cent. of the gross profit the film will make. Any number of people believe that any of the better known picture actresses, or even an unknown could have played this feature at a weekly salary not exceeding \$300, without a sharing agreement, and given a better performance for several reasons.

Since the feature film is here to remain, the manufacturers are considering these points to the business. The exhibitor is waiting for the survival of the fittest among himself and competitors, and perhaps believing it is to be the survival of the fittest among the makers as well. The manufacturers of features who go through this season will probably become the standard makers of the future. They may try through an extended combination to control the feature market by refusing an exhibitor service, if the exhibitor shows an outlaw film, but that day has not yet been reached.

Meanwhile the maker finds himself progressing, forced to extremes in production by his opposition, and also learning he must make an uncommonly large investment if continuing in the feature film business, through producing ahead, having finished films on the shelves, which represent money that can not be realized upon for some time to come. This phase of the feature business may drive away the great amount of outside capital now invested in pictures, leaving the financing and

operation of a feature film concern to picture people only. When that happens, the regular picture people will be pleased. It will evidence a settling down of conditions that sooner or later will reach solid bottom.

Some outside capital has received dividends, but mostly from concerns that have been "promoted" and "manipulated." All of these have not been feature film makers solely, nor have all paid dividends that could bear scrutiny in the manner the division of the earnings was passed.

The future of both the daily release and feature film seems secure. The daily release has found its field, and while that field may shift from time to time, there will always be a demand for this sort of picture. The feature film is here because all the people like it, some all the time and others once in a while. They want the story without padding or regard to the length of the reels. When the many European importations were thrown on the American market at one time, it was thought the public disliked them because of their length, but later this was learned to have been an error, that the foreigners were not liked because they had been grossly padded, other than their poor direction and production.

One direct source of the popularity of the moving picture of any kind that has a connection with its low admission price is the duty done by it as a time-killer. No longer must the traveling man wait around a depot to catch a train; he kills intervening time by "seeing a picture." The housewife can see a picture. Home need be no more

(Continued on Page 7.)



WHEN THEY PLAYED MINOR PARTS.

The picture shows a scene from "Madame Rex," a moving picture play written by Mary Pickford and directed by W. D. Griffith for the Biograph. The figures in the foreground are those of Edwin August, the actor-director, now identified with the Kinetophone, and Stephanie Longfellow, who starred in "Graustark."

The groups are here reproduced as a curiosity, because, although it was taken only a few years ago, a dozen of the minor characters, who may be identified in the background, have in the short space of time reached high places in filmdom. "The Adventures of Kathlyn" for Selig; Joseph Gabriel (deceased), formerly a prominent Pathe player; (next unknown); Edward Dillon, who is appearing in and directing a series for the Mutual; P. Lehrman, now producing comedies for the Universal; Spike Robinson, now with the Biograph; Vivian Prescott, now Bio leading woman; Alfred Paget, Bio leading man; Jeanie McPherson, now leading woman with the Universal, and Vernon Clarke, who became a prominent character man and attained considerable note before his death some time ago.

NIGHT LIFE ON BROADWAY

"This is the only life, I've tried them all." In a sentence that sums up "Night Life on Broadway" in the mind of the confirmed Man About Town.

Call it the Main Stem, the Great White Way, the Alley or anything else that suits your fancy, but the fact remains Broadway is just Broadway after all.

Broadway has always been the center of things worth while ever since that memorable day the ancient forebears of the foremost Knickerbocker families of today went to bowl on the green in that little triangular spot that faces the Custom House on the lower end of Manhattan Isle. Even as it was a playground in those days so is Broadway now the playground of the entire nation, but with the slight difference we do not do our playing while the good light of Old Sol shines down on us. In its stead Edison has given Broadway a good substitute in the incandescent and 'neath the scintillating rays of more than a million of the little bulbs the average New Yorker and the visitor cast off the cares and woes of the business day and in the garbled words of the immortal punster, "Let joy reign unrefined."

It is a long leap from the day that Bowling Green was the gathering place of the old Dutch dandies to the Broadway of today. Even as the centuries have passed since Broadway was a trail so has Broadway passed and moved on, for no one marks time on the Big Street. The one essential is "speed."

A peculiar trait about Broadway is, that even though this thoroughfare is the longest on Manhattan Isle it is still the shortest. It is a street of sections. Never at one time is there more than one piece of the thoroughfare that is the center of life, and whether you're in Galt or Guelph in the Canadian wilds, or in Rio or Cape Town, when Broadway is mentioned, the speaker only means that section of it that is the center of "things" for the nonce.

Just now the section that holds all of the action is the bit that lies between the Square and the Circle. The Square is at 42nd street and the Circle at 59th. Sure there are a few glimmers of light that still flash below the Square, but they are but the dying flares of burnt-out embers and the real fire lies in the "New Tenderloin."

With the passing of the old Tenderloin, which ran from 29th street and had 42nd street as its northernmost boundary, there has also come the passing of the Bohemia, the Berlin, the Cairo, the Haymarket, the Empire, the White Elephant, the Dore, the Pekin and the most famous old Tivoli. All of these were the resorts of the spenders and the rounders 15 years ago and they were the real home on Broadway and its adjacent streets of the cabaret and the Goddess Terpsichore.

In those days it was the old Aulic Hotel at the corner of 35th street (where Macy's now stands) that was the gathering place of those who were most prominent in the night life of the big burg. The "rubes" played the other

places, but the live ones and wise ones had their own rendezvous. A few years later things moved a little further northward and 42nd street became the "hangout."

Here stood the old Saranac (one time the Rossmore), the Metropole and the St. Cloud and everyone in Broadway's Who's Who could be found at some time during the day or night at one of the two corners of "Broadway and 42nd." A year or so later someone started a night cabaret in the room that now holds the bar in Wallick's, and so Broadway slowly moved onward and upward until now, ah today—well just take a look at the old Main Stem for yourself.

It is one flood of electrics all the way northward from Times square as far as the eye can see. Both sides of the street are lined with cabarets,



BESSE FRANKLYN
The Suffragette in
"THE CANDY SHOP"

LaSalle O. H., Chicago Indefinite

Jardins, Gardens, Palaises and what nots, where all of the spirits and senses are catered to.

If anyone had ventured ten years ago to say that the time would come within the next decade when the soberest and most staid of New York's business men would be making a round of the New York dance halls and cabarets three or four nights a week accompanied by his wife and the family friends, he would have been hooted at. But it has come to pass and almost any night in the week one can go to almost any of the better class of dance-restaurants and see fathers and even grandfathers and grandmothers trotting and hesitating with the best of the youngsters.

There is still another side to the night life, for to the real Broadwayite life does not begin until after the theaters have let out and the ordinary folk are paying their supper checks at some cabaret dining place and thinking of going home. To the Salamander and her set this is the hour that things really start and there are so many in this set it really pays more than one place to cater exclusively to them and their wants. Of course there are a number of folks in the business set that like the atmosphere clinging about the forbidden and they also take their parts in the night life of the big

street that only starts after closing hours, but their part is but a flash in the pan. They are of the relay that works off and on while the "regular" goes the route religiously.

His or her, as the case may be, race starts with the cocktail hour, a rite most ceremoniously observed along Broadway. Then comes dinner and perhaps after that a glance in at some show, with a fairly early get-away to one of the restaurants that have a dancing adjunct. Here there is a bite to eat, a few drinks and then up and away to some other place, for you're not a regular unless you are seen everywhere and see everybody every night.

The usual route is Murray's, then the Claridge, then the New York Roof, after that Rector's and a taxi to Churchill's, another to Reisenweber's and after the regular room closes one goes upstairs to the 400 Club until 4 o'clock or so and then back down town for a bit of breakfast at either Ciro's or Jack's, usually the latter, and at about 6 into bed to rest before another round of pleasure the next night.

One varies the route, and occasionally jumps up as far as Healy's or drops into the Rose Gardens to shake hands with Mine Host Eddie Pidgeon, or even visiting Bustanoby's (either at 39th or 60th). But it is also a fact that one tires of this routine as a steady diet and ever and again the real places are given the once over and as a result there is a trip to Joel's, Kennedy's or perhaps Joe Brown's or Walter Sweeney's. And it is in the latter quartet of resorts that one gets the most action. These are the incubators of the entertainment that is finally dished up at the better class of places, but while they are not so much on style and you do not have to wear dress clothes before the headwaiter will deign to look at you and bow, there are the places where one finds the real good fellowship and Bohemianism that so many of the visitors to the big town seek unsuccessfully.

When the "Broadway thing" becomes too monotonous, there are the road-houses to fall back upon, a nice long ride in an open car on a crisp cold evening, but once is generally enough for quite a while, although some of the road houses are the best of "hide-aways" for that staid business man you see only on Broadway with his family.

But it "gets 'em" all in time, some way or another, and the boy and girl at home, sleeping innocently and regularly, may be "doing the line" when the regulars have long since gone, for after all the regulars only believe they are living, on the often heard Broadway proverb: "A short life and a merry one" and that other bright light lure, "It's a great life if you don't weaken."

Still New York is big and the country is bigger. Broadway is always there to welcome the successors of those who pass away.

"Advertise," Summer Show.

Chicago, Dec. 23.

It is announced "It Pays to Advertise" will be staged at Cohan's Grand for the summer. "On Trial" is expected to remain until the close of the present season.

UPLIFTING MAGIC.

The Professional Magicians' Mutual Protective Association, an organization formed recently in New York, which claims a membership of 60, has addressed the following open letter to the vaudeville agents and managers of the United States:

"The Professional Magicians' Mutual Protective Association was formed Nov. 21, 1914, by a number of professional magicians and illusionists, the object being to create a variety in magic acts, to make each as distinctively different in manner of presentation and style as well as in tricks, as it is possible to make them.

"Desiring your co-operation, we are writing this letter to call your attention to the fact that hereafter all magic and mystery acts identified with this organization may be relied upon to offer entirely different and exclusive programs of this particular and always pleasing form of entertainment."

The communication is signed by George Reuschling (Rush Ling), president. Joe Le Baron is secretary and treasurer.

The objects and system of the P. M. M. P. A. are set forth more in detail in a copy of Section 5 of the by-laws, attached to the letter:

"Each member will refrain from knowingly using or causing to be used, any stage business, act or setting, illusion, apparatus, or trick, billing, or style of presentation, scene or dramatic composition that is not his or her property, without the written consent of the owner, or license from the owner of same.

"Nor shall he purchase from any dealer or manufacturer or any other person, any trick effect or apparatus that has previously been purchased or presented by another member of this Society, as a portion of another member's act.

"For example: If a trick or effect is advertised and sold by a dealer to a member of this Society, who has recorded same with the secretary of this organization, no other member of this organization shall purchase or include same in his act. The above also applies to an original effect. If an old effect is resurrected or improved in whole or in part by a member, the same provision as previously stated applies."

THE PICTURE BUSINESS

(Continued from Page 6.)

lonesome now than she makes it. And likewise the shopper or those having an appointment. There is always a picture place somewhere around. The Mutual's trademark, the clock, may have had this in its conception, but never expressed it in any way to indicate as much.

The delving by the daily release exchanges into the multiples, forced to it by the feature film manufacturers outside their associations, and the release of two and three-reelers in connection with a daily service program, are too well known to call for comment. They are the result of the trend of the picture times, which is flying faster for the manufacturer, exhibitor and renter than for anyone else. The wheel inside the business is going around more quickly for the trade than the picture wheel for the public.

Time.

THE DANCE CRAZE.

The dancing craze that has swept this country during the past two years made heavy inroads upon theatrical receipts. The turning point toward the waning end was reached some time ago, however, but simply through the multiplicity of the places that had sprung up. Only quite recently did a decided drop in general attendance occur, and this made its appearance simultaneously in the smaller dance places and the elaborate establishments. Between the time this is being written and its publication, there is a very large possibility that one of the biggest small priced dance places in New York, one that made its proprietor at least \$2,500 a week for a long while,

granted they are free to refrain from spending, if they chose. But the free entrance that calls for some class in appearance of the dance enthusiasts through the location of the dancing cabaret carries with it an obligation "to buy" that cannot be successfully passed up by a man without seeing the reproach in the glance of his waiter. A round of mixed drinks for four people that would cost at a Broadway bar perhaps 80 cents or a dollar will mount up to \$2.60 in a cabaret, with the charged water instead of selzer usually ordered.

It seems never to have been figured out by the men, excepting a few, that champagne is the cheapest drink in a cabaret-restaurant or dancing hall if the party is drinking liquor. A sensible girl would suggest to her escort to buy her a pint of wine, and she would "stall" over the pint an entire evening, whereas a continuously ordering of mixed drinks would have run the check up to three times the amount the pint cost. Of course the fellow's inclination "to buy" usually entered into this consideration. Sometimes after he had had a drink or two, they couldn't come fast enough.

But the big check in the cabarets tumbled like the rest. One of the best known cafe men along Broadway in telling about the reduction in size of the checks, pointed to a party of five who were then leaving the place. The same party (three women and two men) often called there, said the head waiter, and seldom left without settling a bill that ran between \$60 and \$100. This night, and for a month or so before, the same party had never spent more than \$10 at any one time in that dancing cabaret.

The effect of the afternoon dancing or "dansants" was felt all along the line. Husbands ordered their wives, and brothers told their sisters, to keep away from "matinee dancing." It was good advice, for the afternoon affair was crudely handled. Women, especially after matinees in the theatres, flocked to the dance places, most often in pairs. Always a crowd of male idlers hung around these places, and if the women didn't become acquainted with some of them, it was no fault of the men or the attendants. Several women who could take care of themselves really visited the dansants for a cup of tea and to pass the time while watching the dancers. Other women, and these were in the majority, dropped in for excitement, and they got it. Mixed in with these afternoon crowds were women from the streets and crooks, the latter notorious among their own crowd. In one dance place one afternoon a woman of family, undoubtedly from Harlem, sat at a table with one of the best-known confidence men on Broadway. He looked good, and she thought him a banker, no doubt. Numberless instances have been noted by the constant patron of the Broadway places, of little weak looking "bums" (to let them down lightly) suddenly developing into well-dressed young men, and taking on a snobbishness that was as

unreal as it was funny. Also girls who had previously been seen relishing a glass of beer in some dump, became very dressy after a few calls at a dancing cabaret. These "girls" were always the best dancers. They would enter dancing contests with partners, and several of them became professionals. One of these after-professionals was first seen in a dowdy dress drinking asbinte and smoking a cigar at four in the morning. She was about 20 years of age.

Absinthe is a pretty popular drink among the younger girls who go to the dance places. An auto accident some weeks ago that had a serious ending involved three young girls, and the youngest had been an absinthe fiend for some months.

The dance places draw their own peculiar crowds. One Broadway restaurant-dancing cabaret has a heterogeneous attendance that takes in everybody and every class. This place will endure after many others have passed away. A couple of other Broadway resorts draw from the classy sections only, and one is almost certain successfully to pass through the depression. The third dancing cabaret that will survive is the cheap dance hall kind. Remaining out of the craze will be just about a sufficient public to support these three kinds in a city like New York, although places like Bustanoby's will always have a call as they did in the early days of the dance. Outside of the biggest cities where the authorities take no steps to stamp out "modern dancing" in public, the "inside stuff" of these places and their crowds must kill them off from profitable support sooner or later.

The strict restaurant-cabaret that depends upon its entertainers to draw food customers has also felt the decline, but wholly through the guests of the feederies growing tired of the same style of show. It is song and dance, dance and song. But the restaurant-cabarets will continue an entertainment feature, changing it as often as their public demands, though it is a complex question to the restaurateur to find something new his people will take to.

But the dance craze was a mad whirl while at its height. It has left in its train a collection of wrecks, of people and homes, that statistics can never gather.



PARRILLO and FRABBITO.
The Italian Minstrels from Sunny Italy.
U. B. O. and Orpheum Time. Booked Solid.

"SULLY'S" DRAMATIZED.

First Time on Any Stage—An Adlib Concoction.

"SULLY'S CABARET BARBER SHOP"
The Further It Goes The Worse It Gets.
Slapped Together in Three Haircuts and a Shave By Arthur Hammerstein and Loney Haskell.

Assisted by the Cast.

PLOT—Sully's Barber Shop is situated in the Putnam Building (No charge for this ad.)—is patronized principally by actors, managers, booking agents, authors and pedlars. Sully is the butt of the gang. All day long they get his goat. He thinks he is an actor. The management of this theater is giving him a chance to prove whether he is a BAD ACTOR or a GOOD BARBER. Every performance different stars will introduce specialties. We hope you will find this harmless and amusing, and hope Sully does not lose any customers.

Cast.

The Boss.....Sully (Himself)
Bootblack.....Dave Genaro
Anarchist.....Buster Keaton
A Free Customer.....Russaks' Harmonists
Barber Shop Quartette.....Rosie Dugan
A Con Merchant.....Tommy Gray
A Prospective Buyer.....Harry Fox
Burglars.....Frank Conway
An Actor.....Harry Fox
An Author.....Tommy Gray
Manicurist.....Rosie Dugan
Shade.....Dave Ferguson
A Paul Swan Disciple.....Eva Tanguay
EVA TANKWAY.....By Grace Drum
Characters by United Booking Office Stock Co., Agents and Other Nuisances.

WAIT FOR THE GRAND FINALE.

The program tells the entire story of "Sully's Cabaret Barber Shop," produced for the first time at Hammerstein's Monday. It's a local event, and drew in all of the regulars Monday afternoon. Sully, the barber, is receiving \$100 for his appearance this week. He drew his salary four times over Monday alone.

Sully has accepted himself as an actor. Sunday he notified his foreman that after the Hammerstein week the foreman would have to take charge, as the United Booking Offices would surely route the "Sully" act. Following the matinee Monday Sully informed an agent he was ready to accept time anywhere.

On the stage Monday afternoon Dave Genaro started Sully, who is an excitable individual (although through "standing" for "the bunch," Sully was enabled to open his second shop). Mr. Genaro slapped Sully on the face and head. Sully returned the slap with interest, finally throwing Dave to the floor, George Le Maire in blackface looked after Sully, to see he didn't become confused, nor lose any laughs. Frank Conroy, also in blackface, worked in the act, a revision of an old afterpiece. It closed the Hammerstein show. Monday night someone presented Sully with a basket full of bad fruit.

Harry Fox "pulled" a couple of nifties, "Buster" Keaton wanted a hair cut with his hat on, Loney Haskell asked Sully if he wanted to go out that night with a chicken, and when Sully replied in the affirmative, Loney handed him a prop bird. Tommy Gray had some comedy talk with Rosie Dugan, as the manicurist, and Dave Ferguson did a "nance," making application for Rosie's job. Someone by the name of Grace Drum thought she was imitating Eva Tanguay during the act, and Bob Russak worked in his six harmonizers to play barbers.

A sign just above the box office says, "Free List Suspended." It didn't stop the rush to see the cheapest headliner Hammerstein's ever had.

Nearly all the principals in the act are on the Hammerstein program this week.

Sully muffed a few of his cues, but otherwise did well. He was "natural."



HARRY L. NEWMAN.

"THE AMBASSADOR OF COMMERCE"
General Sales Manager and Promoter for the
WATERSON, BERLIN & SNYDER
ENTERPRISES

Wishes Every One in the World a Merry
Christmas and a Successful New Year

will have discontinued its week day dancing, probably opening only Saturdays and Sundays.

In the dance places where a small fee was charged for admission and another for each dance, the fad merely wore off. To that class of people, while it lasted dancing resembled more than anything else the hold roller skating once got on the public. Too much of the same thing killed both.

The restaurant-dancing cabarets in New York became too expensive. It was a heavy drain on the men who frequented them often, and a still heavier tax on the husbands whose wives vied with the professional dancers in the matter of dressing.

The crowd that dropped in up and down the Broadway line became fairly familiar with one another, by sight. It is a fact that women were often distinguished by their dress. The women's dressing as a whole ran very similarly, and with so many women of the same types dancing continuously, it looked like a family party travelling about.

The expense of cabaret dancing is heavy. The investment of the gaudily fixtured resort, the cost of professional dancers and entertainers, and the upkeep of the establishment mean an ultra-high priced menu card. Where an admission is charged at the gate, the patrons appear to accept it for

VARIETY

Published Weekly by
VARIETY, Inc.

SIME SILVERMAN, President

Times Square, New York

CHICAGO Majestic Theater Bldg.
SAN FRANCISCO Pantages Theatre Bldg.
LONDON 18 Charing Cross Road
PARIS 66 bis, Rue St. Didier

ADVERTISEMENTS

Advertising copy for current issue must reach New York office by Wednesday midnight. Advertisements for Europe and New York City only, accepted up to noon time Friday. Advertisements by mail should be accompanied by remittances.

SUBSCRIPTION

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Foreign 5
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Vol. XXXVII. No. 3

Merry Christmas.

Though it is not a Merry Christmas for everyone, brighter prospects are looked forward to from now on. This prediction by those who make it is mostly based on the theory they could not be much worse.

"Gloom" has pervaded nearly all news reports of the theatrical business since the season opened. So let's forget it over the holidays anyway.

The attention of the vaudeville playing fraternity is called to the Actors' Equity Association, a comparatively recently organized group of legitimate players, containing many stars in its personnel. Though but lately formed, with the object of promoting the interests of the actors it represents, the Equity association is about to conclude an equitable contract with legitimate managers, for its members (and probably other legitimate players) to sign hereafter.

The vaudeville player is represented by the White Rats. Were the White Rats as fully supported by the stars and playing members of the vaudeville profession, it would accomplish as much, perhaps more.

On the Rats' page in a late issue of VARIETY, when the unnamed writer was dealing with the "cut salary" proposition, a powerful argument for the complete organization of the vaudeville actor was placed very simply, in three lines. It said the stage-hands and musicians were not cut in salary, when the artists suffered, and stated these two ends of the theatre were organized. To offset this by argument of "scale," "wages," "skilled labor," etc., doesn't alter the fact—that the musicians and stage-hands were not cut. What could have happened to them without organization? That is the vital question that should appeal to the vaudevillian, for he or she has seen the result.

Do you want to make a New Year's resolution that means something to you? Join the Rats. That should be the resolve of every vaudeville player, man or woman, not a member. The actor can do nothing alone. What would happen if there should be an-

other "cut." Leave vaudeville? Everybody together? How would places outside be found for so many? Don't be wild in your reasoning or actions. Join the Rats—those that draw a large salary and those that draw a small, for all were "cut" relatively, and the bigger acts naturally endured the greater loss. It's the big act that should rush for the Rats.

It looks like a "revue" wave along Broadway. London had it for awhile, and it is still holding on over there. "Revue" calls for vaudevillians.

It would not be clubby to pass this time without expressing the compliments of the season, if not our regard nor respect, to our contemporaries. This takes in all of them, excepting the moving picture papers. The theatrical trade papers which tried by all the means in their power for two years to take advantage of a condition they had helped to bring about, may well be satisfied that they only had "Nemsey and Yllis" to answer for. These scavengers of theatrical journalism would have felt more bitterly had VARIETY told a few truths about them and their policies. The "Nemsey and Yllis" incident composed the smallest part of what may be done with a theatrical trade sheet.

Mae Murray opens the San Souci Christmas.

"In the Vanguard" closed after one week on tour.

Elmer Booth has been engaged for "Me and Grant."

Carrie Reynolds has recovered from her recent illness.

Joe and "Buster" Keaton will be in the next Winter Garden production.

Blanche Hall has gone into stock at Bridgeport, playing leads.

Audrey De Mar has left "The Quaker Girl."

Alfred Cross is going to New Britain to play leads in stock.

Oh where, oh where have those "school acts" gone?

The Marie Cahill-Richard Carle show opens at Syracuse New Year's eve.

Frances McHenry is the new leading woman in stock at Boyd's, Omaha.

Raymond and Caverly have been engaged for Klaw & Erlanger's new revue.

Dorothy Dalton is the new leading woman of the Keith stock, Portland, Me.

If a 10-week contract with 3-cut periods included compiles a desirable route, how long is a short circuit?

And still another idea of class and extravagance is the man (or woman) with a Ford machine and a chauffeur.

Many an affectionate love scene on the rostrum is succeeded by a healthy skillet battle in the flat.

Dr. and Mrs. Max Thorex reached New York Christmas, and are at the Hotel Astor.

"The Mystic Bird" and Chris Richards have been engaged for the Loew Circuit.

Mary Elizabeth sails July 6, next, for Australia to play the Rickards Tour for Hugh McIntosh.

Corinne Barker has joined "The Crinoline Girl," replacing Lotta Linthicum in the cast.

Theodore Von Eltz has been engaged by Winthrop Ames for the juvenile role in "Children of Earth."

It's about as easy for a character man to tell his right salary as it is for a character woman to tell her right age.

One shudders at the innumerable modern dancers who begrudge Andre Nemsey and Anita Yllis that "sweet" route.

The familiar locket and the mistaken identity climax are numbered among the seven eternal sketch themes of the glorious art.

The Lee Avenue, Brooklyn, formerly a stock house, went into pictures Monday, the lessee being the Lee Avenue Photoplay Corporation.

Some people's idea of popularity is to have the elevator man stop his car at the proper floor without being prompted.

One chap the salary cut didn't faze is the song bird who warbles himself into chronic laryngitis for a silver loving cup at a publisher's contest.

That "Experience is a good teacher" line was probably the idle thought of an actor who realized the possibilities of ten per centing, and realizing, profited thereby!

Marguerite Skirvin is now appearing in "The Passion Play of Washington Square," formerly Izetta Jewel's act. Harrison Ford and Louise Kent supporting.

May Irwin will reappear next week in Chicago, playing a sketch called "She Just Wouldn't." She is to produce a playlet "It Couldn't Be Done" at the Standard, New York, today (Sat.).

No one was injured when the Ferrari Lions "escaped" from the 86th Street theatre last week. The lion shot was valued at \$100. It looked like a press agency plant that ran away from its promoters.

The Musical Alvinos (brother and sister) are requested to communicate at once with Harry Marion, Agents & Managers' Association, 1431 Broadway.

Hazel Dahl has joined "A Pair of Sixes" company.

TOMMY'S TATTLES.

By Thomas J. Gray.

Bet you thought the first paragraph was going to say "A Merry Christmas." Almost did, too.

Remember, when you were a kid, what a great feeling came over you on Christmas morning when you jumped out of bed and found a lot of things in your stocking? You feel the same way now when you call on your agent and he tells you he has booked you a week.

The boys in the trenches may have spent a bad Christmas Day, but think of the people who had to do four shows.

In Germany they're making so many bullets they're running out of lead. If the Czar keeps giving out all those Iron Crosses, Russia will be running out of iron.

A minister suggested that every theatre having children acting on Christmas Day should have a Christmas tree for them. He means well, but he doesn't know about all the school acts.

What's the worst day in the year for an actor to hear some one singing "Home, Sweet Home?"

A waiter's Christmas Day is New Year's Eve.

Harry Morrison is now ahead of "Twin Beds" for Selwyn & Co., having recently left the advance of Barney Gerard's "Follies of the Day." The Selwyn organization opened in Atlantic City Christmas day.

Helen Hamilton, of Hamilton and Barnes, served papers on Harry K. Hamilton, juvenile of the Emma Bunting stock, Atlanta, for divorce last week. The Hamiltons have a child who is living with Mrs. Hamilton's folks in Atlanta.

With the salary cut, the several amalgamations, the non-payment resolution of the music men and the European importations due to the war, the American actor has a perfect right to give the "bird" to all that bosh about a vaudeville Santa Claus.

The 24-hour roller-skating grind at Madison Square late last week was won by Freddie Martin, of Milwaukee, and Frank Bacon, of Detroit, who established a new world's record of 293 miles. Martin won a 24-hour individual race in Milwaukee last year. Eight teams finished.

Announcement was made in New York Sunday Otto H. Kahn, the banker, vice-president and chairman of the Century Board of Directors, had resigned from association with the organization. He had contributed \$75,000 to the venture in the hope of establishing permanently English opera on the American stage. Mr. Kahn is also chairman of the Metropolitan Board of Directors.

A Merry Christmas

May it be a very Merry Christmas for each and every one of you, although it is hardly possible to believe that every one will be happy, because there is surely a vacant chair in some home, poverty within the walls of another; illness within another and misfortune within another. The above causes, no doubt, have brought great sorrow to many, but if my sincere wishes for your happiness and my good will toward you and asking God to help you will make the road a bit more easy, I will indeed be very happy and my earnest wish is that you enjoy the happiness with me.

This is Yuletide and it is a time when each and every one of us should realize what good will to all means. How much more happy we would be if we would cast hatred aside and wish our fellowman God speed, even if our fellowman did not appreciate it. We would at least know that no malice was in our hearts and lack of appreciation on the part of some one who some day may realize right from wrong, would not make a big heart small. To know that one did one's best to make others happy is a knowledge that brings smiles and restful nights, while hatred and selfishness bring naught but frowns and unrestfulness.

We are all human, the same God created us all, some of us may be more fortunate than others, so it is up to us who have been fortunate to thank God for the blessings bestowed on us, and to ask his help and to give our help to those who have been less fortunate.

A man never loses by being kind. It is true many a man loses his money by being generous, but as a rule the happiness a real man enjoys in helping others is a happiness money cannot buy.

Which is the greatest sorrow, the loss of money or the loss of happiness? Now is the time to think over the past in regard to how much happiness you have given others. Ask yourself this question, and give an honest answer to—What have I done to make others happy? If your answer should be, "I have done nothing," then look to the future, start in right now to do something worth while; make some one happy and help those who want to help the great majority.

If the bad in the world can be made better, help them. You will be rewarded by possessing a clear conscience which is synonymous with happiness and peace of mind.

"Are you happy, or have you peace of mind?" If you have been a knocker you have proved you are discontented, and discontentment means unhappiness. If you are selfish you are unhappy because you are not satisfied. A personal gain for one individual through selfishness is not lasting, for to be selfish is sinful, and sooner or later your conscience will prick you, and again unhappiness creeps in. Happiness is that which is needed most in life—with it we are wealthy, we have love, we have contentment, we have pleasure—without it, we are broke. We have no real love, we are discontented and we know no real pleasure.

Are you happy? Are those around you happy? From the depths of your hearts please wish happiness to all mankind, and you will be taking a step toward real happiness.

From the depth of my heart I wish you all a very Merry Christmas and a Happy New Year.

Sincerely yours,

FRANK FOGARTY.



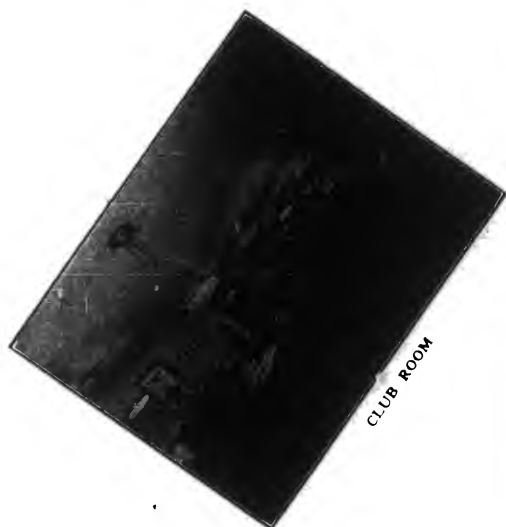
WAITING ROOM



LOBBY



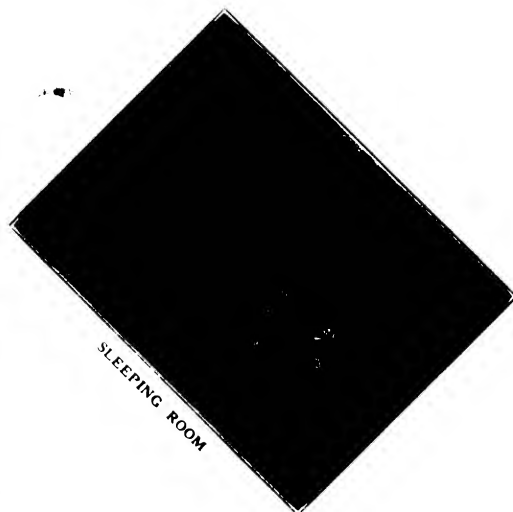
LADIES' ROOM



CLUB ROOM



CLUB HOUSE

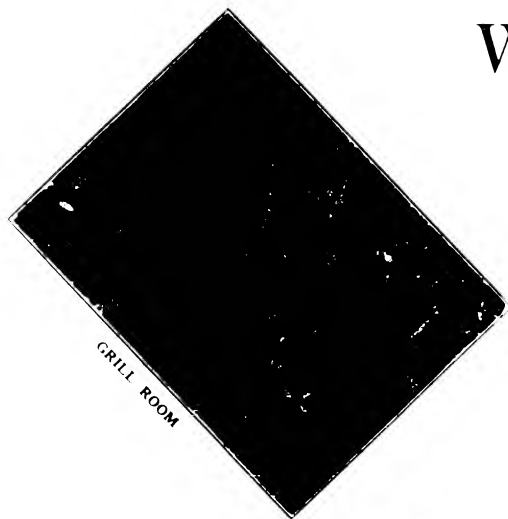


SLEEPING ROOM

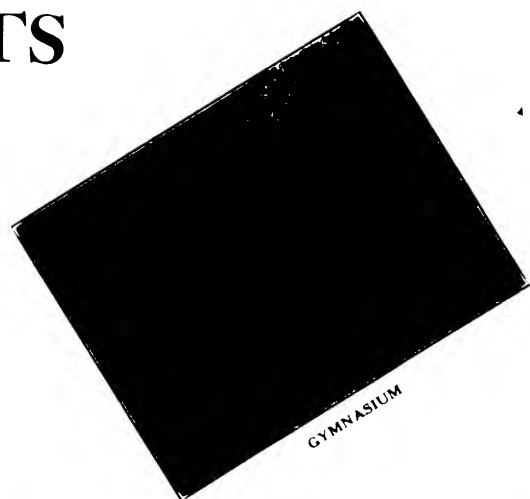
WHITE RATS

CLUB HOUSE

229 WEST 46TH STREET
NEW YORK CITY



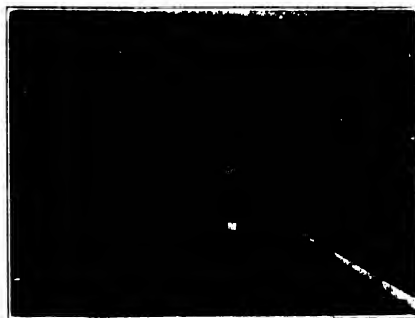
GRILL ROOM



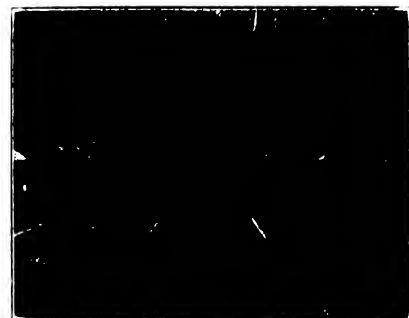
GYMNASIUM



CAFE



SWIMMING POOL



BILLIARD ROOM

The Spirit of Golden

By WILL J. COOKE

"The strongest bond of human sympathy, outside of the family relation, should be one uniting all working people, of all nations, and tongues, and kindreds."

Thus spoke the immortal Abraham Lincoln, liberator of men, man of the people.

There are few in history with whom to compare Lincoln. He was a unique figure. His work was unique and individual. He saved the people from themselves.

If the great family of actors and actresses of every branch of the theatrical profession would only believe as Lincoln did, that all working people of all nations and tongues should be united, and apply this belief to their own profession, what a great good could be accomplished.

The White Rats founded by the beloved

GEORGE FULLER GOLDEN

has been trying to unite the players of the theatrical world and save them in spite of themselves.

Golden was the Lincoln of the theatrical world.

Like Lincoln he was praised, blamed and denounced; but no man today doubts the honesty of the heart of Golden and few doubt the wisdom of his acts. Time has vindicated his deeds. "We have seen many counterfeits, but we are born believers in great men," says Emerson.

Golden was a great man and his spirit still lives within the White Rats. He believed in his fellow players and knew eventually they would see the right. He knew the principles upon which the White Rats is founded. Deep in his heart he held noble ideals. The White Rats are still carrying on the work of Golden. Like Golden they are being praised and denounced, but like Golden they believe and know eventually that those who misunderstand them will realize that they are organized for good and that they are doing great good for the entire profession.

In the name of Golden, the White Rats stretch forth their hands in friendship and brotherly love to all players of the amusement world and welcome them into their ranks to become members, to unite with them in their efforts to make the profession of the player, a profession that will be respected by the entire world.

"Know what you want to do, hold the thought firmly, and do every day what should be done, and every sunset will see you that much nearer the goal," says Elbert Hubbard.

We know what we want to do, we are holding the thought firmly, doing every day what should be done and every sunset brings us nearer the goal.

If every intelligent man and woman in the theatrical profession will join us in one loving band and help us, in the words of Golden, we will own ourselves, our arts and all its enterprises.

Then only will the world esteem us for our true worth.

Then only will there be peace and happiness among us.

Forms of Applications

For Membership in the White Rats Actors' Union and Associated Actresses of America

Founded 1900

White Rats Actors' Union of America, Incorporated

Affiliated with the American Federation of Labor

MAIN OFFICE: 227-231 WEST 46th ST., NEW YORK CITY

Application for Membership of Mr.....

Permanent Address.....

Past Team Name (if any).....

Present Team Name.....

Style of Act.....

Are you in good mental and physical condition?.....

Name and Address of Nearest Relative.....

I HEREBY SOLEMNLY AFFIRM that I am an actor, that I have been engaged in obtaining my livelihood in that profession for at least 12 months, and that I am at present obtaining a living exclusively from the dramatic, vaudeville, circus or entertainment profession, and that I am of white parentage and a fit and proper person to be admitted and become a member of the White Rats Actors' Union of America, and if elected I promise to obey and abide by the rules, regulations and mandates of the Order of the White Rats Actors' Union of America and its properly elected officers.

AND I HEREBY AGREE, if any of the above statements, after my election, are proved to be incorrect, that I shall immediately and automatically cease to be a member of the White Rats Actors' Union of America, and any sums I may have paid into the said organization shall be forfeited.

Signature of Applicant.....

WE DO HEREBY SOLEMNLY AFFIRM that to the best of our knowledge and belief the above statements of the applicant are true, and that he is a proper person to be admitted and become a member of the White Rats Actors' Union of America.

Signature of Proposer.....Date.....

REFERENCE

.....
.....
.....
.....
.....
.....
.....
.....

INITIATION FEE, \$25.00

of which \$10.00 at least must accompany this application.

Amount Received, \$.....

.....Secretary.....Date.....

APPLICATION FOR MEMBERSHIP

IN THE

Associated Actresses of America

THE WOMEN'S BRANCH OF

The White Rats Actors' Union of America (Inc.)

Affiliated with the AMERICAN FEDERATION OF LABOR

MAIN OFFICE: 1553 BROADWAY, NEW YORK CITY,
Telephones, 4635, 4636 and 730 Bryant

BRANCH OFFICES:

CHICAGO PHILADELPHIA BOSTON SAN FRANCISCO DETROIT

Name in full.....

Permanent address.....

Style of act.....Team name.....

How long have you been in the profession?.....

Name and address of nearest relative.....

I HEREBY SOLEMNLY AFFIRM that I am an actress, that I have been engaged in obtaining my livelihood in that profession for at least twelve months, and that I am at present obtaining a living exclusively from the dramatic, vaudeville, circus or entertainment profession, and that I am of white parentage and a fit and proper person to be admitted and become a member of the Associated Actresses of America, and if elected I promise to obey and abide by the rules, regulations and mandates of the Order of the White Rats Actors' Union of America and its properly elected officers.

AND I HEREBY AGREE, if any of the above statements, after my election, are proved to be incorrect, that I shall immediately and automatically cease to be a member of the Associated Actresses of America, and any sums I may have paid into the said organization shall be forfeited.

Signature of Applicant.....

WE DO HEREBY SOLEMNLY AFFIRM that to the best of our knowledge and belief the above statements of the applicant are true, and that she is a proper person to be admitted and become a member of the Associated Actresses of America.

Signature of Proposer.....

Signature of Seconder.....

(The proposer and seconder may be either member of the White Rats Actors' Union of America in full benefit or members of the Associated Actresses of America in full benefit.)

Initiation Fee \$25.00 Dues \$10.00 Yearly, payable semi-annually in advance, April 1st and October 1st.

The full amount of dues with the initiation fee may be sent in, BUT AT LEAST \$10.00 ON ACCOUNT OF INITIATION FEE MUST ACCOMPANY THIS APPLICATION.

Amount Received \$.....

.....General Secretary.....

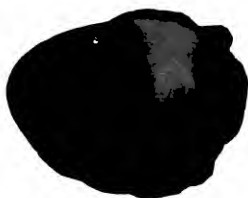
Date,.....191

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JAMES F. DOLAN
Director



GEO. E. DELMORE
Director



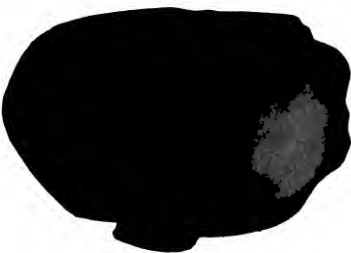
FRANK C. EVANS
Director



JUNIE MCCREE
Director



FRANK HOLLIS
Director



GEO. W. MONROE
Director



JOHNNY RAY
Director



WILLIAM KEOGH
Director



LON HASCALL
Director



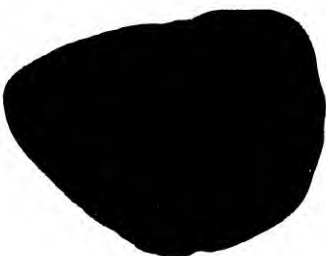
WILLIAM P. BURT
Director



W. C. MATTHEWS
Director



FRANK HERBERT
Director



GEORGE FELIX
Director



RICHARD MILLOY
Director



JOHN HENRY GILROY
Director



CHARLES J. ROSS
Director



JAMES MARCO
Director



ROBERT L. DAILEY
Director



FRANK NORTH
Director



JAMES J. CORBETT
Director



JACK McALLEN
Director



WILL J. COOKE
Secretary-Treasurer



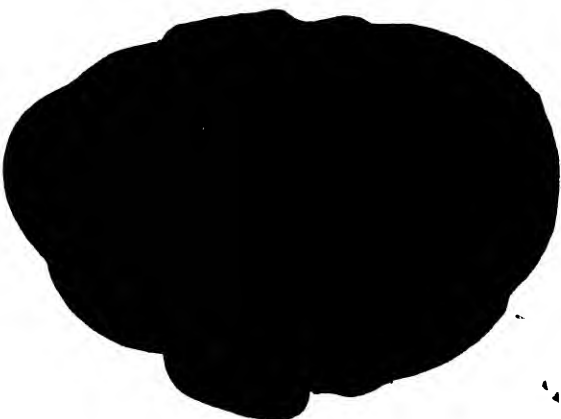
HARRY O. HAYES
Trustee



JOS. W. STANDISH
Director



EDWARD GAVIE
Director



FRANK FOGARTY
Big Chief



JOHNNY BELL
Trustee



W. W. WATERS
Trustee



EDWARD ESMONDE
Trustee



WALTER C. LE ROY
Director



ALF GRANT
Little Chief



MIKE J. KELLY
Director

The Men Who Guide the
Destiny of the
White Rats



"WILLIE" HAMMERSTEIN

The usual crowd in Hammerstein's Victoria theatre lobby. Among them the late "Willie" Hammerstein, Houdini and "Doc" Steiner. Houdini at that time was playing a Roof engagement there. He and Willie entered into an argument, Willie protesting it was utterly impossible to make him believe for an instant Houdini could release himself or any other man from any pair of handcuffs. Willie settled it by saying he would wager Houdini \$100 it could not be done, if Houdini would allow him to select the handcuffs and the man. The money was posted. Willie asked Steiner to be the man, and sent over to the 47th street police station for a pair of handcuffs. When "Doc" had been handcuffed to the radiator in the lobby, the entire crowd walked out, leaving him there.

That was but one of the thousand of practical jokes William Hammerstein "framed" for his own amusement, and which more often amused those who shared them. When Willie had a difference of opinion with his father (Oscar Hammerstein) and left the management of the Victoria for a few months, he joked from his home. One day a phone message came to the box office. Could Doc Steiner be located; Willie wanted him. Doc answered the phone. Willie said he was lonesome and all alone, wouldn't Doc come up for a while. Doc asked for the address, and Willie gave him the same number on 291st street that he lived at on 91st street. After narrowly escaping arrest for burglarious entrance into some house way uptown, when he insisted Mr. Hammerstein lived there and had sent for him, Doc returned to "the Corner" and got Willie on the phone once more. Willie abused him for neglecting to keep his appointment; said Doc must have misunderstood his directions, and asked him to come up immediately, giving the correct address the second time. When Doc entered the Hammerstein home, he found Willie seated in front of the fireplace, holding a carving knife in his hand. Doc, alarmed, inquired the cause. "Well, Doc," said Willie, "what's the use, the old man has thrown me out, my friends have turned me down, and there's nothing else to do. You're my only pal. Sit here with me a few minutes, will you, until I cut my throat?" Doc sat with Willie for four hours, pleading with him not to do anything rash, until some friends called on Willie by appointment for a game of pinochle.

Yet on the day last June, when "Willie" Hammerstein's funeral was held, the sobbing of Doc Steiner was so pathetic it affected every one at the services.

Another side of William Hammerstein was his brilliancy as a showman in every sense of that word. Perhaps all of it might be epitomized in what his father said, shortly after Willie's death, and when theatrical business in general was very slack. Some one asked Oscar Hammerstein how the Victoria was doing. "What could it do?" answered Mr. Hammerstein; "the

only man who ever did business here has gone."

It was literally true. When Hammerstein's "did business," it was Willie; when it did big business, it was Willie—everything about and around Hammerstein's Victoria theatre was "Willie," ever since the first day it played vaudeville, excepting for those few months referred to when he left. But business picked up again the very day he returned.

Willie framed, schemed, fumed, fretted, planted and "got it over" so often show people on Broadway never doubted but that Hammerstein's would have something to draw, their only thought was what it would be and how Willie would go about it.

No showman ever lived who appreciated the value of publicity for his

the cables" (his favorite publicity trick) and when Miss Nesbit returned to New York, the day before she opened, her husband escaped from Matteawan. That wasn't enough publicity for Willie. He wanted Hammerstein's in it, so he had Miss Nesbit guarded from possible assassination, with the result the Hammerstein attraction received more newspaper notice at that time than Thaw, personally.

Each daily has a cable editor, and cables are given more attention, also more importance, than the usual routine domestic news. Willie was well aware of this. Whenever he had an importation, the cables first told of it. He started his publicity campaigns this way. Morris Gest went to Luzerne, located a Dutchman, his wife and daughter, dressed them as Arabs, paraded them to the Paris office of the New York Herald, and thus started Abdul Kader and His Three Wives.

never laughed," and sufficed for an entire summer as the drawing attraction at Hammerstein's Roof at \$20 a week. "The Girl From Coney Island" (Floasie Crane) was another Hammerstein headline, made by publicity, that Willie paid \$50 weekly for, and after she had finished her Roof run, Willie booked her in other vaudeville theatres at \$500 weekly, pocketing the difference, having had her under contract.

Willie never spurned a "freak" attraction that had been advertised. He took them as they came, if they were well enough known. Fighters, runners, infamous or famous women, they all meant to him only the box office. That Willie's judgment was right is probably best attested by the fact that Hammerstein's highest profit in one year was \$250,000, and before "opposition" and other things hit Times square, the house seldom fell below \$185,000 annual profit, once it got started successfully under his management. The high mark on a week's net was \$8,000 on the Roof during the run of "Salome."

Between packing the house and joking, Willie found other recreation in playing the horses, shooting craps, playing poker or pinochle, with his own particular crowd, anything in the leisure hours up to 9:30 at night to momentarily remove the strain of handling the Victoria, and it was a heavy strain as his successors have discovered. But at 9:30 each night Willie Hammerstein left the theatre, driving directly home in his car. For 13 years he never saw but one act of a legitimate performance, that of "The Girl of the Golden West" in the old Belasco theatre.

Another joke played on Doc Steiner by Willie was taking him in his car at the leaving hour, driving through Central Park, having Doc get off in the darkest part to see if the tail light had gone out, then driving off and leaving him there. Willie finished up this by bundling out the party in the car at Broadway and 99th street, telling them to take the street car back to the theatre.

Willie's sense of humor was razor-edged. One evening he saw Joe Raymond, something of a character around the "square," enter the Victoria with a young woman. After a while Willie sent for Joe, spoke to him in the lobby, meanwhile sending another fellow to ask the young woman if she wouldn't prefer an upper box. When Joe returned to the orchestra floor and found the girl gone, he nearly tore down the roof, but no one informed him about the upper box.

Many applications were made in the lobby to Willie for "try-outs." He listened to them, and often derived much fun thereby. One night he was approached by an ordinary looking individual who said he had a stronger voice than Caruso's and would like to prove it to Mr. Hammerstein. Willie asked him how strong was his voice.

The man replied he must have the opportunity—it couldn't be described verbally. Willie asked him if he could make himself heard across the street. The singer said he could make his voice carry three blocks. Willie told him to go over to the Times

(Continued on Page 64.)



WILLIAM HAMMERSTEIN

A snap shot, caught by one of the late Mr. Hammerstein's sons, and the only photograph ever taken of the famous showman.

theatre more than Willie Hammerstein, nor has there ever been a theatrical manager in any branch of the profession who secured more of it than Mr. Hammerstein. His contemporaries said, "It breaks right for Hammerstein's," but Willie was always there, before, at and after the break. Perhaps his engagement of Evelyn Nesbit is proof of that. The managers called Willie crazy to pay Miss Nesbit \$3,000 weekly. The Park theatre but a few weeks before she left for London had refused to pay \$400 for her. Willie commenced to "work

an act that headlined an entire summer on Hammerstein's Roof at \$125 a week.

Carmencita had been dead ten years when Willie told Mr. Gest one night to find a Carmencita in Europe. Mr. Gest took the boat the next day, the cables told of his discovery, and the New York newspapers commented upon the wonderful youth retained by the dancer when she arrived over here, featuring the Hammerstein shows at \$200 a week. "Sober Sue," a stupid negress without sufficient intelligence to smile, was billed as "The girl who

A FILM DARE-DEVIL

By Frederick Scott Probat

"Dare-devil" is an elusive expression and it is applied to a great many forms of employment along with the butcher, baker and candlestick-maker.

However, of late a new risk has come into being in the way of employment. It is that of the film dare-devil; the "fall guy" who risks his life that the star may get the credit.

Picture stars for the past few years have become exceeding choice of their classic features and are content to bolt out of the picture, change clothes with the dare-devil and let him dive through

Everything had progressed smoothly. The savage lion had come roaring down to the fair ground, spied the piece of meat on the back of the dummy and leaped upon it. The terrified "audience" had rushed out of the tent entrance, the company had moved to the sandy bank, the camera-man had set up and all was in readiness for the final scene.

Then the "star" rolled on the scene, somewhat flushed with good cheer, and said, "Sorry, Mr. —, but the wife was sick. Up all night. Feel rotten. What am I to do first?"

"Well, Mr. —," replied the director, "I may want you for one scene today. This is where you roll down hill with the lion."

"Who? Me! Roll down a hill with a lion! Oh! No! Not me!"

The director looked him over a moment with a funny far-away smile and then looked over the "extras" he had. Seeing one fellow about the same height and build he called him over and said, "How would you like to make an extra fifty today?" The "extra" hicked up his trousers and said, "Lead me to it!" "All right, you go and change clothes with Mr. — and come back here."

About ten minutes later back came the "extra" all dolled up in the star's new glad rags—just a trifle nervous but with visions of unlimited eats to come.

"Now," said the director, "bring out the lion." Poor "Leo" was fast asleep in his cage when the trainer grabbed his tail and hauled him out. He awoke with a roar that made the "extra" feel like taking to a tree, and tried to sneak back into his cage. It required the combined efforts of four men and a piece of blazing waste to get him on the "location". When thrown down he went to sleep again. The director said to the "extra," "You lay your head under his neck, grab both hands full of mane, roll him over and hold on as long as you can. All set, ready! One, two, three! Action! Camera!"

The "extra" took a long breath, rolled over the lion and his career as a "dare-devil" commenced.

The lion awoke with a terrific roar and with a look on his face that plainly said: "What are you trying to do to me now?" He tried to get back to his cage. At the third turn he got one of his fore-paws loose, pushed the "extra" away from him (incidentally knocking out all his front teeth and scratching the clothes off his back) and bolted into his cage muttering and grumbling. The "extra" got up, felt himself, spat out four teeth and said to the director: "Do I get the fifty?" "Sure," answered the director, "you sure do! Get in the car and we will get back to the studio. That was great stuff. Did he hurt you?" "No—not fifty dollars worth," remarked the "extra."

After changing clothes again with the star, the extra man, a full fledged dare-devil, rode down to the studio in state with the director and the camera man in the company's machine,

while the rest of the "extras" and the nerveless star returned by trolley.

Upon arriving at the studio the director took the "extra" into the manager's office, saying, "I want you to give this man a check for \$50 and make special note of his name and phone number. He rolled down hill with 'Leo' and it was the best stuff I ever got."

That night as he was "gumming" his supper the phone rang:

"This is the Screen Club, Mr. — talking. Are you the man that pulled that lion stuff for Mr. — today?" "Yes, sir." "I have a stunt for you if you can ride—" As the dare-devil had spent part of his life breaking horses, that was easily answered.

"What I want is this," came the voice over the wire. "I want you to run out of a house, vault on a bare-back horse, take three fences, a ditch and a cattle guard and jump on a moving train. There I want to show you on the roof of the train and I want you to dive from the roof into the Passiac River. I think you are the man I want. How much do you want for it?"

After a satisfactory financial arrangement had been made the voice said, "All right, meet the 8:30 boat tomorrow morning." At the station the dare-devil and the director met. "Lord," said the director, "you sure are a homely jasper, ain't you?" The dare-devil admitted he was not exactly what might be termed an Adonis but allowed he was there with the "sand," which was more important.

They journeyed out to the location, pulled off the stunt without incident (except that the water was most awful cold—it being February) and the dare-devil returned with a pocket full of coin and a bad chill.



MAUDIE SMITH

The clever little artist who is playing the leading role with Will H. Armstrong and company, well known character playlet, "THE BAGGAGEMAN," was previously engaged with the "Heartbreakers" company and other musical productions. She is a clever actress, graceful dancer and has a pleasing personality, also a great foil for Mr. Armstrong.

Later at the Screen Club, word was passed round among the picture directors that one of their number had a "discovery," and it was not over a week afterward the former "extra" was called upon to drive an automobile containing six men over a 30 foot cliff into the water. Figuring the faster he was doing it the safer he would be, he tore down the road with the machine roaring like a machine gun and escaped with a ducking.

From that time on he has been called upon to do everything from a dive through a plate glass window to running a ship on the rocks and wrecking her. Up to the present time he has escaped with a few minor injuries.

Heigho! 'Tis a grand little old life.



HARTMAN and VARADY.

EUROPEAN SENSATIONAL DANCERS

Champion long distance dancers of the world, holding record of 16 hours continuous dancing. Week Dec. 21 at Colonial, New York. Booked solid. U. B. O. Direction, PAUL DURAND. Wishing all a Merry Christmas and a Happy New Year.

the glass door; cross a wire eight stories high, hand over hand; roll down a hill with a lion, or drive the automobile over the cliff. While they pose on the northeast corner of Broadway and 45th street and say, "Prétty rough stuff I pulled in my last 'nth reeler.' See it, kid—I was there forty ways in that role."

At the same time the dare-devil has collected his \$50 and is home nursing a collection of bruises and keeping his mouth shut.

Once let it become known that the star has some one "doubling" for him—and that particular dare-devil gets no work of that studio.

"It is funny how some fellows come to specialize in the dare-devil line. One morning the — company, 15 strong, had assembled in the wilds of Wylesville to make the finish of an animal picture. This company used two lions that looked exactly alike; one so savage the trainer couldn't go in the cage, and the other so old he only had one front tooth and so tame you had to twist his tail to make him get up. In fact he was fed on hamburger steak and milk. The only thing that suggested lion about him was the noise and the smell.

The director had received word at the studio that Mr. — would be out in a little while and, to fill in the time, he rehearsed the company in the final scene, wherein the star is discovered on the edge of the cliff; is leaped upon by the lion and rolls to the bottom.

BALLADE OF LOST STARS

(After Francois Villon.)

Maude Adams floods our stage with light,
The Barrymores still hold their sway,
While Drew and Warfield still shine bright
Along the star-besprinkled way,
Where Crane and Hopper still are gay,
Who tease the smile or start the tear
In comedy or serious play—
But where are the stars of yesteryear?

With Nora Bayes we take delight,
And Billie Burke is like a fay;
The fame of Bernhardt still is white,
Although she's had a lengthened day
Through green and gold and grave and gray,
Yet over all her light shines clear
With glowing and effulgent ray—
But where are the stars of yesteryear?

Fair Marlowe's won the upper height
And Collier charms our glooms away;
While Lauder's vogue has known no blight
And Sothorn's art is still at bay,
And Mrs. Fiske has known no stay
In limning life, from cheer to fear,
As only glowing genius may—
But where are the stars of yesteryear?

L'ENVOI.

O Prince of footlights, while you sway
Our souls in mimic flaunt and fleer,
We cry aloud in dull dismay:
Where are the stars of yesteryear?

Will Reed Dunroy.

ARTHUR KUSTON

ROOSEVELT
IN AFRICA

Mlle.
ZINKA PANNA
WORLD'S FAMOUS
CIMBALIST

TWO OF VAUDEVILLE'S BEST
NOVELTIES-BOOKING JOINTLY
THE PAST FIVE YEARS.
SEASON ~1914-15.
ROUTED WITH U.B.O.

EXCLUSIVE BREEDER OF THE
RUSSIAN-CORDED POODLE
KENNELS ON OUR FARM
AT MELVILLE CROSS,
ONTARIO,
CANADA.

SALESMAN-JACK CURTIS,
PALACE THEATRE B'LD'G.,
NEW YORK CITY.

SPLITTING UP A 3-ACT.

By JOHNNIE O'CONNOR.

Zachary, La., Nov. 18.

Dear Con:

I suppose you'll be an awful surprised guy to hear from me away down in this little slab, but I wouldn't have never wrote you at all except because I want you to do me a little favor.

You got me pretty sore the way you rapped my monacker after me and the Cribbage Kid blew the big street, and when I get sore I'm some conscious guy and when I get conscious-like, I can't write letters to a bloke what I'm sore on so I stopped writin', but you're about the only fella up home what can do me this little favor, so I'm willin' to let bygones be bygones and slip you an ear-full of healthy scandal.

I guess you know about me and the Cribbage Kid splittin' up and maybe you got a lot o' bum steers on that matter, so I'm gonna put you hep proper and ease you the right dope on the whole thing. First of all, Con, you know I'm a strictly business man without no skrooples. I stood an awful lot o' rough stuff from Cribbage right from the blow-off. He was up against the old bamboo and it looked like a life habit, but I gradually weaned him off the stuff and in another month I'd a had him smokin' corn husk and likin' it, but when we hit New Orleans I had to take the final



Merry Xmas and Happy New Year

PALLENBERG'S BEARS

Representative, SIMON AGENCY, Chicago.

count. The day we land he bumps in to a flock o' puffers from 14th street what was stranded down there since the races closed and inside o' three weeks they had Cribbage usin' everything in the drug store except the moth balls. He presided over 18 jubilees inside o' three weeks and was fadin' away to a whisper, livin' on nothin' but bananas, cake and hop, so I see it was useless and I threw up the sponge and quit.

I tried to frame for a cheap, slow ride back to Broadway, but there wasn't a livin' chance. I heard all about that southern hospitality gab and believe me, Con, it goes for the book on the extreme end. Those muzzlers wouldn't separate from a dime if they thought they'd see the Statue of Liberty do a Melrose fall. Some o' the stranded chemical kids grew game enough to beat the Sunset for the Coast, but I couldn't see that thirst trip across a sandy circuit so I stuck right fast to Canal street and finally landed a job in a hash hut, slingin' hoe cakes for seven suscans weekly and tips.

I hates somethin' awful to go back to the old racket, but you know, Con, I'm a business man and I ain't got no skrooples. One day I jaunts down to the depot to watch the snailers pullin' out for the land of three sure splits a week, when who do I nail hoppin' off a rattler, but Big Fleece McNutt. And trailin' him was the swellest lookin' soubret that ever buck and winged to a vamp. I'm figurin' all the time that he's toutin the skirts up in Chi (that bein' his regular graft, for he always claimed a swell moll would bite at a bum steer quicker than a half witted hay-seed) and I'm holdin' off the greetin' afraid that his excess was a boob and not wantin' to queer his play, but Fleece walks right over and hands me a Gallagher on the back just like he was expectin' me there to meet him. Then he introduces me to the squaw and before I could make a get-away he throws me in a hack and tells the cabby to pull forte for the St. Charles.

On the way over I gets my breath and he explains that him and the broad has been workin' together in vaudeville for the last two months, doin' a mind readin' act. Fleece is only presentin' her, the skirt doin' all the readin', but Fleece is there with a good business head and he horns in for a half interest in the act and through some pull he lands a little executive time in the south, that bein' about the only section where's there's no warrants or indictments chasin' him.

Well, Con, when me and the queen get to the stable where Fleece is goin' to stop, I tells him I'm due for another frolic in the kitchen, but he can't see my alibi and drags me up to a swell stall on the top floor which sets him back just three iron men daily.

After givin' the joint the up and down we crashes into the booze garage, the mind reader havin' hopped up-town to get some air. We're sittin' down lappin' up a coupla high ones and Fleece was just knockin' over his third heap o' brew and tellin' me his story, when I see a coupla old time Pinks blow in and after givin' us the once over, they come right along and buy in. Fleece gives me the office to close up and throw the key away and I'm there imitatin' a Sphinx when the big one lets out his wail. "Hello, Fleece," he says, "what-ta you think you're goin' to pull off down here? Ain't the goin' strong

enough up north for you petty larceny yeggs? The poines are dead down here and they ain't allowin' any book-in', so the best thing you can do is make a quick getaway and hike north for I ain't made a pinch in a week and you're sure some magnet. Besides, I got a new set o' wrist ornaments that I'm anxious to try out and the more I look at you the more you look like

day and decides to split up. She realizes she's keepin' me back and besides she's tired o' readin' these concrete minds, cause the work is awful hard and she says she'd rather go back to the stock tabloids where all she has to do is rehearse in the mornin's, do three gambols daily and study durin' the night. Besides it ain't so confinin'.

Now what I want you to do is look



MABEL B. ROGERS and EARLE S. DEWEY

"KING AND QUEEN"

of
MUSICAL COMEDY TABLOID

a good hardware model. And to make it more complete, I guess mebbe you better grab the next train out. Go ahead now and punish that load o' suds and while you're goin', take that wall-eyed mut (meanin' me) along with you."

Well, Con, you know I'm a business man and I ain't got no skrooples. I knew if that Dick could get me into his little oil room in headquarters, he'd make me give him a couple interesting recitations on the high cost o' livin', so I made a sweet but nevertheless effective exit. The mornin' papers carried a short item about Mr. McNutt's sentence, the cops havin' framed him on some kind of a phony charge, and bein' a man of few words and no skrooples, I looked up his mind reader and to make a long story longer, we hooked up and I've been her manager ever since.

Now comes the interestin' part, Con. We were floatin' around on half rations for awhile so I figures it best to keep all the dough in one sock and I talks the dame into squawkin' the love, honor and obey thing. She was formerly gammed up with a small time equilibrist, but we gets a divorce fixed by a lawyer in Chicago what does business on a correspondence plan for sixty bucks and the next day we're married. I never did a better thing in me whole life. You know, Con, coffee in the room and all that stuff.

Anyhow, I'm a business man strictly and business is one thing and coffee in the room another, so me and the old woman has a long talk the other

up Cribbage and take a flash at his behavior. If he's still includin' the lamp and stick in his hotel baggage, there's nothin' doin', but if he's actin' right, I'll talk business with him. Just accidentally bump into him and give him a buzz about doublin' up with me again and tell him what a sucker he was to let a clever guy like me get away from him and if he's agreeable I'll let him come on and we'll revive the old act.

Drop me a line to the above address and send it special delivery, for I'm a little anxious to know how the kid is doin' and if he's off the poppy.

Your Pal, SKULL.

Turkey Creek, La., Nov. 30.

Dear Con:

Me and Cribbage was talkin' over old times last night and he suggested I ought to have wrote you about our revival meetin'. He arrived safe, sound and partly sober on the Armour special and right away I took him up to the flat and introduced him to Melba (that's the wife's monacker) and she had a swell layout all waitin' for him. We had a great little flat down in New Orleans, you know one o' those combination things with the bed in the wall. Two swell big rooms and a box out on the kitchen sill to keep the eats in. No ice bills or nothin'. We keep milk and all that stuff out there in the air and it never spoils.

The wife is a great little housekeeper too and maybe she can't cook that old Java thing. And the way she can

(Continued on page 101.)

CIRCUS FEATURES.

What will the circuses have as their big novelty feature next season? Will they stick to the revival of the spectacular nature that has ruled arenic exhibitions for some years past? Or will some new and extraordinarily novel feature be conceived between now and spring for the "white tops" to play up on the big bills?

Some say the bigger circus outfits will frame some sort of war panorama and feature it, but New York circusmen think this is hardly likely as the present New York Hippodrome feature which bears entirely upon war ideas and peace settlements is failing to attract. As the Hip relies very much upon transients or the visiting population and this trade has not builded up any big profits so far it does not appear to be the logical thing for the circus manager to try it upon the countryside folks.

Perhaps peace will be restored upon the European situation before the clarion call of the circus is sounded

circuses use any of the big spectacular ideas next season, it will have to be a pure "Made in America" product.

Not many years ago the "Jojo," dog-faced boy, three-legged curiosity or "loop the loop" in any old kind of a device on wheels or rollers that meant danger was able to draw the crowds, but those days are gone. What killed the sideshow freak and hurt the big circus feature was the ability of park concession managers to offer either or both every time the ballyhoo whistle was sounded.

If the man with new ideas hits upon something that may look unusually big and novel he can alight at San Francisco and get more for it for the Pacific-Panama Exposition than were he to peddle it among the circuses.

An old circus man the other day remarked the day of the big spectacle is over. He maintained that when the idea was ripe that it meant many a dollar at the ticket window, but that now it means nothing. He says give them a big, snappy show, funny clowns,



JACK NORWORTH

Who started the world singing "Sister Susie's Sewing Shirts for Soldiers." Mr. Norworth is now appearing in London.

in the spring, but this is not looked for. If the dove of peace does light on Europe it may give some of the circuses a chance to offer some kind of "Universal Peace" pyrotechnics.

Year after year it has been the recurring cry of "novelty." Big circus men have repeatedly remarked: "Give us something new in circus life and we will do the rest." Agents and emissaries have gone abroad summer after summer in the hope of finding something that would stand circus America on its head and each year they have returned empty handed. There is little chance of anybody going abroad this winter looking for anything worth while, and if they do go about the only thing they would find would be the ruins of some battle-wrecked city or devastated battlefield. If any one of the

some daring horseback tricks and popular band music and they will be well entertained and well satisfied, providing that the town doesn't have a circus every other week during the season.

"Too much circus" won't hurt he says, but give them too many circuses and it will.

Last season was a tough one and most of the big tops struck some consecutive weeks' loss that put a big dent in the reserve fund. If things fail to brighten between now and the arrival of the spring it is almost a certainty circus owners and managers will jump into a "retrenchment" policy with all speed. Meanwhile, the winter league season is on for the "white top" men. There will be nothing now but "talk" until the wheels get in motion again for the new season of circuses.

THE ENGLISH AGENT.

An English agent arrived here a few months ago and his description of his advent into an American small time vaudeville booking office pretty well explains the different light in which the English agent is placed, from the American. This agent was dumfounded upon reaching the booking man in this office to find five or six other agents hanging on his neck, all with their lists ready. This agent stated he even went so far as to take off his hat and try to be polite, as was his custom in his own country.

The English agent, who in many cases has reaped a small fortune, certainly has to put up with probably more indignities than a salesman in any other line. It is rarely he leaves his office to call on a manager before first ascertaining over the phone if that individual will "please" see him. Or he might have what is called a "booking appointment," made a week in advance.

However in his own office the English agent is very exclusive, and as a rule what is handed to him by the managers generally falls upon the artists who call there. It is the judgment of many that there must be a deal of good material missed, because an English agent sometimes refuses to see a caller for some foolish reason or other. American acts especially complain on this score. It has been known in many cases where an act just arrived in England from the States expected an agent immediately to open his arms to him and give him an hour or so. He either failed to see the agent at all at the first call or had to wait in an outer office for a considerable time.

Probably the most necessary article in connection with the agency business in England is a motor car. Every agent of any standing possesses one. These are used by the agents to carry the managers around London to the different halls in which they have acts playing. London is a well spread town and often 100 miles have to be made in a night. The entertaining of managers is figured at all times in the business of the agent. Outside of these nights of rushing around London, there is the trip around England upon which the agent often takes the manager. It is always at the agent's expense, though it is safe to say that he loses nothing by it. The trip to Paris, Berlin and Vienna is also on the books of the agent. The expense of a visit of this kind upon which again the agent "stands treat" is sometimes tremendous but the commissions of the acts booked well recompenses for it.

The agent in England compared with the American has rather an easy time. His day generally begins at 11, with two hours for lunch a common occurrence. Saturdays he is finished at 1 o'clock. Often he leaves town Friday night and sometimes returns to his office Monday afternoon or Tuesday morning. Of course this is written as if a war had not happened, and bearing this in mind it may be said that on the average the English agent has made more money than his brother in America. With the war upon them and salaries of steady working acts cut, the decrease in the incomes of some of the English agents must be appalling—to them.

IMPRESSION OF JOURNALISTS.

BY B. P. SCHULBERG.

(General Press Representative for the Famous Players.)

Four years ago, when my first acquaintance with motion picture trade journalists began, I confess I was very much afraid of them. They represented to me not only the supreme power of the press, but also the mysterious strength that is inherent in every form of honesty—and the trade press has always been honest!

Today, after four years' constant association with the editors and staffs of the various trade papers, I am still afraid of them. Not because their general attitude is belligerent or threatening, nor, frankly, is this timidity encouraged by some dark, guilty secret imprisoned in the writer's heart which mars the assurance and ease which should be the result of so long and continuous a friendship. Rather is it engendered by the persistent dread that I will get the best of them or that they will get the best of me—for either situation is disastrous to the press agent. I honestly believe, too, that the personnel of each trade paper harbor the same fear.

I have always wanted to be the friend of the trade paper boys—and one or two girls—and thoroughly ignoring commercial considerations, I prize these friendships more highly than all the scrap books I never kept. What is written in the heart is a far greater document than the most inspired and the least edited press story. (Soft music!)

When I was first assigned this space, my first thought was one of sweet and blissful acceptance of the first opportunity to write my real thoughts of the trade paper fellows. I blush to think that it was my intention to "come back" at them; to show just how bright I could be on paper; but when I reconsidered what type this would require, I yielded to the more pleasant and older temptation of making the story as long as possible instead.

But still, I'm afraid of them. I'm afraid of Fred Beecroft, because he's frank. I'm terrorized by Harry Ennis' formidable conversation, which can shoot straighter than a German howitzer, and which comparison I'm sure Harry will patriotically appreciate. I'm petrified by Wen Milligan's steadfastness, and paralyzed by Jim Hoff's silence. Mabel Condon's confidence is as great a weapon for enforcing respect and humility as Vandivert's aggressions, and John Semmler's faith is as powerful as McArthur's complacency. Otto Harras' threats are as intimidating as Arthur Leslie's dignified pleas, and Lesley Mason's protestations of undying affection and devotion are perfectly disarming. And Elizabeth Lonergan's anti-suffrage arguments simply scare me to death. They've all got me bull-dozed, each in his or her own patented way.

Yet they're a fine, cheery, sincere little bunch, and I honestly, truthfully, really love them all. Now they've got it in writing, and can sue for breach of promise, more space, or what not?

And this is the most space I ever got from VARIETY.

CHICAGO CRITICS CRITICISED

Chicago, Dec. 21.

Chicago dramatic critics have been voted fair. They have not been as facetious, as in some cities, nor as caustic as in others. There are, among them, however, one or two who are phrase-makers, who would rather turn out a fine phrase than convey the truth, even if that phrase might do an injury to a player or a play. But generally speaking, the men and women of the dramatic press have tried to tell the truth fearlessly, chopping here and there, letting the chips fall where they might. There is at least one constructive writer in the coterie, whose wise words have been heeded on many an occasion, and they have been the means of saving numerous attractions from failure and have bolstered up others.

Dean of critics is Amy Leslie (Mrs. Frank Buck), of the Daily News, who knows many players. She has the history of the American stage pretty well in hand, and usually has something informing to say. She is a flowery writer, and has a great command of English. She has her friends and they are often treated with much more kindness than they deserve, but this may not be a fault after all. Once in awhile she becomes caustic, and when so, her pen is dipped in vitriol.

Next in term of service in Chicago, is Percy Hammond, of the Tribune, one of the most finished writers of the group. He is eminently a phrase-maker, and he makes phrases that cut. He can sum a whole show in one sentence, and give the picture of a player in five words. He began in a humble way on the Evening Post, and was at the same time press agent for one of the big theatres. In due time his brilliant work attracted the attention of the Tribune and he succeeded Burns Mantle on that paper. He has incurred the enmity of numerous managers and has had many a hard fight with producers and those big in theatricals, but he is a fearless writer—and his paper backs him up (which is a very important point).

O. L. Hall of the Daily Journal is one of the fairest and most constructive of all the Chicago dramatic experts. He aims to help, instead of hinder, and only unclean plays ever feel the weight of his anger. He has the faculty of getting at the meat in a few words and has a passion for facts. He has a "nose for news," also, and his department is widely read by stage people. Several times he has been called in by managers after his criticisms appeared, and his advice has been accepted in smoothing out certain faults and reconstructing some scenes and acts with beneficial results. He is a compendium of facts concerning the stage and its people.

On the Examiner is Ashton Stevens, who came from the Pacific Coast where he had made a name for himself as a writer on the stage. He has a style unique and writes entertainingly, although his judgment is not always sure. But what he writes is always read with interest and he fills his office with considerable dignity. His province seems to be to write something that will be read, rather than something that will be of benefit to players, and this seems to be what a great many newspapers de-

mand these days. In recent months Mr. Stevens has tempered his writings quite considerably in accordance with the policy of the Hearst papers, which is to treat every one kindly.

Charles W. Collins, of the Evening Post, is one of the most serious of the local scribes and takes himself most seriously. He has studied the drama from all sides, and when he writes he brings the weight of scholarship to his work. He has written any number of articles on the drama for magazines, and is even the author of a book called "Great Love Stories of the Stage," which has been variously praised and as variously blamed. He has also dabbled in playwriting a bit, but without signal success.

The Hattons (Frederick and Fanny) are recent comers into the dramatic field, but met with success from the start. Mr. Hatton was dramatic editor of the Evening Post, having been advanced from another position to fill the place Percy Hammond left. He, with his wife, who comes from a talented family wrote, "Years of Discretion,"



IDA GOLD.
THE WIDOW, in
"THE CANDY SHOP"
LaSalle O. H., Chicago Indefinite

a play that won recognition for these writers at one bound. Later they collaborated on another, "The Call of Youth," which did not strike fire. When James Keeley took over the Chicago Herald James O'Donnell Bennett, the big gun of the dramatic family of Chicago, went to Europe, and Keeley looked for a successor. He struck upon the odd fancy of having two critics, and called Mr. and Mrs. Hatton to the desk, where they have done some very good work. They are easy writers, finding good in about everything on the stage.

The very latest to arrive in the field is Fred McQuigg, of the American, who but recently stepped into the limelight. Mr. McQuigg is so new, it is difficult to ascertain his place. He writes under the optimistic policy of the paper, however, and does not bear down at all in the way of severity. He sees everything through a rainbow, but that is due to orders, probably. His articles are readable, and in due season he will probably be able to fill the shoes of Jack Lait, who was the most famous critic that ever held the desk on this paper.

There are several people in town who have done excellent work as assistants

TOO MANY THEATRES?

There doesn't seem to be any question but that there are too many theatres in America, but there is a question as to what class of entertainment is over-crowded with theatres.

The other side of any theatrical fence says its field is over-built, but the public isn't concerned in personal grievances of theatrical managers and the over-production of "houses" has brought about a better play or bill on the whole for the paying patron.

For several years "The Syndicate," as the Klaw & Erlanger firm was called, held the legitimate show business tightly within its grasp. "The Syndicate" did many things. In print it told the public what it was doing for the drama and in private it told managers what they would have to do to get a route. "The Syndicate" thought its position impregnable, until little Sammy Shubert came along (after getting some money with "The Texas Steer" on the road) and took the Herald Square theatre. That was the beginning of the Shuberts and the ending of the monopolistic reign of Klaw & Erlanger.

It was much the same in the legitimate as in the other fields. They had been held within a certain limitation no one in show business thought could be overstepped.

Vaudeville commenced building theatres, pictures built theatres, and in no time at all there were more theatres in this country it seemed than saloons or drug stores.

How they built theatres is another matter. "Outside capital" is the real reason. A man will take more chances with money which doesn't belong to him than money that does. When the owner of a site or a realty operator could present a glowing prospectus to an investor, then a theatre arose. The owner of the property thought he was fortunate to enter into a twenty-year lease with the last year's rent deposited as a forfeit. The investor was taken around to another theatre to see the crowd clamoring at the door for admission.

The over-production resulted in mortgage giving concerns (banks, trust and life insurance companies) putting theatres on the blacklist, until as an example in New York at the present time, witness the Loew Orpheum theatre on 86th street, valued at \$600,000, without a cent on mortgage against it, and Loew's Delancey Street theatre, valued at \$400,000 unencumbered. The Loew Circuit could obtain loans on these properties but nothing in comparison to what they would like.

to the regular critics and among these are Sheppard Butler, who formerly sat in for James O'Donnell Bennett on the Herald; Mollie Morris (Margaret Mann) does a great deal of the work on the News as aid to Amy Leslie (she has entire charge of the dramatic page); Wallace E. Smith, one of the brightest writers in the city, helps out on the American now and then, and Guy F. Lee, Sunday editor of the Tribune, has also done yeoman service at times.

In the legitimate field the building of new theatres did one thing of interest. It made the old-fashioned, ramshackle, whether an "up-stairs house" or a shed resembling a theatre, go into the discard. In vaudeville it opened the field for what is known as "small time," and in pictures it split up the business so thoroughly that just now the picture exhibitor making any money out of showing moving pictures is a rarity.

Two legitimate circuits that stood for years in the east, the Reis and the Cahn circuits, have passed away, the Reis circuit unsuccessfully trying the picture policy against other houses in its towns that were more modern. Some years ago a story relates the suggestion was made to Mose Reis to incorporate his theatre for \$500,000 and sell the stock. He spurned the proposition. Within the past 18 months he disposed of the leases of nearly his entire circuit to their present owners for \$10,000. The record for the Cahn circuit is about the same. Both played legitimate attractions and monopolized their neighborhoods in their day.

For the over-supply of theatres there is no one to blame but the old time managers. They took no precautions to protect themselves. The old managers knew local banks and capitalists were financing new theatres, but they stood still, remarking they would find out the mistake in time. Meanwhile the new theatres went up. A suggestion of educating the country in a publicity movement to show facts and figures was met by the argument that the moment it was attempted to persuade the local money man not to invest, that was the time he would rush to do it, believing the managers were trying to hold onto a gold mine. But a campaign of education could not possibly have increased the number of theatres built within the past four years.

The promoter's prospectus appeared to have enticed money from stockings. They gave figures on what a theatre could do, when complete, figuring capacity, and leaving a large balance of profit against all expenses. Added to this were some acknowledged dividend returns in the early days of the rush, and it seemed at one time everybody had gone daffy on theatre building. In one medium-sized town out west a vaudeville manager went ahead with his theatre project, after having been advised by wire another deal for the same town had been closed two weeks before. But this vaudeville manager had local capital in his enterprise, and was risking nothing.

The theatre situation will require a long time to adjust itself. There will be little more theatre building, excepting in those towns where a large capacity house appears to have a chance of doing business. The store show and the picture house have had their day. The picture exhibitor will leave many theatres on the market for other policies and the other policies will also be weeded out with many a sad theatre owner finding the last year's deposit did nothing more than pay the first or second year's rent.

"Merry Xmas and Happy New Year to All" *from*

Frances Clare *and* Guy Rawson

and

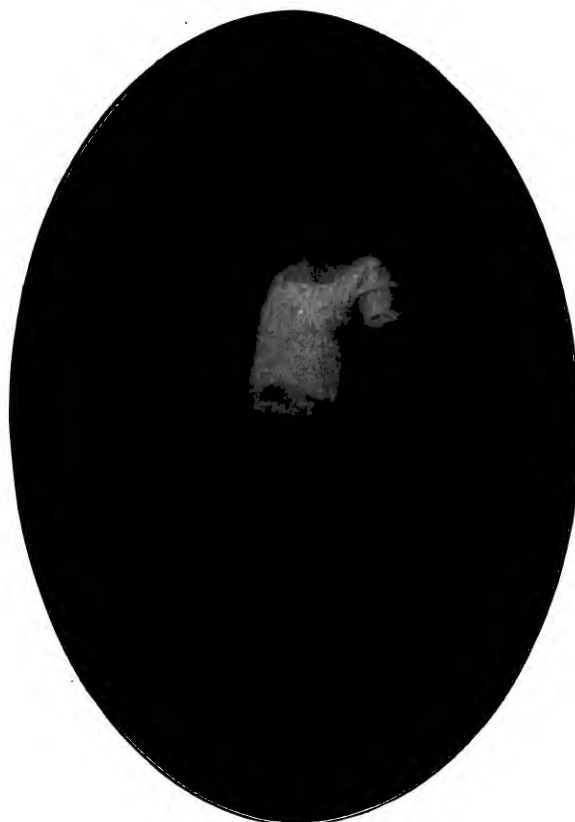
"Their Little Girl Friends," *also* "OSWALD"



Now Playing

"YESTE=

Manage-
ment **CHRIS O. BROWN**



Pantages Circuit in

=RDAYS"

Booked Solid

In Preparation Big Scenic Juvenile Act (14 People)

By **Mr. Edwin Arden**

IRVING BERLIN'S CAREER

When the first night audience at the Charles Dillingham's production of "Watch Your Step" at the Amsterdam theatre, New York, Dec. 8, saw a slight youthful looking man acknowledge the plaudits with a curtain speech after the finale of the second act, they would probably not have believed it had they been told that this youth, who composed the music of "Watch Your Step" and was then thanking the throng in a "\$2 Broadway house," had less than seven years before, unknown and unheard of, sung songs in a "dump" on Chatham square.

Between the Bowery (of which Chatham square is the lower end) and the most expensive theatre in New York (Amsterdam), a line of 50 hits had marked Irving Berlin's song-writing record. That same night Mr. Berlin added seven more hits to his list, having written that many for the production.

The first show Irving had ever written numbers for, with the applause and the remarks denoting that "Watch Your Step" would be the biggest success of this New York theatrical season and with a swarm of friends ready to acclaim him the popular song-writing king of all years, this modest little fellow of 26, with an unlimited source of originality ("International Rag"), walked out of the Amsterdam theatre that evening with his immediate family of mother and sisters, took them home, and then repaired with his private secretary, Cliff Hess, to his own apartment on West 71st street, there to remain without other company until a couple of personal friends called upon him at three in the morning. It was a shining example of Irving Berlin's modesty. Seldom has a successful first night occurred in New York when the one most responsible for it could not be found after the performance at the most famous Broadway restaurant, the center of a large admiring crowd. That same morning at three he sang over the song hits of the piece without a protest, exhibited to his visitors a collection of exquisite chinaware, and "hoped the show would get over for Mr. Dillingham's sake."

Irving Berlin's career dates from the time Max Winslow discovered him on Chatham square. Mr. Winslow, now the professional manager for Waterson, Berlin & Snyder, the music publishers, was then acting in the same capacity for another firm. Berlin called on Winslow for new songs. Max gave him one and told him to sing it that night, when he would go down to the "dump" with "a bunch," and if he (Irving) did it all right, he (Max) would get the crowd "to throw some coin to him."

That evening when the Winslow party arrived at the "dump" they found Berlin singing a "blue" parody on the original song. This is something that first attracted Mr. Winslow's attention to the youthful wonder. Whenever Irving got a new song, he would have a parody, usually off-color, to sing instead of the written words. Mr. Winslow became attached to the bright little fellow. They occupied apartments to-

gether on East 18th street, Irving having by this time secured an engagement at Kelly's on 14th street.

Irving informed Max he could write songs himself, he didn't need those of others, and persisted until Max asked the publishing house (Harry Von Tilzer) he was then with to "give the kid a chance at \$20 a week." Von Tilzer's said they couldn't afford it, although Winslow told Irving to write a song, and finally placed "Wait, Wait, Wait" with Von Tilzer, out of which Berlin realized \$200 in all. Irving "free lanced" for a while, getting \$25 for "Just Like A Rose," to which Al Pianosoda wrote the words.

About this time Mr. Winslow joined the "Snyder firm" staff, and placed with

"When You're In Town," "When I'm Alone, I'm Lonesome," "Want to Be in Dixie," "Alabam," "Everybody's Doin' It," "When I Lost You," "Mysterious Rag," "He's A Devil," "Snookey Ookums," "This Is the Life," "Michigan," "Take a Little Tip From Father," "International Rag," and others that escape memory.

Mr. Berlin's greatest popular song hit, "Alexander's Rag Time Band," was not an acknowledged success until some time after it had been written. Mr. Winslow was the only one around the Snyder concern's quarters with confidence in the possibilities of the number. It had been tried by two or three people in vaudeville, and they had taken the song off as impossible. Mr. Winslow never lost faith. Gordon & North were producing "The Merry Whirl" as the show for the summer run of 1911 at the Columbia, New

copies were sold over here. There is no record of the European sales, where "Alexander" afterward became as popular.

Another song hit of Irving's, "My Wife's Gone to the Country, Hurrah, Hurrah," was written by him, assisted by George Whiting (George Whiting and Sadie Burt), while the men were being shaved. Mr. Whiting had just left the New York Central. He walked into the barber shop, saying, "My wife's gone to the country." Berlin remarked that was a good idea for a song, and before the shaving was completed on both, they had, while seated in the barber chairs, written the first verse and chorus.

Of later events in Mr. Berlin's life the public is generally familiar, although the history of his famous "Friars' song" is worth mentioning. The Friars proposed a dinner at the Hotel Astor to Irving. In his customary way he fretted over what he should do and that he might "flop." Irving concluded to attempt a speech of thanks against the fluent speakers of the evening would be useless, and conceived the "song-speech" that he delivered before the "wisest" crowd in New York, to the greatest reception ever given a Friars' guest of honor. Mr. Berlin's "Friar-speech" was a marvel of ingenuity and the melody contained, more "tricks" of composition (according to Irving's own admission) than any ten numbers he had ever written. Though pronounced by many of his friends before delivered publicly as the best thing he had ever done, Mr. Berlin was wobbly on his feet up to the moment he finished it.

Although Irving Berlin will reap great fame and much fortune from "Watch Your Step," this boy has earned both. No one who saw him in his home during the hot summer nights, laboriously working with the assistance of Mr. Hess, until all hours of the morning on the score of the Dillingham piece, could begrudge Irving a tithe of what his hard work has brought him. And those who know him well believe that his natural genius for writing music and lyrics will lead him into other fields in time, when he shall have tired of the syncopated tunes.

NINE "KICK IN" COMPANIES.

Bookings are now being made for nine "Kick In" companies for the road next season by the A. H. Woods office, Victor Leighton booking them in the same fashion the "Within the Law" companies were handled, each playing repeating dates in the territory allotted.



JOHN C. PEEBLES
Presents

VAL TRAINOR AND HELEN

In "Kloroform, N. G."

"Will fit in any bill."—VARIETY.
Kindest Wishes to Everyone.

it Irving's biggest flop, "Durando," originally written as a poem. Henry Waterson, head of the W. B. & S. concern, suggested music be placed to it. The song was a big stage success, but no seller. Mr. Waterson took a personal interest in Irving, and shortly after the "Berlin hits" commenced to be sung. The boy turned out a new style of song that caught on, whether it was a rag, rag ballad, Italian or "Yiddish" number. He wrote them all. Among his early song hits were "Mendelssohn's Spring Song," "Next To Your Mother, Who Do You Love?" "Kiss Me" (an immense hit, in the writing of which Ted Snyder was concerned); "Sweet Italian Love," "Call Me Up Some Rainy Afternoon," "Wild Cherry Rag," "Land of Harmony,"

York. Max asked Ted Snyder to call with him on Aaron Hoffman, who was in charge of the production, and try to induce Mr. Hoffman to give the song a chance in the show. When the couple reached the stage door a boy got Winslow's name wrong, and Mr. Hoffman sent out word he was too busy. The next morning on the subway Max met Aaron and told him of the "turn down." Hoffman explained, and asked Max to come around that afternoon. The song went into the show, and the verdict of the first night crowd at the Columbia was that "Alexander" made "The Merry Whirl" that season. The song didn't take hold at once as a seller, although the melody spread rapidly. About August the sales shot up, until a total of 2,000,000

*Best of
wishes,
To all my
well wishers,
for the
New Year,
Merry Christmas.*

BOARDING HOUSES AND—

By VAN HOVEN (the Dippy, Mad Magician).

I little thought that some day I would be writing about the boarding-houses I used to stop in, but here goes: I was playing through the west and middle west with medicine shows, one nighters and cheap vaudeville shows. With the medicine shows I generally got \$7 a week and board and room. I was often property man, doing bits in my specialty, or my many specialties.

The "hotels" I got to were birds. I never knew one waitress could wait on so many people at one time. But it was show business and, I should worry!

I finally got into vaudeville. The salary at that time was all the way from \$17.50 for a team to \$70. And listen—Van Hoven and Held never got \$70. And only a few weeks at \$17.50. (In most cases we didn't stay all week.) But the idea of the story is hotels!

With the Adam Fetzers One-Ring circus I got \$7 a week, ate on the lot and slept in hotels. Fetzter allowed 25 cents a night for hotel rooms. Some show! Imagine me getting into a village at 5.30 a. m., hopping off the band

this: "Stop at Mrs. Smith's—home cooking, good beds, lunch after the show," and a lot more things that were impossible to give for \$4 and \$4.50 a week, but it was in the ad anyway. All around these ads were many little notices made in pencil by the different actors, who evidently did not like Mrs. Smith. They read something like this: "Terrible," "Flies in the Soup," "Do Not Stop Here Unless You Have Got Your Mother-in-Law Spending the Week With You," "You Get Pork Monday, and Every Day Thereafter Until Friday, Then You Get Soup and Fish, Pork Goes on Again Saturday." "Stop Here, She is the Manager's Aunt. If You Don't, You Get Canned."

Being a nice young fellow, I used to try to lay off these places, and generally went up to the main hotel at a dollar a smash, three meals and a room. But when I did that, all the other actors got a little sore at me and thought I was swell-headed. So, rather than make enemies, I sometimes—nearly always—went to Mrs. Smith's.

Finally I hopped on the Big Time, and the rooms alone got to coming at \$5 a week. All of a sudden I played Keith's, Boston. The only thing left at a place I was sent to by some Big Time friends, was a room and bath at \$7 a week. I knew I didn't belong in there, but I was kind of forced into it. I stayed. I got to bathing up every day. Long before the song "This Is the Life" came out, I was thinking it over every minute that week in Boston.

But rooms and baths at \$7 a week cannot be had in every town. So I got used to the bath, and had to have it. I didn't let \$1.50—sometimes not even \$2—stand in my way.

Well, I went on like this for a couple of seasons and finally I met Annie Kent. We got to liking each other and I got a raise in salary for some weeks. I then told her I could furnish a room and bath every week. So when she came back from the Orpheum Circuit we got married and the first morning when she ordered breakfast in the room, I got kind of dizzy. I thought I could see the poor Mad Magician's finish. I went into a kind of trance and I had a vision. I saw the band-wagon, the old circus cook tent, and the coffee and the tin cup without the milk, not to speak of cream. Then the waiter rapped at the door. I came to a little. When I got a sip of coffee I regained consciousness.

Next morning the same thing happened. I got a little peeved, but I realized that if you really love a woman, you must let her have breakfast in the room. I then originated the line I now use in my act. "This cannot go on forever." But I got the habit of "breakfasting up" in the room and it kind of stuck to me.

So now I am buying insurance, a little home and a lot of other little things, saving my money and fixing myself up so that in case anything ever happens to Big Time, I will never have to go back to Mrs. Smith's, where they give you all the eggs you want—but you don't ever want more than one.

ENGLAND VAUDEVILLE BOOKING

The managerial end of the vaudeville business in England is handled in offices mostly located in London. Until a few months ago when the London Theatres of Varieties moved from Randvill House (near Leicester Square) to the Holborn Empire Building, all managers' offices were within less than a quarter of a mile of each other.

In all but one of the circuits which book from London large staffs are used to assist managers in supplying material for the halls. The Variety Controlling Co. has probably the smallest staff.

In the Moss Empire offices (the largest vaudeville circuit in England) the booking is done by a committee of four men. They receive the agents in a body in the committee room, and the acts have to be passed by the quartet before booking is entered. After a turn is booked, the "slip" is handed to another man, whose sole duty is to route the acts over the circuit. The Hippodrome, though belonging to this company, is booked separately. Also there are two or three halls allied with this circuit, which, while making their London

place acts on the circuit but they must be passed by the managing director. This circuit in the past few years has done more of a "Monday next" business than any of the English circuits. Here also the "turn-system" prevails, and the framing of bills in such a way as to allow the artists to make their time on the different programs is a study in itself.

The Syndicate halls are now booked from offices in the Alhambra building. Here the board of directors of three take care of the Oxford and Pavilion bookings, while a booking manager has charge of the outside halls of the circuit. The salaries, however, in all cases have to be passed by the board.

The Stoll Circuit since the break with Moss Empires some years ago has been under the personal direction of Oswald Stoll. He employs two booking assistants and two district managers. Their duties are to scour the country for material. The Coliseum, London, is booked by Mr. Stoll personally. He confers once weekly with his assistant bookers, as to the programs in all the Stoll houses for the following weeks.

The big independent halls in the West End of London (Alhambra, Empire and Palace) are booked in their respective buildings. Since the Empire has been taken over by the Palace company some of the booking is done there. The Alhambra has a managing director who looks after the big revue bookings, while an assistant places the preliminary vaudeville turns. At the Palace building, besides transacting business for that house, the Victoria Palace booking is done, solely by one man.

The independent provincial variety managers in most cases receive the London agents in their own theaters, but make frequent trips to London to see new acts. The London independents work much the same way, having certain nights when they are at home to agents for the purpose of booking.



MERRY XMAS TO ALL

Clyde HAGER and Walter GOODWIN.

The Bally-hoo Boys with songs of their own. Hear their new one, "I'm the Man Who Put the Ham in Hamlet."

"Speed All the Time"

Under personal management FRANK BOHM. Big hit in New York

headquarters at the Moss office, book independently in many cases.

The Variety Controlling Co. (the opposition to the Moss Empires) also books from London, but its system is quite different from Moss'. One man is in charge. His title is Booking Manager and his word in most cases goes. There are two heads of this circuit, however, who sometimes book attractions on it themselves. In addition to the booking manager, another man selects the dates for the acts who have passed him. The agents do their business with the booking manager at his office in Randvill House.

The two big London circuits are in opposition in many of the suburbs of London. The London Theatres of Variety is a larger tour than the other, known as The Syndicate. The L. T. V. books 17 halls, while the Syndicate controls 11, exclusive of the new Tivoli, now building.

The business of the L. T. V. is superintended by a managing director, with one head booking manager who has three assistants. The latter four

ONE LAST CHANCE.

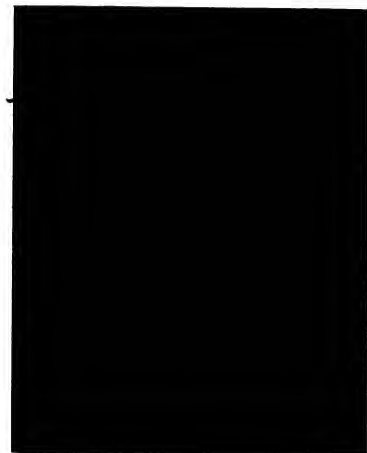
Excuse me, Mister Dramatic Agent,
For coming in here to see you;
I've got to make the rounds, you know,
Because I've nothing else to do.
Who am I? Why, I'm an old time actor—
Some critics have said I'm no good—
But actors have got to live, you know,
Tho' some managers don't think we should.

Once I was a handsome young leading man,
Wore a moustache and had plenty of clothes;
Why I didn't get five hundred a week
And become a big star, the Lord only
knows.
Way down on the New England circuit,
I've played for years and years;
In comedy, melo-drama and tragedy,
I've had laughter, applause and cheers.

Bouquets—and roasts in the papers, too—
Yes, they came from near and far;
They were enough to drive a fellow to drink.
With his vest up against the bar.
But these little set-backs didn't bother me,
For years I kept plugging along;
Then managers began to turn me down,
And things began to go dead wrong.

Now, say, Mr. Agent, can't you put me on,
I've got to get something to do
Or I'll be turned out of my boarding house—
Sometime I'll do as much for you.
"Sorry, old chap, there's nothing doing,
But just come around every day";
That's the same old story I've heard for weeks,
Can't you find anything else to say?

Oh, if I could only get on the road again,
A good character part to play;
I'd tramp and tramp, even on one-night
stands,
Just to have one more salary day!
David R. Young.



FANNIE USHER

Of Claude and Fannie Usher, and Spareriba, in their second season of "THE STRANGE PATH"

wagon, getting a cup of coffee at the cook tent, and then going up town to square myself and the gang—some gang—for a room. Sometimes we made it, but mostly—No. So we saved the quarter and flopped in a wagon underneath a horse blanket, for we always left town about 3 a. m., made two and three-hour jumps, so a room was not much good to us anyway.

When I went on the Gus Sun Circuits at \$25 a week and could get the best in town for a dollar a day, I was some little actor. I wrote to all my circus friends on the hotel stationery and sat in the lobby nearly all the time. In most of the theatres there were a lot of boarding house ads in all the dressing rooms, near the stage door and around the mail boxes. As a general rule, the ladies who ran these boarding-houses were always named Mrs. Smith, or Mrs. Brown, or Mrs. Clark—nearly always Mrs. Smith. The ads nearly always read something like

MIDDLE-WEST VAUDEVILLE

CHICAGO, DEC. 10.

A general review of the current vaudeville year in the middle-west, regardless of brevity, makes a dull, uninteresting story for everyone concerned, for that particular section of the vaudeville map has unfortunately experienced one reversal after another until there is very little left beyond a reasonable promise of better times. The prevailing depression existent throughout the entire country has undoubtedly had much to do with conditions, but the recent readjustment of Chicago's booking business has done more to decrease the importance of that part of the country as a vaudeville center than anything else.

From the artist's angle, the several amalgamations of the various middle-western agencies, resulting in the elimination of a large portion of competition or "opposition" have left the field rather barren, materially reduced the procurable work and diminished the opportunities to secure what available time is left. For the agencies the past year has distributed joy to a few and gloom to many, while the ten percenters have little left beyond their book and a prayer. The managers unanimously agree that the past year is by far the worst of a decade's experience, but the aforementioned hard times enters here as a handy excuse with the European war doing overtime duty as an encore alibi.

Chicago's most important change of the year was of course the Loew-Miles-Jones, Linick & Schaeffer combine which automatically eliminated from the field the agencies of Walter Keefe and Frank Q. Doyle, bringing all factors together into the former Sullivan-Considine office. It also removed, among others, the bookings of the several local J. L. & S. theaters from Chicago to the New York Loew office. An affiliation of this kind seemed inevitable at the time, for the pressure of heartless competition was beginning to leave serious marks here and there and the outstanding scattered circuits were forced to realize the necessity of interlocking their business interests for the sake of self-preservation. With the three interests working under one license, the booking horizon was somewhat cleared up for the entangled principals, but the prospects for the act at large, working out of Chicago, were not perceptibly improved. Previously, keen competition had created a reasonable demand to parallel the abundant supply of desirable material, but with the three-cornered amalgamation consummated, the surviving competitors began campaigning for attractions on a systematized business basis and the market value on vaudeville turns ceased to fluctuate. Strangely enough the present European conflict affords a striking simile to the vaudeville situation in Chicago with Loew-Miles and Jones, Linick & Schaeffer allied against the Western Vaudeville Managers' Association, a powerful small time organization regardless of contrary opinions. And unless peace eventually intervenes the two will continue the end-

less struggle for the booking supremacy of the middle-west.

The entrance of the Affiliated Booking Co. into the Chicago field was another notable event of the past year, particularly since it marked the turning point in the business careers of a number of prominent vaudeville men. The affiliated had a mission to perform and immediately assumed its place with businesslike activity. Under the general guidance of Fred Lincoln, who was in a large way responsible for the construction of the Sullivan-Considine circuit the new organization crept into the field on soft

position in the field is ideal, since without restricting territorial lines to contend with they have no big time affiliations to respect and have practically the only logical stopping place for managers who for the many various and natural reasons cannot consistently comply with the franchise requirements of the other worth-while Chicago agencies.

The Pantages Agency is looked upon as a Chicago institution, although the coast manager maintains a New York office as well, Pantages himself headquartering in Seattle. Very little material is contracted for until Pantages personally confirms the engagement, generally through J. C. Matthews, which removes about every responsibility from his representatives. The Pantages Circuit issues a blanket contract for the entire route, stipulat-

the several other offices in and around Chicago seem to experience no difficulty whatever in landing houses. Whether this is because of faulty business methods or other administrative circumstances lurking beneath the surface is problematical, but surely it is not because of a lack of ambition or endeavor, for Matthews is continually trying. One cannot consistently compliment Matthews on his selection of business associates, a judgment error that has not served in any capacity to popularize his office with the rank and file of theatrical Chicagoans. His unexplainable friendliness for a so-called press agent whose "Dutch Lunch" proclivities as well as his unethical business methods has brought him to a rather undesirable rating has not helped Matthews either professionally or otherwise.

The Western Vaudeville Managers' Association, working under a harmonious co-operative system with the United Booking Offices' Chicago branch, has gone ahead wonderfully in the past year or two, its principal improvement being in the eradication of all internal discontent. With peace established among its clients there is little if any room for adverse comment. The past season has unearthed comparative few complaints from any source and the outstanding problems formerly existing have been satisfactorily cleared up. Mort Singer speedily accumulated a knowledge of conditions and with a slow but systematic application of business methods soon had his organization working with machine-like precision. The appointment of Tom Carmody as booking manager of the "Association" was a popular move, and Carmody's retention in that position is sufficient proof his work has been up to expectations. He has a large following, understands vaudeville from the ground up and is thoroughly competent. The "Association" made very few changes in its general staff during the season.

The Chicago United under the general management of Claude Humphrey has covered its limited field thoroughly and carefully. Its expansion during the past year has forced its removal to larger quarters.

The George Webster Agency, operating almost exclusively in the north and northwest, has successfully withstood the invasion of competition and calls for a classification with the Chicago agency group. Webster has earned the confidence of a string of managers who would tolerate no other service and, because of this, holds an impregnable position in the middle-western booking field.

The ten percenters have been the proverbial "goats" of the season. The recent edict of Aaron Jones, prohibiting the Chicago Loew office from negotiating with the outside men, threw a score or more perfectly good ten percenters on an idle market, and those who are fortunate enough to pocket an "Association" franchise have suffered the inconvenience, financially and otherwise, of the recent salary cut. In fact, ten percenting in Chicago has ceased to be a profitable joy cruise for the principals.

The year in vaudeville Chicago can be recorded in the theatrical history with a wide black border.



"AN EAST SIDE IDYLL"

A World Film feature that will have as principal players the couple pictured above. BERT LEVY, the well-known artist-entertainer, and VIVIAN MARTIN, the picture star.

shoes, incorporated over night and had lined up a formidable route before Chicago was aware of its presence. The Affiliated, following the usual nontalkative methods of Lincoln, has been going along quietly since its inauguration, building up its booking department here and there until it has finally forced itself into a position where it has to be recognized as an important factor. The recent materialization of an arrangement whereby the Affiliated becomes the sole American representative of the Brennan-Fuller circuit in Australia, gives the agency a splendid outlet for the attractions sent to the Pacific Coast where connections have already been made with the Fisher-Levey circuits. Lincoln has surrounded himself with an exceptionally capable and prominent staff in Messrs. Meyers, Goudron, Nash and Kissick, and with a season's experience the coming year should find it well in the foreground among the biggest of the middle-west's booking offices. Its

ing a salary cut in from one to four towns, the number of cut weeks depending upon the business ability of the applicant, together with the importance of the attraction under consideration. An opinion on the Pantages contract was recently issued by the general attorney of the White Rats Actors' Union which makes any further comment on the subject superfluous. The Pantages Agency, or it might better be titled "The Matthews Office" (since J. C. Matthews has wisely protected and exploited his personal identity) has for some unaccountable reason never managed to line up a list of attractive theatres outside the circuit proper, despite the accompanying influence of the circuit's connection. Since Matthews assumed the Pantages representation in the middle west, he has moulded a semi-sensible organization out of a chaotic mass left by his predecessor, but meanwhile has not progressed to any extent in the booking line, and this despite the fact that

FEATURE FILMS

Here is the meat of the feature film trade situation as it was expressed a few days ago by a veteran in the picture business:

"Frankly I'm an optimist, converted by circumstances from the blackest sort of pessimism. Two years ago I believed the trade was suffering so much from overproduction, that a smash was bound to come within a few months. Since then production has doubled and doubled again; newcomers to the field have increased miraculously and they all seem to be making money, each according to his merits.

"You can't go behind the facts. The test is that everybody is prosperous and that seems to me to be the unanswerable arguments. But paste this in your hat—1915 will see the pooling of many interests which are now in competition."

Picture men acquainted with the situation generally hold this view, with only minor variations. Some say that price cutting has put a crimp in profits and will cut deeper before the three or four big competitors will be forced to some ground of compromise; some hold that a dozen or so of the little producers are in danger of being swamped in the competition of the big programs which themselves threaten to become unwieldy by reason of the staggering costs they are piling on themselves. But at this writing producers find a ready market for worthy features and the people, a hundred million of 'em from coast to coast, appear to be attracted to screen shows with keener and keener interest.

The appearance in feature picture productions of the best actors on the American stage has within the last year extended vastly the number of theatre-goers from among whom pictures draw their audiences. This consideration of a wider audience has probably had more to do with the prosperity of the camera exhibition than any other. The appearance of able players, of course, has been supplemented with better photoplays until the partnership has resulted in legitimate stages frequently dark.

Scores of small towns throughout the country have old established dramatic houses which are neglected, while the line of waiting automobiles stretching from the picture house entrance testifies to the popularity of that institution. Film features of exceptional merit are being booked in hundreds of combination houses in an effort by their owners to keep abreast of the unmistakable drift of public preference.

Film producers see their opportunity and are keen to make the most of it. The feature costing \$15,000 is no exception in the leading programs. Cost is more and more being figured closely. Advance royalties for standard pieces are no more being paid. Guaranteed payments are giving place to percentage arrangements based on net profits, and the enormous salaries reported a year ago are being supplanted by smaller salaries and participation in the net.

Contracts calling for \$1,000 a week for a dramatic star, common a year ago, are almost unheard of now. The

largest sum paid a star recently was \$750 for four weeks for a woman legitimate star, who also receives 35 per cent. of the net profits. Such sharing arrangement is becoming the rule. Film impresarios contract with their well-known dramatic players for a certain number of weeks, usually three, four or five. A clause in the agreement gives the producer an option on the player's services for an additional period at the same relative rate should further work on the picture be necessary. The point is that the large upset price for a dramatic star is no longer the rule. A fair average would probably be about \$500 a week. One well-known female star recently sent a representative reconnoitering among the feature film men with a proposition to act before the camera for \$10,000. The filmers declined to nibble at the bait.

Fixing of salaries on a saner basis is but one manifestion of the general trend toward businesslike economy. Directors who have the name of spending money lavishly find their services at a discount in the open market. Manufacturers no longer pick their directors solely for their reputation of artistic ability. They demand more and more that the men who direct their film enterprises shall have a "commercial" mind.

The head of one feature concern has figured that enough money was being wasted by directors in his studios in small extravagances that did not represent any artistic gain to almost double the company's percentage of profit. He issued a string of orders that startled the directors, but which put his purchasing and operating costs on a new basis of efficiency.

There was organized some six months ago a feature concern backed by substantial capital. Three features were made, all of extraordinary artistic merit, but before the first feature was marketed and its profits counted, an extravagant producing department had tied up so much cash the entire enterprise was seriously embarrassed.

The manufacturers recognize two sorts of directors—those who strive to make features commercially profitable and those who are victims of the "artistic ideal" carried out to impossible degree, and with costs entirely disregarded. Studio work of high quality can be accomplished at moderate costs, and the directors who strike the desirable medium between low costs and mediocre quality and ruinous costs with imposing effects are the men who are coming to the fore.

Widely differing views as to the best number of reels to work out a feature are coming down to the accepted opinion that the fixed number idea is erroneous. Companies have been formed to develop the two-reel feature, the three-reel feature or the six-reel feature. But they are no more. Film producers now see that it is the story that counts, irrespective of footage.

The tendency is toward more cohesive action. D. W. Griffiths is said to have filmed more than 20,000 feet of story and then edited it down to 4,000.

WATCHING PICTURES

To the average picture fan sitting through a two or three-hour picture show is a great pleasure, keeping them amused. The ordinary person, not a fanatic nor deeply in love with the silent drama, will frankly enjoy the majority of picture shows.

Pictures in the present times are shown in theatres ranging from the cheapest five cent arcade to the best on Broadway. The exhibiting of the pictures at the small place and the big theatre varies greatly. In the small

less and slapping the picture on the screen in any fashion, knowing that most of the people are there to see the animated part of the show.

The picture reviewer is one who day in and day out sits through the melos and comedies with the expressionless face of a corpse, to wake at midnight and find "Poor Pauline" solving "The Million Dollar Mystery" with the aid of the champion fall-taker of the Keystone. The reviewer does not mind the theatre showing, it is the film com-



JOE WARD and MAUD RONAIR

Extend the season's greetings to everyone. Now in our 60th consecutive and successful week. Direction, IRVING COOPER.

house there is nothing on the bill besides the photoplays with the big house playing a couple of musical turns or singing numbers. The little place is usually situated in the remote sections of the city, with a small seating capacity as well as a poor projecting machine and a generally inferior grade of film. The small house with the small admission is kept down to the lowest possible expenses and in all probability the proprietor runs the picture machine, with the result the pictures are put on by a novice who knows little about projection and is worrying constantly that he is not getting the proper returns at the door, likely causing him to run the picture fast in order that he may get out of the booth while he flashes the "One Minute, Please" sign to do a little box office checking up. The patrons in the houses of this sort do not get their money's worth, no matter how nominal the price of admission may be. The pictures are slapped at them and if there is any good in the film, it is hard to detect through faulty projection. Often the films are old and in poor condition. These houses are gradually closing, finding they can not compete with the larger places that show pictures in the right way.

The small time vaudeville house as a place to witness pictures is not always advantageous to the person who goes only to see the pictures. The house will probably have an audience that came mostly to see the acts, and accepts the picture as a matter of course on the small time bill. These members of the audience will chat about a merry gait during the film, giving no consideration to the picture enthusiast, who wishes to get the story complete without interruption. The showing of pictures in these houses is not always of the best, the operator sometimes letting his work get care-

less and slapping the picture on the screen in any fashion, knowing that most of the people are there to see the animated part of the show. The picture reviewer is one who day in and day out sits through the melos and comedies with the expressionless face of a corpse, to wake at midnight and find "Poor Pauline" solving "The Million Dollar Mystery" with the aid of the champion fall-taker of the Keystone. The reviewer does not mind the theatre showing, it is the film com-

pany's projection room or studio that is the bugbear in his life. These rooms are generally very small with no ventilation, excepting the door, always closed when the picture starts. With a poor picture, the concern's press agent passes out cigars. These projection room showings are decreasing in favor of private exhibitions in theatres, much to the delight of the critics and to the advantage of the picture. The speed record for the showing of feature pictures is probably held by the 14th street nickelodeons where quantity and not quality is the main idea. The best speed record is a four-reel melo drama in 30 minutes. It should have run 55 or 60 minutes. The manager doing this should be censured the same as any offender of the law, the pictures shown at this speed being far from good for the eyes of any individual sitting through them. The censors for pictures or local Board of Health might investigate to locate the places that run off films at a high rate of speed.

Poor projection has spoiled many a picture that had redeeming features.

"Small timer" is getting bigger.

Good comedy in pictures is as rare as good comedy on the stage.

Well disguised burlesque shows are still playing at \$2.

A bad season seems to bring out more bad plays.

The producer with a bank roll is no longer a producer.

A new act for vaudeville is like a pearl in an oyster.

It's an ignorant office boy who can't write a report on a small time bill.

GREETINGS!

FROM THE

MELNOTTE TWINS

A Merry Xmas and Happy New Year



PEARL

Acknowledged by
Eminent Experts as the
Daintiest Singing
"Sister Act"
in Vaudeville

DIRECTION OF

Mr. Jos. M. Schenck



Successfully Heading a
Very Good Road Show
on the
LOEW CIRCUIT
(Western)
Doing Business
Everywhere



CORAL

Permanent Address, care **Variety**, New York

PARKS—THEN AND NOW

By George Goett

(Mr. Goett is general manager for the John W. Gorman Park Circuit which controls eighteen summer parks.)

Park devotees are cognizant there has been a great change in park conditions throughout the United States, and particularly the New England country.

For the past two years the parks have had the shortest seasons in any previous span of park years and it was wholly due to bad weather. With the Weather Man against the parks—and he has been a busy actor even west of the Mississippi, and also made his hand felt in the middle west, particu-

cent. in the past five years, a state of affairs that has come through the picture houses running full blast winter and summer and because when it comes time for the parks to open, the masses haven't any more dimes to spare on street car rides and park concessions.

With the bad weather the biggest discouragement and park business slumping gradually from year to year, it doesn't look any too promising for the park men in future years. Just imagine operating parks for a six weeks' season where heretofore one of 16 was generally the rule. Last season the time started about July 15 and was through by Sept. 1. In other years the seasons ran anyway from Memorial Day to Sept. 7.

Bad weather always hits the parks having lakes and swimming beaches. If it's nice there are big returns from the launches, rowboats and water attractions. If it is warm and balmy the water gets them in droves. At Revere Beach, for instance, last summer the bathing receipts were 50 per cent. less.

The winter cabaret shows and dancing halls galore have eased up the summer demand for dancing and as a consequence the park dance hall attendance has suffered. The roller skating pavilion is no longer the big novelty and despite many alluring attractions, prizes, etc., the popularity for the rollers has waned from a park standpoint.

With the weather off and counter-attractions stronger than ever the park managers have not retrenched nor reduced running expenses. It has been just the reverse, expenses have increased, there have been more free amusements attached at an additional expense, the cost of park theatre productions has gone up and in the dance halls there has been from three to five men added to the orchestras. Added to this is the advertising. Here the billboards, newspapers and hand bills are to be considered, not to mention the numerous novelties that must be devised to attract.

This coming summer may see a big change. Park men always hope but if there is any repetition of last year, even the most intrepid, fearless park manager will not have the heart to open up for many moons afterward.

A WIDE ACQUAINTANCE.

"Well, yes, I reckon that you might say, I'm well acquainted along Broadway; I'm an intimate friend of Billy Brady And old John Drew, Joe Weber, too, And many another famous laddie. I've shaken tobacco With Dave Belasco And other showmen Like Charlie Frohman; George M. Cohan and all his bunch I frequently meet at the Lamb's for lunch, And Davie Warfield's my bosom friend And many an hour in talk we spend. And as for the actresses—on the square Take it from me, Old Top, I'm there; I hate to brag, but I'm all the rage With the stellar ladies upon the stage; Excuse me now, but I've got to hustle I've a call to make on Lillian Russell, And Mary Ryan's expecting me And I must look in on Grace George for tea, These social engagements make one fly, So I must be trotting along—good bye!"

Then he hustled off to his lonely room And sat and sulked in the deepest gloom And said to himself, with a troubled frown, "I wish there was someone I knew in town." *Berton Bruley.*

MIDDLE WEST ONE NIGHTERS.

Chicago, Dec. 23.

Peculiar conditions have prevailed in the one-night-stand regions of the middle west. There has been much weeping and wailing and gnashing of the teeth in some quarters, and some little satisfaction expressed in other directions. James W. Wingfield, at the head of the Central States circuit, who has his finger on the pulse of conditions, says that the season has been one of the worst in some respects in many years. In other ways it has been fairly good. He explains that it is the old story of good attractions. The meritorious ones have done well, and the mediocre and the bad ones have suffered.

Shows with standard stars have obtained receipts about equal to last year. Melodramas have fallen flat and have not fared at all. Mr. Wingfield is of the opinion that the people are getting enough melodrama in pictures, and want something different when they go to the high priced theatre. Musical comedies have done especially well, with recognized names, or shows that have been extensively advertised in New York and Chicago before they hit the tall grass trails. One oddity is that towns which were good last season are not this year. Factory towns, usually good for almost any old show, have been poor, as the people have not been working, but those towns situated in the large farming districts have been surprisingly good.

Chicago sent out from 30 to 40 pieces to play contiguous territory. A majority of these have come in. The supply has been shows with big stars and the small Chicago show. Chicago shows, with the exception of "September Morn" and "One Girl in a Million," have not fared well. These two, however, have been doing more than satisfactory business.

Such stars as Billie Burke, Raymond Hitchcock and others have done normal business. "The Prince of Pilsen," old as the hills, has been one of the big surprises. Repertoire companies have also found favor.

A better line of attractions has been booked for January and February of this year than in many seasons. McIntyre and Heath, "High Jinks," "The Firefly," David Warfield, "Under Cover," "The Candy Shop" and the like, have been scheduled.

Mr. Wingfield attributes what slump there has been in business to the war in Europe and to weather conditions. The early fall was as hot as summer and the later weeks have been open.

There is a slight trend upward, with indications of much more satisfactory results with the new year.

Women in burlesque are changing. The favorites for years are living, but not playing. It's giving the young people a chance.

The lights of Broadway still blaze while many of the shows are only flickering.

Dancers are easily satisfied. Maybe this is the reason dancing became so popular.

THE THEATRICAL HOSPITAL.

BY DR. MAX THOREK.

(Surgeon-in-Chief American Hospital, Chicago.)

A year of strenuous effort in behalf of the first theatrical hospital in the world has quickly rolled by. A great deal has been accomplished. Scores of players have left, I am proud to say, with blessings upon their lips.

Those who are blessed with worldly goods may get good physicians, proper nursing and desired environment anywhere. But, how about the performer who is "down and out?" How about the stranded chorus girl? And, how about the theatrical man generally, whom reverses have put against the wall and has sickness added to his miseries?

These are questions that should concern every man and woman through whose veins courses red blood nurtured by the milk of human kindness. A hospital where players when indigent, may receive humane care and skillful attention is a necessity and should receive the undivided support of every one connected with the amusement world.

I have inaugurated a plan whereby my dreams seem nearer realization as the days roll by. The men who compose our Board and who have shown their willingness to co-operate, bringing this essential enterprise to a successful issue, are men of integrity, men of experience whose motives are as pure as they are free from any taint of selfishness. We have the grounds for the new building, we have several thousand dollars deposited with the Chicago Title and Trust Company, we have a splendid staff of co-workers and we ask the co-operation of all those whose sympathies must be with a cause so worthy and humane.

In the last four years in the neighborhood of four thousand cases were treated at the American Hospital and more than an equal number of ambulatory cases taken care of by myself and associates, and if we reflect that it would take only five thousand persons to purchase a hospital bond for ten dollars (\$10) apiece to enable us to start the building this very day, one often wonders about the apparent tardiness. Yet, there are extenuating circumstances. The hard times, the lack of proper publicity and the previous obstacles all play a role. These, however, are being overcome gradually, one by one.

Those whose means do not permit them to add much to the cause, should add little. There is a satisfaction in doing good, and in this movement theatrical people can do no better than to show the spirit and enthusiasm which it so richly deserves.

Many a salary this season has been left with the manager as an investment.

"Cut acts" are figuring upon a double loss, the difference between what they expected and what they got.

Last year's wardrobe has looked like a reserve fund this season.

Professional dancers live for the joy of working. Dancing is their only pleasure.



Our Name, is
JACK and FORIS
NOVELTY-COMEDY-ORIGINAL
At present on Orpheum Circuit.
Exclusive Manager, PAUL DURAND.

larly Ohio, Indiana and Illinois—there was the inevitable result, no business.

The park weather up to July 1 was "winter weather." And following it came long, uninterrupted rainy spells which weakened the heart of the strongest park manager and enveloped him in a foggy grouch that did not disappear with the arrival of a nice sunshiny period.

Looking over the books of the park departments one can readily be shown where in 14 weeks last season there were only (average) three clear days out of every seven. That weather record is sufficient to knock any park manager's plan skyhigh.

Last season park managers lost money. The biggest alibi was the weather. Admitting that the elements whanged away disastrously at the park receipts it is also true the park business has fallen off from 40 to 60 per

MID-WINTER NIGHT'S DREAM

By Edmund Gillingham.

It was a bitter night. The weather had suddenly turned cold and the snow that had fallen all day in big, soft flakes, now lay on the pavements, an uneven mass of ice. The wind in hurricane blasts, swept through Times Square. Rummy Mac withdrew deeper into the doorway of the Longacre Building, as he chattered to himself, "Suffering cats, where can I go?" For half an hour he shivered and shook there, once in a while venturing out to the edge of the entrance, to look with hungry eyes, up and down and across the almost deserted haunt of thespians. "Not a soul, not a single solitary individual soul, that I even know by sight," he muttered. "Holy Mackerel, I can't carry the banner tonight, it would kill anyone to be out in weather like this."

Finally as if resolved on something hopeless, he gathered himself and with his hands sunk deep into his trousers pockets, his shoulders humped up to his ears, he painfully started down town. From time to time he growled, "Well, they can't do any more than throw me out."

It would hardly seem possible in looking at the unkempt wreck, shuffling along, that only five years before, he, Ed McLane, was recognized, not only in New York, but throughout the whole country and Canada, as the most resourceful and skilful property-maker in the theatrical business. His fame as a modeler had even reached London. Nothing seemed too big for him to undertake. His creations were the wonder of the public, and the pride of his employers, as well as the boast of the men who worked with and under him. He had been consulted on such occasions as the Hudson-Fulton Celebration, and his handiwork was packed away in storehouses all over the city, after having lived a brief life of splendor behind the footlights. He might have peopled a second Ark with the animals he had made, for animals had been his specialty. His salary, too, was large; far beyond the union scale.

In his prosperous days, as he passed Raddella or any other rendezvous of stage hands, he would be greeted on all sides affably by his confreres, who admired even if they envied his talents and success.

What strange fate had cast her across his path, he wondered, as he continued his peripatetics down Seventh avenue. Fool, fool, that he had been to allow himself to become enamored of that woman! He might have known she wouldn't be true to him. She herself had said she would not tie herself down to any one man for a king's ransom. Yet he had permitted himself, ordinarily the most practical and intelligent of men to fall head over heels in love with her. Gradually at first, then as his money brought her fine clothes and improved appearance, he became fascinated with her charms, until at last he was her slave. He neglected his work that he might be in attendance upon her constantly.

From an obscure chorus girl, thanks to his money and knowledge of the business she had blossomed out to be

the toast of the lobster palaces. As her vogue increased, so had she grown cold toward him, the stepping-stone to her success. From chilliness, her manner toward him had turned to scorn, and the worse she treated him, the more abject he became in his devotion to her. The finish of his romance was swift. "The Merry Milkmaid" had ended its long run and he was standing outside the stage door of the "Temple de Folies," waiting in hope she would return to their apartment with him. There with the Johnnies he stood, for his pride could not be humbled so low as to permit any fellow workman to witness his possible humiliation at her hands. After an interminable wait, she finally appeared. He started forward, but without a sign of recognition she swept past him, half intoxicat-



Marie HECLOW and Maude DUVALL
Two Dainty Singers and Dancers

ing him with the scent of the perfume she used and an instant later was greeted by a tall blond man, who assisted her into a luxurious limousine.

How he reached home and what had transpired since then had been one ugly dream. He had tried to drown his thoughts and had partially succeeded, for from that date until the present time he had not drawn a sober breath. So well known and so popular was he, that it took him longer than it does the average man to reach the gutter.

But he was there now, he thought, and no mistake. Not a sou, not a pica-yune had he, and if none of the many places, where he had spent his time and money would shelter him; to the settlement lodging house for his, and tomorrow he would beg enough to get enough to make him forget forever and for all time.

As he reached this decision, he turned west into one of the cross streets, near the Pennsylvania Station.

"I'll tackle Cowslip Murphy first," he thought, "he'll give me a drink anyway, I haven't been near him for over two weeks and he's not so hard as some."

When he reached Eighth avenue he paused. Cowslip was peculiar. If he was in good humor, well and good, but if not, nix on anything. He entered the corner saloon; Cowslip, so called from his round and benign countenance, as well as from his well groomed and sleek appearance, was on duty. He took one look at the poor shivering wretch before him, and then silently and without a change of expression, placed a bottle of whiskey and two glasses on the bar.

As MacLane with shaking hand poured himself a drink that almost filled the glass, Murphy said, reaching for the bottle, in the most bland manner possible, "Now that'll be about all, we don't supply towels here, for you to take a bath, so drink that and be on your merry way." With tears in his eyes from his libation, the remnant tried to sputter his thanks. Cowslip wiping the bar interrupted. In a moment Mac was on the street.

Ninth avenue next, a little further up town; but at the first place on the thoroughfare, which he entered, a wet bar rag hit him full in the face, before he had got half way across the floor. Realizing if he tarried, worse treatment would be meted out to him; he stood not on the order of his going, but sought the street as fast as his habitually dazed condition would allow him.

A minute or so he stood, deciding which way to go, and then slowly and painfully continued westward. At Tenth avenue he turned up town for a block or two, and then with faltering steps entered another groggery. The place was filled with a crowd of rough characters and evidently someone had plenty of money, for they were most of them half seas over. As Mac closed the door, a yell went up of "Rummy Mac, now we'll have some fun."

A thick set, burly fellow approached him; "Have a drink Mac," he cried, laying a heavy hand on Ed's shoulder. Mac signified assent by a nod, and the big fellow ordered "a drink of booze for our actor friend here." Mac had scarcely finished his potation, when a murmur arose, "A song, give us a song. Do a stunt, Rummy! Hey, do that imitation of Warfield," and various similar requests. MacLane turned his glassy eyes upon the crowd, he made one or two efforts to sing and then gave it up.

"Boys," he said, "I'm all in, I'd like to oblige you, but I haven't the strength to do it tonight." The big drunken tough, in an ugly mood, put his hand under Mac's chin and turning his face around, said, in a hoarse whisper, "Now you'll do something for that drink, or out you go, and out you go quick." The poor wreck put up his hands and started to plead, then something hit him and the next he knew, he was lying on the sidewalk, the blood was streaming from his nose, and a gash in his lip.

Slowly and with keen distress he regained his feet. For several minutes he stood there, while he tried to collect his thoughts. A convulsive shiver shook him, and he muttered, "Oh, Hell, it might as well be tonight as tomorrow, and drowning, they say is a painless death." Once more he com-

menced trudging wearily along. At 38th street he turned west.

Now on West 38th street, between Tenth and Eleventh avenues, a number of theatrical firms have their storehouses. One of the largest in the city is in the upper floors of Able's Transfer Company's building.

Just as Rummy Mac, his head almost buried between his shoulders, reached the main entrance of the Transfer Company's edifice, the door was rolled back and a double team that had been waiting at the curb, harnessed to a big truck, started to enter. The horses were almost on top of him before the driver saw him. With a yell, he pulled the heavy team back on their haunches and swore volubly.

Mac looked up, and the driver recognized him. "For the love of Mike, Mac, what are you doing? Wait till I drive in and I'll be out and talk to you."

The team with the big truck was swallowed up in the darkness of the stable, while Mac stood and shivered. In a few minutes the driver returned. "Now, what is it Mac—you haven't got down to carrying the banner, have you? My God, and to think what you were!"

MacLane heard him in silence, and nodded his head affirmatively.

"Too bad, too bad, and you couldn't have come a worse night. I haven't a cent, or the watchman, either. Well, we can't let you stay out a night like this. God, you'd freeze to death! I'll see if I can't soften Jimmys heart and get him to let you bunk inside, for the night anyhow."

Saying which, the good fellow took poor Mac's arm, for the wretched being was swaying as if about to fall, and led him inside. As they mounted the incline, the watchman came forward with his lantern, and Mac's companion addressed him.

"Say, Jerry, you remember Mac, MacLane? Now for the love of Mike, take a chance for once in this case and let him stay here out of the cold."

"The watchman hesitated; but observing the blood on Mac's face and shirt, said, "What, did you get beat up, too? Well, I will take a chance, but it I'm caught, good night to me and my job. Here, wash the blood off of your face, while I get a blanket."

Mac went to a sink in the rear and removed the traces of his recent mauling. The driver said, "Good night," and departed and by the time the watchman had returned, carrying a large horse blanket, the derelict's face was cleaner than it had been in several days. Only his nose and lips were puffed.

"Now see here," said Jerry, "you take this and go up stairs and hide yourself away wid the boxes and crates on the third floor, and I will call you in the mornin'."

Mac took the heavy blanket, and slowly with trembling steps, climbed the stairs, flight after flight, until thoroughly winded he finally reached the floor designated by the watchman.

All round him were stacked boxes and crates of all sizes and shapes. Feeling his way in the semi-darkness, he found at last a box resembling in its contour a large coffin. However, it just answered the purpose and so ar-

(Continued on page 31.)

ranging the horse blanket on top of it, and rolling his coat up for a pillow, he lay down on his improvised couch and pulling the blanket around him in a few minutes, so completely exhausted was he, he was sound asleep.

How long he had been sleeping he could not tell, but gradually he became aware of a creaking and rumbling noise. He raised his head and his eyes almost started from their sockets as he beheld the lid of a box in close proximity to him, slowly rise and from its depth, emerge a lion; a lion of the most ferocious aspect. For a moment the property man was paralyzed with fright, then, as he realized the impossibility of it, he groaned, "God, I've got 'em again." Slowly, but with stately grace, the lion lifted himself clear of the box, sprang lightly to the floor. Mac continued to stare at the lord of the forest, and then suddenly whispered to himself, "My hon, why I'd know that lion anywhere! That's the lion I made for 'the Roger Bros. in Central Park.'"

Meanwhile other boxes and crates were being opened and from them came one after another a horse, a dog, and animals of all descriptions, and all making for an open space, almost directly in front of poor MacLane, who by this time was rendered speechless with amazement, and could only stare, unable to utter a sound.

As the various animals grouped themselves in a semi-circle, with the lion in the center, Mac heard a bumping and scraping and presently a full grown crocodile appeared from around the corner, leading to the stairs.

By one's and two's they came. A camel, an ostrich, a pig and several more, until the space in front of the terrified man was filled with a jostling crowd of beasts, all made of linen, glue, wire, papier mache and wood. The last to arrive was an immense elephant that caused considerable trouble as the rest of the animals all had to shift to make room for his bulk.

The tout ensemble now being complete, the lion gave a muffled roar and in a loud stage whisper called the assemblage to order. Mac's surprise at hearing the beasts talk soon gave place to interest in their conversation.

"We will resume," said the lion, "the discussion we had at our last meeting, as to why the human actors ignore us, who in many cases, fill more important parts in some productions than they do themselves. What would the show amount to with us left out of the bill? What would the Beauty have done if there had been no beast? Why there wouldn't have been any performance, that is all. They might as well have tried to play Hamlet, with Hamlet left out."

"Yes," replied the Elephant, "the program announced DeWolf Hopper in 'Wang,' but it never said a word about me. Yet when we made our entrance together in the great ensemble in the first act, I and not Mr. Hopper received the plaudits of admiring thousands. Never had such a wonderful piece of stage property been created. The realistic movements of my trunk, my eyes, my ears, were sources of unbounded admiration and enjoyment."

"Here, here," cried the crocodile, "What I would like to ask is what

would have prevented Captain Hook in Peter Pan from climbing back on board his vessel, after they had thrown him overboard, if I had not swallowed him alive. And did I not scare the bloodthirsty villain, in the second act, so that he actually ran away. And to think we animals should be relegated to the oblivion of a rusty storehouse, when the season is ended, while the human performer is feted and petted and made much of."

"It's terrible," said the Crocodile, "what we have to endure. For instance, one night in Fort Wayne, my crate became coated with ice in the alley where it had been placed. After the show I was put away in it, hauled to and loaded into a hot baggage car. When they unpacked me, in the next town, my head fell completely off. I leave it to you, my dear comrades, how I suffered. It took every minute of the time up to overture to fasten my head on again and it was a close shave at that. And that is not all. The man who worked me was the assistant property man; now he was a clever little fellow all right, but addicted to strong drink. About once in every two or three weeks, he would get a jag on and then how I would tremble and worry, for fear he would take me over the footlights into the orchestra pit."

"That reminds me," said the Elephant, "some time after Mr. Hopper had discarded me and the rest of the production, we were doing one night stands with a repertoire company. While Mr. Hopper had the company,

him to his senses and we went off the stage to be greeted by the irate stage manager."

"Oh, why be so pessimistic," yapped a small voice. Mac looked and finally located the speaker in the person of a minutive pug dog. "For two long seasons," it continued, "I had the best of care and always traveled first class. You see it happened in this way: In the company was a little girl who did child parts and who was captivated with me at first sight. Nothing would do, but that she should have me, in place of the dolly she had left at home. So barring the time at night the property man claimed me to do my bit in the 'Princess of Trebizone' I was with my little mistress, stopping at the best hotels and was always kept neat and clean."

"I shall never forget," said a large dog, "how one night in St. Joe a facetious grip fastened me with a stage screw to the floor by my tail, as he was setting the scene. Although the pain was excruciating I dared not utter a sound. When it came time for me to go on I tugged and struggled, but in vain. At last with a violent wrench I tore myself loose, but in doing so I pulled up the screw that held a stage brace, which supported a heavy piece of scenery and as I made my entrance there was a deafening crash and down on the stage piled a great mass of broken timber and torn canvas. They had to ring down the curtain of course and it was more than half an hour before the show could proceed."



Mae AUBREY and RICHE Estelle.

Songs, dances, novel and exclusive. Acknowledged by managers, agents and public the daintiest, most artistic comedienne playing big time vaudeville. Offering their up-to-the-minute Venetian feature, an exacting elegance in black and white.

Direction M. S. BENTHAM. Staged by AD NEWBURGER.

I always had the same legs; but when I was let out on royalty, in every town we played I had a different set of legs. Well, on one particular occasion I had for my forelegs a young lad who had never been behind the footlights before. Believe it or not, but covered as he was, in looking through the gauze peephole in my chest, he saw his folks and friends in the audience, and, forgetting that they could not see him, he became obstinate or stage frightened and at our cue to exit, he refused to move and there we stood, while the whole show was held up, until finally the hindlegs by vigorous language and punches, brought

"As chairman of this meeting," roared the lion, "I demand that we cease digressing and get back to our original subject. In 'Evangeline' did not the Heifer play as important a part as most of the humans?"

The horse gave a loud neigh. "I neigh," said he, "an affirmative, paradoxical as it may seem. Of course you all know that I, far beyond anyone here, attained fame and glory as the cabhorse in 'Eight Bells.' I've traveled to the coast and back so many times that in some cities the property men could put me together without instruction from the company's man. I think I may say without fear of be-

ing considered egotistical that I am undoubtedly the most famous and best known property animal in this whole—"

He was not allowed to finish. First a murmur arose, then they commenced to shout harsh words at the descendant of Pegasus and suddenly, as if by pre-arrangement, the entire assemblage rushed upon the decrepit old horse and in less time than it takes to tell it they had battered him into a limp mass. Their angry passions thus aroused, a general and heated argument followed and eventually it became a riot. The lion quit its post and engaged in a terrific combat with the crocodile. A zebra and a donkey, endeavored to kick each other's ribs loose, while the elephant, lifting one at a time, several of the beasts, threatened to annihilate them unless they agreed with him.

Pandemonium broke loose and poor Mac who had been a most interested listener and who had entirely forgotten his previous fears now began to tremble in anticipation of an attack upon himself. The melee was at its height and some of the smaller animals practically hors de combat, when suddenly a chanticleer's call, heralding the approach of day, rose high and shrill above the tumult of the affray. Instantly every beast and bird stood as if of graven stone. For perhaps thirty seconds, they remained motionless and then silently the meeting dispersed. Those animals that had come from other storehouses, quietly wended their way to the stairs, while those that had their habitat in the Able Co.'s building noiselessly retired to the seclusion of their boxes and crates.

For a few minutes Mac lay and thought of the strange happenings of which he had been a witness, but gradually the recent events became a blur in his mind and he relapsed into unconsciousness.

How long he slept thus peacefully, he does not know, but he was awakened some time later by the watchman shaking him and saying, "Hey, Mac, time to get up and see what Bill, the driver, sent you by his brother—a half caser. He says he don't forget how you helped him when he was down and out, and for you to get a bite to eat and come up to his house; here's the address."

Mac arose with stiff joints and accompanied the watchman down stairs, where he again bathed his face before starting out.

It would be too long a story to tell how Mac after a short struggle with himself partook of coffee and food instead of whiskey and how he went to Bill's, the driver's house, where he was taken in, decently clothed and fed and cared for until he regained some of his strength. How with the help of Bill and his wife he overcame his failing, while seeking employment and afterward, too, how he, step by step, remounted the ladder, until now Ed Mac Lane is again recognized as a master in his line. He often thinks of his dream as he works on some ferocious animal and smiles and wonders if it too will attend the meetings in Able's and listen to and relate experiences of the road.

THEATRICAL HOTELS

Just as one instinctively thinks of book-keepers when office fixtures are mentioned, so do visions of footlights, scenery, Pullmans, changeful hamlets and theatrical hotels loom up on the mental vision when the person to whom you have been introduced, admits to you a connection with the stage.

In the olden days, the good old olden days, the actor was "inned" right to his liking at the theatrical

hotel without eating there. So the proprietor takes it for granted that when you state a preference for the European plan it is merely a ruse to appear stylish.

Landlords of these caravanseries grow old before their time. They must temper temperament; advance the advance men gratuitous fare in order to fare well in securing part of the income of the incoming company; sob with soubretts; lead leading ladies aright, and see to it that all linen is first run on room release days.

Some landlords place the names of their hotels on towels. Time was when this acted as a barrier to towels walking out. Nowadays it is merely done for advertising purposes, the actor, in his towel-kleptomania, having to take away an ad with his looty booty. It seems the only remedy for preventing towel defalcation is to chain 'em, which might interfere with watchful washing.

Theatrical hotels are family hotels. People live in them as one big family. Everybody takes interest in the affairs of everybody. Theatrical hotels are not littered with help. The chamber-maids are not so plentiful as in the non-professional places, which is a distinct asset in that one may sleep long without being glared at when emerging from one's room. There is also a corresponding decrease in bellboys. In the ordinary hotel you 'phone for a boy and he may come the same day. It's all very different at a theatrical hotel. If you desire a boy make an appointment for him.

The most singular thing about a theatrical hotel is its trunk room. The architect, in planning the building, provides a trunk room in measurement corresponding with the number of guests it is supposed to house. But most proprietors seem to evince a penchant for collecting trunks, and the trunk room grows to such proportions that gradually it takes up an entire floor. If you are unable to pay your bill for a week, the landlord will take your trunk. With four trunks, maybe four weeks. The landlords seem to have the theory some day there will be a premium on old trunks.

O. M. Samuel.

NO COMPARISON.

"I fought with Grant," the old man said,
"Against the rebel South,
I've charged against a hail of lead,
I've faced the cannon's mouth,
I was at Missionary Ridge
And now, if life seems slow,
I tumble off the Brooklyn Bridge
Say once a month or so.

"Things here at home are very tame
And so, in foreign lands,
I hunt and kill the biggest game
With nothing but my hands,
And when the sport of hunting wanes
I win no small renown
By hiring broken aeroplanes
And flying upside down."

"Ah yes," his listener replied,
"You're quite a man, no doubt,
But there are things you haven't tried
And never will, old scout,
You're not so much compared to me
For though your life is rough,
I'm with a picture company
That features 'Action Stuff!'"

Berton Bralley.

STARTING STOCKS

Anyone can start a stock company upon a shoestring but it's a hundred to one that without a fairly competent company and good plays failure will result. Starting a stock company and keeping it afloat are two different things.

There is a vast difference between a traveling stock and a permanent house stock. One can organize a traveling repertoire outfit and maintain it at a much lower cost than a permanent company.

A traveling stock can operate with the playing quota requiring less salaries than the permanent company and can also use a line of plays at less royalty. There are traveling stocks that use Broadway pieces and pay Broadway royalties but most of them in the production end use three or four pieces that do not command the royalty payments others require.

In permanent stock the bills change each week. In some towns there is a split week bill. This requires weekly rehearsals for a new play during the running of another piece. A stage director is engaged and in the permanent stocks he is generally of good experience and receives a substantial salary. With a traveling stock the stage director is not so important. His company starts and makes few changes. The bill for a week is selected, sometimes a change each night. The six shows are carefully rehearsed and then require no further study.

With the permanent stock a scene painter and corps of assistants are hired for a season. There are also the carpenter and his assistants. These two stage departmental staffs work in unison in painting scenery and building sets from week to week for the new productions. A traveling rep carries so much scenery for each piece in the repertoire, and neither paints nor builds up as it goes along. Some companies have their scenic equipment touched up en route but the scenic end is not as expensive for a season as compared with the permanent stock.

Permanent stocks pay higher salaries and in the long run put out more money for pieces as they will play more plays in a season than a traveling outfit. A traveling stock though has railway transportation to meet and in long jumps this is an item.

Stocks have been started on the road with a \$500 bankroll. A stock-man remarked the other day he could carry a competent company and put on good shows for \$1,000 a week.

With the permanent stock managers a thousand a week wouldn't mean much especially in cities close to New York where the top royalty price is demanded for plays and the people expect to see a \$2 company play at \$2 piece at popular prices.

If a permanent manager plans to stay a solid year, if weather conditions permit, naturally he goes in for a bigger outlay and with competition invariably keener in the bigger city districts, he must get stock people with reputations and stock plays with the Broadway label.

Stocks come and go in the cities without the losses going into the col-

umns entailed when a big production in the legitimate falls by the wayside. There have been any number of shoestring stocks, permanent and otherwise, with a disastrous ending proving more embarrassing to the players than to anyone else.

Almost anyone can lease a house and announce stock as the policy. This person then visits any of the New York theatrical employment agencies and sets up an office for the time being. The agents look over their alphabetical files and send out cards to so many leading men, women, soubrettes, ingenues, characters, second business players and so on. They in turn report, often summoned by the telephone or messenger. Post cards are the most popular form of notifying an actor or actress that he or she is wanted to call at a certain time.

In a short while the people are under contract and in no time have reported for rehearsal. Few new bills are on the tapis for the opening weeks and in many cases the stock people engaged have played the bill at some previous stand. So it takes but a few days for a first class stock company to open in a first class play.

There is the royalty to be considered and in most instances a cash part payment must accompany the order and the remainder be paid upon the arrival of the play via the old C. O. D. way.

Companies in some of the big cities in past seasons have given big legitimate stars as high as \$350 a week for a several weeks' starring engagement to head their house stock. This "extra" is added to the regular weekly draft for stage direction, scenery, players, house expenses and royalties not to mention the billing and newspaper advertising. In employing high salaried leads the wardrobe is furnished by the players except in costume plays and these of course are supplied by the stock management.

Some stocks have been formed season after season by the same managers and a majority are still operating. The profits are not as big as in other seasons but there has been enough remuneration to keep them everlastingly at it.



HARRY ELLSWORTH
AND COMPANY

Playing "THE SILK STOCKING"
S'All Right, Fill 'em up again
Greetings to All



HARRY HALL

Stage Director, LONDON HIPPODROME.
Producer of numbers in the present Revue,
"BUSINESS AS USUAL," wishes to extend to
his friends in America a cordial Holiday Greeting.

boarding house, usually manned by some woman whose husband was a bally ballyhoo, or trying, or crying to be. Many tales are told of the fowl-tipped chicken soup, of prunes pruned, never-changing pie, sham pillows, shredded hash, and the hall bedrooms where authors of theatrical stories insist on incarcerating their heroines before they "arrive." Fixed fiction owes much to these places, but fixed fiction is fixed. The world moves. So does the actor. In quite a manner to denote its being passé, he now passes up the theatrical boarding house. Today he puts up at a theatrical hotel, and does not put up any more for putting up there than he put up for the b. h.

Theatrical hotels aim to vary, but miss the mark. They are inserted in close proximity to the playhouse, a carefree proceeding, but are easily discerned by the rocking chairs abounding on and abutting the front sidewalk. It is on these chairs they revere each other by word of mouth, or in silent reverie await the din of the dinner bell. Somebody has said mistakenly that actors do not eat. Any union hotel keeper will show statements of his larder to prove its utter untruthfulness.

Theatrical hotels advertise European and American plan. The terms, however, are synonymous of the same thing—room and board. Ordinarily, the European plan is a boardless room, seldom does one stop at a theatrical

THE REAL PRESS AGENT.

By Fred Schader

Within the last five years there has been considerable change in the personnel of that body of showmen who are designated as "press agents." For this there are a multitude of reasons. The first and foremost is that managers will no longer tolerate the "hail fellow, well met" type of agent who was wont to spend the greater part of his time leaning against the polished mahogany, relating funny stories to newspaper men and by the purchasing of large quantities of alcohol manage to get his stuff over.

Another reason is that the duties of press agent as they are popularly conceived to be, have changed entirely and no longer is the man who gets the biggest amount of space in the papers the king pin of his kind. The real press agent of today is the one who can actually show his worth to the box office by monetary results.

This last fact has necessarily weeded out a large number of incompetents. But those remaining are known to be the top notch men of their chosen profession, and as a whole the most underpaid men of all the branches of theatrical craft. There is not another profession in the world where the same amount of energy, aggressiveness and application that a press agent expends in behalf of his employer, would not bring a far bigger return to the employee.

The day of the "circus agent" is past and gone forever. With the passing of theatricals in general from its infancy to the staid maturity of commercialism there has sprung into existence a different type of press agent and in latter years he has been designated as "business manager." And business manager is the title that fits in fact. He is generally the whole works of the production and on him usually rests the burden of success or failure that the production he is representing achieves. Whenever a show falls down it is because the agent is not worthy of his hire, but if the show is a success it is because the show is a good one. That at least is the manager's version. However, the reverse is often the truth, for many a show has been turned from a failure into a success by the efforts of a clever publicity man. Yet there is not a single manager in the producing field who will admit this and give the devil his due.

There is not another line of business in this entire country where the salesman is so universally blamed for failure and so seldom credited with his due when success is achieved. Let a play be a hit—the manager will go back stage and pat all his actors on the back and perhaps hand some a raise in salary—but does the agent ever get any of the pats or the raises?

In trying to place the theatricals on a dollar and cents business basis the manager has entirely overlooked his agent. If the manager ever stopped to realize that his agent is to him just what the traveling salesman is to the merchant, he would naturally form a higher opinion of the members of this

particular craft. There isn't another line where the salesman is supposed to go along and sell his goods on nothing more than a gift of conversation that is laid before the public either by word of mouth or in cold type. Nor is the commercial salesman supposed to go along day after day and sell bills of goods ranging from \$800 to \$2,000 without a single fall down.



Merry Xmas.
LEW PALMORE
And His Eccentric Hats
THE JUGGLER

Now touring the LOEW TIME after a successful trip in England and South America. Booked solid.

Under personal direction of IRVING COOPER

Just as a matter of supposition, what sort of a salary could any commercial salesman command if he could go to a merchant or manufacturer and state that he was capable of selling on the average of \$1,000 worth of goods daily without carrying a sample line. Just imagine \$350,000 in sales annually—don't you think that his salary would be more than \$100 a week? And yet there are men in the theatrical profession who do just this and there isn't a manager who would think that they should receive more than \$100 a week on a bet, because it is the show that is "pulling them in," not the agent. If that be so, why do they give up even the hundred to an agent? Why not send out the show with an office boy to carry "copy" and let it go at that.

However, there is a definite trend in the commercial world, in business other than theatricals, where the value of the press agent is becoming recognized to the extent of his true worth. Even kingdoms and empires have had to realize his worth and the conflict raging in Europe has but further brought his value to light. Each of the warring nations is represented by its press bureau and while they dignify this particular work with some disguising title it is nevertheless nothing but press work, and the men who are turning out the material are press agents in the fullest sense.

The power of the press in many ways is a wonderful thing, but it has been abused in as many ways through

(Continued on page 106.)

PICTURE PRESS AGENTS

The development of the costly feature picture has brought to the front a new variety of film press agent, a real executive and man of business as compared to the "squib writing" publicity man who ran the manufacturer's publicity campaign in the earlier days of the industry.

The old time press agent ground out reams and reams of small items many faked and few having any real news value. They sought to "gold brick" publications into exploiting the little fads of leading ladies, the \$4,000 automobiles just bought by their company's leading men, accidents in taking pictures and an endless variety of similar trifling affairs.

This material, together with bushels of gushing praise of the particular company's actresses, actors and product came to the editor's desk and as a matter of routine went into the waste paper basket, except when advertising contracts called for the publication of a certain amount of the material as a matter of reciprocity.

With the later growth of the industry to a place of dignity and importance in the amusement field, the new type of press agent has become an administrative officer of the manufacturer. The dissemination of the news of his concern is but one department of his activities, and probably for this reason he is chosen rather for his knowledge of the film business itself than because of his training in the newspaper craft.

First of all he is the writer of advertising copy and the contractor for advertising space in the trade journals. In this duty he handles considerable sums of money. Upon his discretion depends an important source of the manufacturer's outlay; he controls a big item of the fixed charges of doing business.

Trade journal advertising is but a branch of the general business of exploiting pictures by means of printer's ink. There are the posters to be made up and the endless variations of advertising novelties. If the picture, by reason of some defect in subject or studio detail is somewhat below standard, the press agent is called upon to devise means for pushing the sale.

He is called in as an advertising specialist—a sales expert—and on his advice is fixed the amount of money to be expended in that particular sales campaign. He may even be called upon to decide on the question whether the film shall be marketed under the name of the program under which it is released, or sold to another program for what can be secured, the maker pocketing a loss rather than endanger the reputation of his brand.

These details are quoted here merely to point out that the picture press agent's interests are too much centered. He could do better and more publicity work if he were able to concentrate his attention on that department.

There seems to be a movement in

this direction. One of the most successful feature makers in the field recently signed a publicity man trained solely to that work and in connection with a special campaign a big film manufacturer recently retained the services of one of the biggest publicity men in the business. Several of the big programs issue "house organs," publications dealing with their own interests and these for the most part are handled by trained newspaper men, paid entirely for that purpose and contributing nothing otherwise to the publicity business of the manufacturer.

BURLESQUE IN CHICAGO.

Chicago, Dec. 23.

Burlesque in Chicago has had its ups and downs, and the map has been changed variously since the opening of the season. Things opened fairly well with a new house, the American Music Hall offering the Progressive brand, but things did not go very well there and it became dark after six weeks. The Englewood deserted the Progressives for Columbia Circuit shows, the Haymarket took over the shows from the Empire, and the latter went into drama. The Casino had a precarious season, and closed just before Thanksgiving.

In order of business the Columbia runs ahead, the Star & Garter, second, and the Englewood, third. In fact, the Columbia is said to be the banner house on the circuit and has had a most prosperous season under the management of William Roche, who succeeded E. H. Wood. At the Star & Garter, Paul Roberts succeeded Dick Rider.

The weather has been the greatest drawback to this section of the show business, as it has been warm all the season which had not been conducive to big attendance.

William Roche, Chicago representative of the Eastern Wheel, in speaking of conditions in Chicago, says: "We have no complaint to make except that weather conditions have been bad. I have found that Chicago demands bright, clean burlesque shows. They want real burlesque and not musical comedy. The managers must learn to know the difference between a clean and a smutty show, and when they do they will demand what the public wants. A smutty show may please a few drunks down in front, but will offend 500 or 600 sober people in other parts of the house."

"Here at the Columbia, we have a large attendance of women, and they are all of the better sort. There is never a show but that the mezzanine floor has a big showing of women, and many occupy seats on the main floor."

The picture camera has shown many actors things they never expected to see.

A man can act while he lives—a woman while she looks good.

Any number of house managers should still be travelling men.

The advance man is seldom ahead of the show, excepting distance.

STOCKS.

In putting stock under the microscope one will find that it has done unusually well during the past year. This is especially true in certain sections of the country that have turned in profit season after season with never-failing regularity. In some localities repeated efforts to put over stock have proved futile yet in those same sections stock bobs up now and then with the chances that other managers may try time and again in the future with the same old fervid desire of being among those finally able to make it pay.

No matter how many times one (knowing every inch of the stock field throughout the United States and Canada) talks his head off, advising this manager or that against installing a company in certain territory, predicting what they say is sure financial disaster yet right into that very section goes Mr. Stock Manager and opens up a new company. Once in a while the wisecracks have their theories exploded high with a big winner being turned where many had fallen down before with a similar venture.

Not many weeks ago a New York man sized up a certain town in New Jersey as ripe for stock. When he made public his intention of opening a company in this particular spot his intimate theatrical friends looked at him in amazement. "Man, are you crazy? That place has been done to death with stock. There isn't a chance of you making it pay." But he went in and in less than a month had a nice little profit to his credit in the bank.

A veteran stock man stood the other day in the midst of stock managers and producers and quietly told them that he had been operating from one to four companies of stock in the New England region, but that of late he was barely getting out even in two towns where in other years he had pulled down big profits. Yet this same man said he was going to stick until the times showed better promise in the commercial interests outside of the theaters. He avers the people are retrenching on their amusements for a few months anyway.

In the group was a playwright whose pieces, once a success, have passed away. He asked the New England manager to take a certain play and produce it in one of his Atlantic seaboard towns. The manager declined, saying the piece was too old and furthermore that it would cost him nearly \$1,500 to produce it, the costumes being one of the most important items to be considered. The author pointed out where it had done a remarkably big business in smaller places but to this the manager replied he had to give his houses plays hot from Broadway or close up shop.

Pieces like "Bought and Paid For" and "At Bay" were used as illustrations by this manager. The former had had a successful and recent well proclaimed existence on Broadway. The cast was exceedingly small and the scenic investiture and costuming called for little expenditures. Besides the small cast and the piece's recent success in New York made it far more important and less expensive than tak-

ing a bigger and older piece that hit the manager's pocket harder.

From the Coast come reports that stock is still doing a nice, conservative business in certain theaters that have long been established stock centers. In the northwest there are several sections where stock has fizzled out almost altogether yet in other centers it has been a moneymaker. No matter what happens Minnesota, Michigan, Ohio and Illinois have stocks that operate every season without any great losses. There have been changes of managers and house lessees to be sure but in some instances the changes have been all for the better.

Stock in Canada in years gone by has proven as a whole a moneymaker yet the war hit Canadian theatricals a body blow from which it will take a long, long time to recover. Canada has more stocks in summer and while the war may prevent many from playing the Canadian territory it's a certainty there will be some sort of stock playing permanently in the bigger cities.

The east and New England in particular have been deluged with stock but right now there are a number flourishing and ahead on the season. Granted that none has become rich, yet there are several making a little money and paying salaries regularly.

right now that are considered anything like a bonanza. Far from it. A few towns have taken to stock but those few are showing such little remuneration that managers would sell for a song and welcome the getaway with open arms. Southern stocks that are doing anything may be counted on one hand.

Stock comes up strong where managers have tried every other policy under the sun and failed to make the house pay and for a time some of the managers see success with a capital S. Yet all of a sudden out drops the bottom of the stock venture and he begins to wonder why. Perhaps his leads have gotten themselves in wrong someway; maybe poor plays in succession or changes in his company have been responsible. At any event the returns are off.

In some localities where prominent stock managers have opened companies and closed them as suddenly it has been found the company was not only mediocre and below the standard but that the stage direction was lamentably off.

If several stock managers were prevented altogether from organizing or attempting to operate in any section the stock world would be a big gainer thereby. These same managers are known to have stranded a company here and a company there yet they have gone right out without batting an eyelid and repeated it.

Stock is a pretty funny bedfellow.

You have seen me put 'em to sleep in the prize ring
Now see me wake 'em up in Vaudeville doing Monologue—(Bat).



Direction JAS. J. MCKOWEN

On top of the fact that the east and southeast have their own companies in operation, both winter and summer traveling stocks the past season have found this section pretty good picking.

At least five stocks that invariably confine their activities to the west and middle west have jumped into the east with the results so gratifying that they are going to stick in that territory for some time to come.

When the south is considered there are precious few points down there

One manager goes into a town that looks absolutely certain of proving a ten-strike, opens big and in less than a month is forced to give up. Another manager goes into other territory that looks impossible—opens poorly and then climbs to a fat profit and a long season.

Only recently a stock manager that made his fame and fortune on the road and for years had been opening, closing and reopening stocks in New York and vicinity with little success announced to friends he was going back

to his old love—the road—and try to recoup. Yet another stock manager says that this former road stock favorite will find that he has long been forgotten. New stock favorites have sprung up and taken all the play of



NOBLE and BROOKS.

Taken on the steamer "Sonoma" before sailing for their Australian tour.

popularity away from the former leader. The old boy does not believe it. He intends to disprove it if he can.

Stock in New York fluctuates like a stock market. One year it is good and another it's away off. Some years about a half dozen New York and Brooklyn theaters acquire the stock habit, try it and then find that they have more on their hands than they can take care of.

At present several houses in Greater New York are making money but not of sufficient proportions to have any of the banks staying open nights to keep track of the deposits. There are more behind on the season than are ahead.

During the fall VARIETY published several stock stories to the effect the presentation in pictures of recognized stock success had hurt stock in general and in one story it was recorded certain stock managers were mighty glad to play the same pieces that had been done in pictures, saying that it meant bigger houses and a greater interest in their stock companies.

Pictures may have hurt stock but only in those sections where general depression and consequent retrenchment made pictures the choice. There are neighborhoods where stock is drawing in the face of close and multipled film activity.

One thing a stock manager has. It is hope. He may have a half dozen stock failures through no fault or incapacity of management, yet he comes right back and tries again. He believes sooner or later he is going to put it over. And there is also consolation in the fact that operating stock is not as expensive a hobby as promoting or producing a big production.

VARIETY of late has received a number of statements from small traveling stocks and each made the positive statement that it was making good money. So there you are!

THE EXHIBITOR'S VIEW

By WALTER ROSENBERG

The Real Condition of the Motion Picture Business Expressed by a Man Who Pays for Film Service in All Sized Houses.

The motion picture business started in a peculiar way as far back as 1905. Honky tonky management was all that was necessary, or a well illuminated exterior of bright lights with the words "Motion Picture" or "Photo Plays" in English, German or French. Everybody flocked in, particularly on account of the small price of admission (at that time it was five cents or in some better equipped stores, ten cents).

In 1905, 1906 and 1907 there were approximately five pictures released per day, with a few foreign releases imported by various film concerns who brought the negatives to this country, printed duplicate copies and leased them at a nominal rental, but in 1914 the General Film Company is releasing 12 individual subjects per day. The Mutual, seven, and the Universal, five. The films of the above concerns are leased on a rental basis at the price of \$7.50 per day, the price scaling down according to the age, and eventually leased at the low rate of 50 cents per day per reel.

The above is mentioned merely as an illustration of how the films are ex-

hibited. Two years ago it was absolutely necessary to advertise in the local papers, pushing and boosting in reference to the age of the film, and showing how recently it had been released by the manufacturer. This phase of the picture business has been entirely eliminated during the past twelve months.

day by day, owing to the extreme opposition in the manufacturing of the films, and the over-abundance of picture theatres. The manufacturers are also assisting in driving a great many men out of the business by their indifference in treating with the efforts of the exhibitor to do business with them. There was a time, three years ago, when the film companies solicited the patronage of the customer, the same as the milk man would go



PAUL GILMORE

The well known, high-class dramatic star, has taken to vaudeville for a rest. He has been producing, acting and managing his own plays for years. His "A Friend in Need," by H. S. Shildon, has made a big hit in vaudeville. It is 90 per cent. comedy, with a strong dramatic foundation. Something entirely different from anything seen in vaudeville.

Mr. Gilmore is personally appearing in this sketch, for which he carries a beautiful production of scenery and light effects. It is Mr. Gilmore's intention to produce sketches and appear in them himself in and about New York; after which he intends to put other stars in his parts and send them on tour over the different circuits. Mr. Gilmore is so well known all over the country that he should be a valuable asset to New York vaudeville in drawing out-of-town patronage.

Mr. Gilmore's office address is Room 214, 1549 Broadway

out and solicit business from the local grocer, but this is not done now.

The outlet of the single reel is being restricted more and more for this very reason. It is well known that seven-tenths of the picture exhibitors are absolutely unsuccessful. There is more new money put into this branch of the picture business than any other commercial line in the United States.

The various manufacturers are continually howling by writing articles for daily publications, weekly magazines, etc., and also pounding it into their own literature which they distribute, that the exhibitor should raise his price. The moment this is done in America, the writer predicts the picture business will receive its death blow. While in certain localities one is able to charge 15 cents for a picture program consisting of six reels, in most small towns the only reason it ever was a success, was because it was ten cents, and only for that reason.

There is no doubt in the writer's mind that eventually in larger cities, one very large auditorium seating approximately 2,000 or 2,500 people will be able to operate successfully at 25 cents top price, but never in excess of that. The exhibitors' business having been started at the low price of five cents, one may readily see it will be very hard to impress upon the theatre-going public that a picture performance once sold for five cents must command more than 25 cents to show a profit.

This has also been proven with the exhibiting of touring reels, the writer being thoroughly familiar with the release of every big film, including "Traffic in Souls," Annette Kellermann, "Quo Vadis," "Pompeii" and "Cabiria" and finds that in very few instances have these productions been exhibited successfully where the price of admission was over 25 cents.

The writer predicts that nothing in the way of motion pictures will ever be successfully sold for more money than that.

The general condition of the film business among exchanges around Greater New York and in other towns is in such poor condition at present that all the new accounts taken on in the film exchanges must either pay cash or bring certified checks. This simply tends to demonstrate that collections from the exhibitors have been so unsatisfactory the film exchanges can no longer take the risk of supplying service to the theatres unless the service is prepaid. This applies to both the feature and single reel productions.

One or two of the larger manufacturers of feature reels, The Paramount, Alco, etc., have attempted to make the exhibitors pay for four weeks' service in advance. This idea is not meeting with great success, owing to the irregularity of the "money getters" which either firm is releasing. The biggest demand at the present time for any particular class of releases by the general public is for "slap-stick," "rough-house comedy," the Keystone having met with the greatest success in this particular line, nobody being able to compete or produce anything that gives within fifty per cent. as much satisfaction as this brand.

In summing up the entire picture exhibitors' business in a few words, it may be said that with reference to the prices paid for service, it is practically an impossibility for the exhibitor to pay \$40, \$45 or \$50 per day for any individual feature. In paying this price for a feature and attempting to sell it for 10 or even 15 cents, the exhibitor is aware before he starts he will lose money. These features have become so strong it is practically a necessity to offer them to the public at this cheap price, as it is suicide to ask for more, since the public will not pay more, and at any theatre where the exhibitor has tried to get more, the public has passed the theatre by absolutely.

The writer mentioned before in this article that seven-tenths of the picture exhibitors are losing money, and it looks as though they will so continue until the exhibitor can buy the big, four, five and six-reel subjects at the rate of \$10 or \$15 per day. Then he will be able to make money, but not until then.

SEASON'S WINNERS SO FAR.

In spite of many failures, business depression and the general impression this year is about the worst in the last decade from the theatrical viewpoint, the fact remains that several firms are making big profits on the season.

The biggest unquestionably is A. H. Woods, who it is understood, has cleaned up on an average of \$12,000 a week, including his New York shows and the flock of road companies he has out.

Next, the firm of Cohan & Harris is believed to be the biggest winner, having turned in profit with three shows of the current season. Two of these in particular have been big winners.

Oliver Morosco has registered unusually big takings on his "Peg O' My Heart" shows. Selwyn & Co. have come out on the right side of the ledger so far, although several plays that fell by the wayside will cut down their percentage on the year's count-up.

Slowly forging to the front is Charles Dillingham, who has been returning immense profit on the "Chin Chin" show and is now harvesting big gains on "Watch Your Step."

Others may come out on the right side of the ledger by the end of the season, but the accredited big money-makers are the above.

Flo Ziegfeld has done very big with his "Follies," while David Belasco will also share profitably in some of his (Belasco) productions.

GREAT WHITE WAY.

For some the country's glamor
Where the brooklets purr,
For me the city's glamor
And the rush and whirl,
I hear the joy bells tinkle
That it's time for play
When the lights are all a-twinkle
On the Great White Way!

When the labor and the hurry
Of the day is done
Then the word is, "I should worry!"
And the night spells fun,
And my face begins to crinkle,
And my heart is gay
When the lights are all a-twinkle
On the Great White Way!

Oh the stream of life you swim in
On that thoroughfare,
With the laughing men and women
Who have slain dull care,
I forget my every wrinkle
And my hair grown gray,
When the lights are all a-twinkle
On the Great White Way!

By day I labor under
Duty's stern command
By night I'm prince of Wonder
In a Fairy Land
For I hear the joy bells tinkle
That it's time to play,
When the lights are all a-twinkle
On the Great White Way!

Barton Bracey.

TRYING "REP."

Lynchburg, Va., Dec. 23.

The Academy is trying a new policy, to fill in open time. The Clara Turner Stock Company, playing repertoire, will commence with a matinee Xmas Day and continue indefinitely.

The Turner company has just finished several week's run at Providence. Its removal here completes stock in all of the Jake Wells' southern houses where that policy has been installed this season through a dearth of legitimate attractions.



DOC O'NEIL

Wishes Everybody

[A Merry, Merry Xmas and
A Happy, Happy New Year
DirectionPAT CASEY

CO-OPERATIVE AGREEMENT

(Copy of agreement entered into between London Music Hall managers and artists in England, following the war, under which the artists participate in a percentage of the gross receipts, in lieu of their contracted or customary salary.)

London, Dec. 10.

BY ARRANGEMENT WITH THE
VARIETY ARTISTES' FEDERATION.

SLIDING SCALE SCHEME FOR LONDON

(APPLICABLE TO THE HALLS CONTROLLED BY THE LONDON
THEATRES OF VARIETIES, LTD., AND OTHER HALLS
SIMILARLY SITUATED.)

EXPIRES SATURDAY, JANUARY 30TH, 1915.

1. A deduction of one-half per cent. shall be made from the gross door receipts (including transfers) weekly, and forwarded to the Co-operative Adjustment Fund.
2. Any single performer contracted at a salary of £5 or less, shall be paid in full; and no such act contracted for more than £5 shall be paid less than £5.
3. Any act consisting of more than one person contracted at a salary of £8 or less, shall be paid in full; and no such act contracted at a salary of more than £8 shall be paid less than £8.
4. All other salaries:
 - (a) Over £5 and under £10 shall be reduced by ten per cent.
 - (b) Of £10 and under £50 shall be reduced by twenty per cent.; but no such act shall be paid less than £9.
 - (c) All salaries of £50 and over to be reduced by twenty-five per cent.; and no such act shall be paid less than £40.
5. In the case of sketches, Troupes, etc., where the Proprietor of the act engages other artists, the actual salaries of the artists so engaged in such Sketches, Troupes, etc., shall be guaranteed, and only the difference between such salaries and the contracted salary of the act shall be subject to a reduction; the reduction in question to be made at the rate applicable to the full contracted salary of the act.
6. No reduction in salary shall be made in connection with any contract entered into on or after Monday, November 9th, 1914. In such cases full contract salary shall be paid.

GENERAL CONDITIONS.

1. This Scheme shall come into operation for the week commencing Monday, November 9, 1914, and shall continue in force for a period of twelve weeks.
2. All managements desirous of adopting this scheme shall make application in writing to the Variety Artistes' Federation, stating the name of the hall (or halls) concerned. All such applications must be received on or before November 18, 1914, and after that date no new applications shall be entertained.
3. In the case of recognised circuits or tours where a number of halls are booked in conjunction, and are under the control of one head office, then either all the halls so concerned shall be placed under the same scheme or none at all.
4. All halls once entered under the scheme shall remain permanently on the list for the full period of twelve weeks, with the alternative only that any management desiring to withdraw from the scheme prior to the expiration of twelve weeks may do so, providing that each and every hall under their control is withdrawn simultaneously, and that it be clearly understood that no such hall or halls shall be reinstated in any circumstances whatsoever. A hall, however, shall not be considered withdrawn in the event of drama being played for the week, or if the company be taken over by an individual artiste, or a combination, paying the other artistes on the programme full salaries.
5. An agreement to abide by the conditions of the scheme shall be signed by each management concerned, and shall be deposited with the Variety Artistes' Federation.
6. A copy of the conditions of the scheme signed on behalf of the Variety Artistes' Federation shall be provided by the Variety Artistes' Federation, and shall be exhibited permanently at the stage door, or on the official notice board at each and every music hall placed under the scheme, so that no artiste shall be under any misapprehension as to the position of the hall in question.
7. In order to meet claims for adjustment of salary made by members who, as proprietors of small acts, troupes, etc., may suffer through any excessive reduction of salary in comparison with their standing expenses, a deduction at the rate of ten shillings in every one hundred pounds (£100) shall be made from the gross receipts, prior to division between the management and the artistes at each hall weekly, and such amount shall be sent by the management to the Co-operative Adjustment Fund.
8. Each artiste prior to his appearance, shall be given at least one full week's notice in writing to the effect that his engagement will be subject to the conditions of the scheme, with the exception of the week commencing November 18, when the best possible notice shall be given.
9. The artistes shall be called upon only to pay agent's commission on salary actually received, and the managements shall indemnify the artistes against any further claims, in the event of any such claims being made by any agent.
10. In any circumstances whatever, an artiste, dissatisfied with the salary paid to him, shall be entitled to sign "on account," or only for the money absolutely received. The name of any management refusing to permit an artiste so to sign shall be immediately removed from the co-operative list.
11. Full salaries shall be paid at all halls (whether in London or the provinces) where any one of the new schemes is not in operation. The strongest support will be given to any member whose salary is reduced by any scheme not sanctioned by the Variety Artistes' Federation.
12. A Joint Committee consisting of three managers and three members of the Variety Artistes' Federation shall be called at any time to decide on any dispute which may arise out of the new co-operative scheme, and the decision of such committee shall be final; the three managerial representatives shall be selected from the Entertainments Protective Association.
13. The Independent Variety Theatres Association (London).
14. The Provincial Entertainments Proprietors' and Managers' Association.
15. In the event of the Variety Artistes' Federation giving notice that a meeting of the Joint Committee of Reference is desired, should the management not have appointed their representatives within three days of such notice, the V. A. F. shall have the power to select at its discretion three managers to act on the Joint Committee of Reference.
16. This scheme shall not in any way interfere with contracts whereby individual artistes, companies or combinations take over the rest of the programme at a fixed per cent., or any other percentage, but in such cases the artistes so taken over shall be guaranteed full salaries.
17. Any Act contracted for a salary of £10 per week, or less, shall be permitted to appear within the barred area eight weeks prior to its appearance at any hall at which it may be contracted.

GUITAR FOR PRISONER.

In response to the appeal made through VARIETY by Sam Moore, a life prisoner in the Atlanta penitentiary, for a guitar as a Christmas gift, Jos. J. Hamil, of the Lyric Music Co., 1 Union Square, New York, called at VARIETY's office Monday morning and delivered a brand new instrument with a full complement of attachments, strings, picks, adding that as soon as this guitar has served its useful purpose, another one will be waiting.

The gift was shipped to Moore by VARIETY in time to make his holiday dinner a tuneful one.

No Americans at Olympia.

(Special Cable to VARIETY.)

London, Dec. 22.

The Siegrist-Silbon Troupe failed to appear, though booked for the Christmas circus at the Olympia, Liverpool. The reason given is the contract was never confirmed by the act.

Owing to this there will be no American circus act at the big building this year.

17 OLD-NEW SHOWS.

(Special Cable to VARIETY.)

London, Dec. 22.

Seventeen new productions are being shown in the West End theatres of London this week, consisting mostly of pantomimes and revivals.

WOMEN'S CLOTHES

By THE SKIRT

The past season has been a dressy one for the women in vaudeville. Miss Vaudeville must dress, as "the act" is partly judged by its dressing. Some of the feminine vaudevillians devote much pains to bringing their acts up to a higher standard. They have found that it takes money to dress an act in this day of gorgeous costuming.

If women for street wear and in the ballroom dress well, women of the stage must go them one better. The legitimate stage has always led the fashions, but vaudeville is giving it a close run.

Some stage women are known by their clothes. Women go to theatres for fashion hints.

The trouble with the average vaudeville artiste is that she doesn't display enough individuality in dressing. She is content to go into a ready-to-wear shop and choose what she considers pretty, only to find a dozen others wearing the same dresses.

The most strikingly dressed woman on the American stage, who is in vaudeville, is Valeska Suratt, followed by Grace Leigh. Miss Suratt and Miss Leigh go out for the uncommon. Their clothes are mostly designed by themselves and carried out by a clever modiste. That is the point. Find a modiste who devotes her time to stage-craft.

Alice Lloyd, finding English clothes didn't suit an American audience, sought an American dressmaker. Result, Miss Lloyd now dresses in the best of taste. Irene Franklin is another artist who is going in for "clothes." The Dolly Sisters are two good stage dressers. The gowns are bright and dainty and show variety. That is another good point. Has a woman enough clothes to play a circuit of theatres around New York? Almost all the women playing the several New York big time vaudeville houses go the round without change in wardrobe. This is a mistake.

Handsome wraps have played an important part in this stage season, and much money has been spent on this detail of costuming.

The day of changing costumes for each song has passed. The audience

grows restless while a change is being made. One handsome frock should suffice, even for eccentric stuff. A little touch and a frock can give the eccentricity the song requires.

Looking back, it has been a great season for crystal frocks. Colors have run to the pale shades. With the return of full skirts, the gorgeous petticoats of former days will again be in evidence.

The one thing is to be original. Wear something different. Don't stint in your stage dressing. Too much depends upon it. And see that your clothes are clean and hang well. Eva Tanguay is an individual dresser and always looks as though she came from a band box. Miss Tanguay shows in her dressing an originality found in few women of the stage.

Mrs. Vernon Castle is another who deserves credit for her stage costumes. Mrs. Castle wears clothes different from all others, and to Mrs. Castle other professional dancers should give thanks for having such a dresser to copy, for copy they surely have.

The men in vaudeville are now dressing better than in former seasons. Carter de Haven and his wife are a well-dressed pair. Wellington Cross (Cross and Josephine) is a careful dresser and looks the gentleman. There are others who dress well, but not enough. All men should dress well; it is so easy for a man. A good tailor, a careful barber are really all he needs.

While speaking so freely about having an assortment of "clothes" for the women, the money or salary point of that has not been forgotten. But "clothes" as an investment for an act must be considered the same as the cost of the production for vaudeville. There are so many angles, however, to this the artist or artiste must work it out for himself or herself, although I do want to say that where there is a husband, and he is stinting his wife upon her stage clothes in the same act with him, he is making a mistake.

A few weeks ago I saw a show at the Columbia, mentioning a poorly dressed woman in it. She protested the gowns worn by her were furnished by the show's management. If this was so, the woman should have declined to accept them.

The producer most extravagant on "clothes" furnished his chorus people is Flo Ziegfeld. But he could not afford to chance the ruin of the "class" of his productions with poor dressing. Nor can a vaudeville turn chance that either.

There must be a way to dress, without adding an enormous expense. The individual dress is the thing, it occurs to me. Every one need not run to a Broadway or Fifth avenue shop or dressmaker. There are others, and if the girl has the idea, the modiste can carry it out. This also has another advantage; the dressmaker away from Broadway doesn't know so many stage people she can spread your idea about universally, as seems often to have been done.



"OSWALD"

Wishes all those who have fed him a very Merry Christmas and Happy New Year. "Oswald" is running the Gay Rawson-Frances Clare act, "Yesterdays."

The past year in burlesque was principally notable for the extraordinary activities of the Columbia Amusement Co. When it is remembered that as recently as 14 years ago a handful of men broke away from a powerful organization that absolutely dominated the burlesque business in this country, and against which opposition of any kind seemed hopeless, prevailing conditions in this field are absolutely amazing.

The Empire Circuit, operated by men of great wealth and ability and having possession of a solid chain of theatres and domination over nine-tenths of all classes of burlesque players, regarded that handful of secessionists very much as the mighty Niagara cataract would look upon a spray from an atomizer. Steadily and unerringly this group of determined men forged ahead. One by one theatres were acquired and leading actors, discerning the trend of affairs, threw off their shackles and entered the ranks captained by the independents.

Those inside and outside the circles immediately concerned watched the battle with increasing interest. The young Columbias advanced step by step, gaining ground everywhere. They kept their own council and refrained from bombastic announcements, thus mystifying their opponents as to their real condition. But when, two years after the company was incorporated, they bought the Empire theatre, Albany, thereby giving the other side its first inkling of financial strength, the transaction hit the enemy's camp like a shell from a 42-centimeter gun. Following this, two seasons later, they closed long term leases for the Standard, Cincinnati, and the Murray Hill, New York.

These achievements were regarded with alarm by the opposition, but actual consternation was projected when, with a bound, contracts were closed for the building of the beautiful Gayety theatre in Baltimore. At this point Niagara gasped in horror at the atomizer whose spray had grown to something like overwhelming proportions and this impression was strengthened a year hence when two additional theatres were erected.

As though to give the older concern time to catch its breath, visible activities ceased until the lapse of another two years. Then as a forceful reminder of continued progress fine theatre structures were erected in Kansas City and Louisville.

But the surprise of all came the next season in the construction of the twin Columbia theatres, in New York and Chicago. By this time the Empire Circuit gave pronounced indications of serious wobbling. All but the body-blow had been administered and this came shortly after with the building of the Gayety, Detroit, the Gayety in Cincinnati, and the Gayety, Buffalo. The complete eclipse of the Empire Circuit (or Western Wheel) was then only a matter of arranging details, and in 1913, or 13 years years after incorporation, the Columbia was alone in its supremacy.

Some of the men, constituting the old group, harbored the idea that they still

had a fighting chance. Calling themselves the Progressives, they picked theatres here and there and organized companies. With an interesting display of courage began the new opposition.

The Columbia people serene in their commanding position, sat back and confined their activities against the newcomers to quiet and amused observation. They discovered, after the lapse of several weeks, that the youngsters were actually cutting into their business at various points. Then they got busy. At the end of that season, or about seven months ago, the Progressives collapsed like a pricked bubble. An immense amount of work was necessary to the accomplishment of this, but the executives of the Columbia Amusement Co. had always thrived on hard work. So the end of this brief campaign found them all without a sign of physical or financial disturbance.

Today there is not a more perfect business organization in the world. With 81 theatres and 73 shows, the Columbia system moves like clockwork. At times it was found necessary to depart from fixed purposes that had always formed the basis of their general scheme of operation, such as permitting certain shows to give a certain type of performance in certain theatres, but this attitude was negative rather than quiescent. During all of the manouevring the separate managements have stood loyally at the back of the directors, assisting in the consummation of their plans without a thought of possible personal consequences. They have made their shows better in every particular than burlesque shows had ever been, and they have convinced the public of the verity of the Columbia Amusement Co.'s oft-repeated promise of clean, wholesome entertainment.

Credit for all of these achievements is due to those intrepid, tireless, intelligent, "on the square" men who have continued to guide the destinies of this great corporation, practically from its very beginning up to the present day. They are J. Herbert Mack, Samuel A. Scribner, Rude K. Hynicka, Charles H. Waldron, and John G. Jermon.

To name all those who have been steadfast in their allegiance to these leaders, both in management and upon the stage, would require a page. But their names are recorded in letters of gold in the archives of the great corporation, and the record will stand an imperishable monument to each one's unflinching fidelity to the task of making burlesque worthy. Adherence to the same lines that have marked the progress of this institution from its inception is ample assurance of its perpetuation among the worthy pursuits of the stage in America.

TOMMY GRAY AN ACTOR?

Tommy Gray, the long-hand writing humorist, is trying hard to be an actor. Tommy thinks he will succeed Jan. 4. He is hooked to open as a vaudeville act on that day, at the Alhambra, New York.

Tommy has been booked before, several times, but always postponed for some reason, which he easily explains.

MILLION DOLLAR DOLLS.

A combination of class and rattling good, lively burlesque distinguishes the show that is this week being given at the Columbia theatre by "The Million Dollar Dolls." If the specialties that are done were presented in an olio entirely apart from the two acts the show would be typical of the kind that would remove burlesque from any semblance of the musical comedy form of entertainment and fully accomplish the much needed individuality. Here is a refutation of the arguments persisted in by a majority of burlesque producers that an effective olio would entail an imprudent expenditure.

There are at least four specialties introduced in this performance that could be arranged for an olio without in the least detracting from the attractiveness of the two acts. But this is merely a matter of arrangement and suggested only for the purpose of taking the show out of the straight two-act class.

The performance in its entirety is one of the best that has been seen on the Columbia stage. The comedy is excellent all through, the musical numbers are spirited and uncommonly well presented, the scenery is beautiful in harmonious coloring and impressive in its design and immensity, and the costumes, of which there is a prodigious display, are of attractively original modeling and brilliant, tasteful color-blending. The cast from top to bottom is exceptionally well-balanced, every one of the principals having plenty of good material to work with and taking full advantage of every opportunity.

Credit for the production is given in the program to Dan Dody. Heretofore, Mr. Dody's activities have been confined to the arrangement of musical numbers only. In this instance, however, he is made responsible for the entire stage management, and the skill he has displayed, even to the minutest details, takes him out of the ranks of mere producers of numbers and qualifies him for classification among the foremost all-round producers.

I cannot recall a more perfectly dove-tailed show or one whose arrangement of scenes and musical features excels those of the Million Dollar Dolls. Speed never slackens from start to finish, and the spectators are kept constantly interested, entertained and amused. Sam Lewis and Sam Dody, individually and as a team, display perfect knowledge of the requirements of the sort of show that patrons of burlesque enjoy and this essential is augmented by pronounced abilities as performers. Their talents as entertainers include acting of a high order of excellence, and they sing and dance with wholly, delightful results. This is the first time these men have appeared at the Columbia, and by their work in this performance, they have placed themselves solidly in the front rank of Columbia favorites.

Not less pronounced is the success achieved by Eddie Nelson. This young man brings to his work an individuality all his own. In the performance of the vernacularly called "Nut," he is distinctly original. Without uttering a word, he creates incessant laughter by

gyrations never before shown in the work of any performer. Originality in everything that he does distinguishes Mr. Nelson's efforts even to his seedy though not unkempt make-up. Successful as Mr. Nelson is in the performance of the character assigned to him, he makes an even greater hit in his singing specialty. His rendition of "Come Back to Me" at the opening of the second scene of the first part scored tremendously, and this was immediately followed by a duet with Miss Talbot that was deservedly rewarded with many hearty encores. Mr. Nelson's value to this performance cannot be measured by ordinary words of praise. It is as pronounced as is the work of the stars of the organization themselves.

Burlesque has few such beautiful and gifted girls as Florence Belmont and Florence Talbot who share equal prominence in the principal feminine parts of this show. Refinement and charming grace distinguish their appearance and movements, and they both sing delightfully. May Mack, the soubret, is youthful, petite and desirably roguish. She sings acceptably and dances uncommonly well, and Frank Ward and Talbot Kenny measure up with the others in efficiency. With the possible exception of one other cast that has appeared at the Columbia this season, there is not another assemblage of principals comparable with this in all-round cleverness. They all give the impression of having been selected with a view to securing types in accordance with the present day idea of choosing players in the distribution of parts.





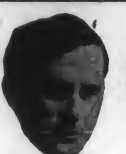









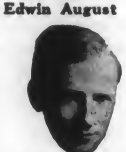


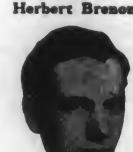


























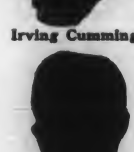












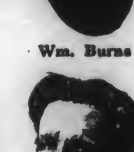

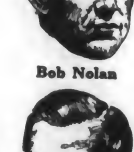












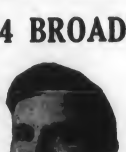
























Supplementing all this, there is a chorus that fully reaches the standard of high-class musical comedy. The twenty young women are far beyond the average in appearance and in vocal ability, and their action is entirely unlike the stereotyped movements that are conspicuous in the work of a large majority of burlesque choruses. In its endeavor to present to the public delectable and genuinely meritorious burlesque without encroaching a single step beyond the musical comedy line, the Theatrical Operating Co. has in this show made an exceedingly valuable contribution to the Columbia Amusement Co.'s general plan. With more shows like "The Million Dollar Dolls" the public would accept burlesque with unmixed delight.

CHICAGO OPENINGS.

Chicago, Dec. 23.

Two theatres will be lighted Christmas Eve. The Blackstone will reopen with "My Lady's Dress" and the American Music Hall with "At the Ball." Other openings scheduled are "The Dummy," Powers, Jan 3; Rose Stahl in "A Perfect Lady," Illinois, Jan 10, and "Across the Border," Fine Arts, Feb. 22.

Shows that have been running since the beginning of the season which will leave town this week are "Peg o' My Heart," Garrick; "Under Cover," Cohan's Grand; "A Pair of Sixes," the Cort, and "Kitty MacKay," Princess.

									
Earl Fox	Sam Morton	Tom Gillen	Fred Gunning	Edwin August	G. Magley	Al Burton	Herbert Brenon	Fred Stanton	Chester Barnet
									
Lon Haskall	Harry Myers	Fred Brown	Bert Fitzgibbons	Ballard McDonald	Steve White	E. F. Roseman	James Kirkwood	Junie McCree	Harry Hewitt
									
Eddie Carr	Joe Fields	Walter Burk	Harry Brown	James Keane	Marty McHale	Mark Vance	Tommy O'Dell	Frank Tinney	Chas. Cartmell
			<p>All Star Actors WHO INDORSE EM- PHATICALLY—THE SUPERIORITY OF</p> 						
Joe Mack	John Harrington	Sim La More				Roy Harrah	Law Hearn	King Baggot	Irving Cummings
									
John Powers	Tom McMann	F. J. Bates				Ernest Truex	Edw. Mackey	Francis Dooley	Ed Lynn
									
Abe Reynolds	John Harding	Allen Hale	Will H. Sloan	Geo. Terwilliger	Guy Rawson	Wm. Burns			
									
Low Kelly	El Cleve	Bob Nolan	Carl McBride	Jack Mack	Harry English				
									
Willie Weston	Bert Kenney	Billy Quirk	Wm. H. Tooker	Nat Lewis	Edwin Carewe	H. Cataline	Earl Cavanaugh	John Bunny	Larrie Clifford
									
Ben Wilson	Tommy Toner	Teft Johnson	Jos. Wright	Chas. Reinhart	Tom McAvoy	Harry Hill	Morrison	E. Hartman	Will Kennedy
									
Ralph Austin	Dick Knowles	Solly Brown	Gene Jerge	Stuart Holmes	Lee Barth	John Clinton	Elmer Booth	Ford Sterling	
									
James Morton	Arthur Pickens	Mule Lindeman	Solly Brown	Gene Jerge	Stuart Holmes	Lee Barth	John Clinton	Elmer Booth	Ford Sterling

MACK'S
Famous Clothes
 1582-1584 BROADWAY, NEW YORK

FILM BUSINESS IN ENGLAND

By STANLEY W. BISHOP

(Of Bishop, Pessers & Co., Ltd., London).

London, Dec. 10.

When our thoughts should be of the succulent turkey, the luscious plum pudding, and all the fun and frivolities the greatest festivity the year provides, it is hard to turn one's thoughts to the stern realities of business life and more so to the horrors of war.

The first bombshell of the declaration of European war caused consternation in every walk of life in this country, and fears and doubts of every description were rife on all sides. When the "smoke," as it were, cleared away, and we were able to see things more clearly, many doubts were dispelled and many fears allayed.

The film trade recovered from the first shock with wonderful speed. Immediately warlike preparations were afoot, the ever-alert movie man was on the job with his camera, recording events that will pass down to history for all time. As a natural consequence, as soon as the results of his labors

British "Tommies" were made conspicuous in deeds of heroism of the superhuman type, until the public began to tire. Thousands upon thousands of men joined the colors and became acquainted for the first time with what is, and what is not, correct in military matters. They imparted their knowledge to brothers and sisters and friends, and before long gallant deeds of fighting and WAR began to pale and bring forth laughter instead of cheers. And so the cheap and trashy War Picture is dying a natural and well-merited death, mourned by no one except perhaps the over-enterprising manufacturer.

The majority of the picture loving public as before the war, is asking for good, rollicking comedy, and thrilling dramas; they are heartily sick of having War! WAR! WAR! served out to them morning, noon and night. This is a good thing for American manufacturers, who, being non-partisan and able to provide stories that appeal to the taste of the British public, are getting a big share of the business.

And what of the immediate future and after? The "movies" will continue to attract, come what may, and American films will comprise the major portion of programs in British theatres. Why? Simply because they are making films the British public can understand and like, and because Continental manufacturers have been practically "put out of business" by the war and will find it an almost impossible task to get back the position in the London film market which they held before it.

In short, the war and all its accompanying miseries and possible prolongation, notwithstanding, has not dimmed the horizon of the future of the film business, which holds out promise for both British and American film interests.

WAR TAX CLOSING THEATRES.

New York show managers and booking agencies are receiving numerous complaints against the war tax on the one-night stand theatres and in some cases wires are coming in cancelling dates already booked through the house managers closing rather than play and meet the tax payment. Less than a fortnight ago a few theatres uttered a long wail by letter, but paid the tax. A few others closed up, while last week brought the cancellations by wire.

From the middlewest has come the hardest kick. In Iowa some managers say there isn't a chance of paying the \$100 tax as the times are too hard, business is away off and there are precious few road shows drawing anything.

One New York manager, who has two shows out west, got a wire from Big Rapids, Mich., confirming the engagement but asking the show owner to pay his theatre tax.

HOW ADVERTISING SELLS PICTURES

By CHARLES MORTIMER PECK

(Assistant General Manager of the Balboa Amusement Producing Co., of Long Beach, Cal.)

If you think the picture business is "soft," and you are merely a man with a lot of money, but no experience, step in and see how quickly your bank roll will vanish.

If there ever was a time when any one could embark in the game and then could spend the rest of his life counting profits, that time has passed.

The picture business is a fine business and a big business, but it has progressed. It has developed to a point where experience is necessary—where even those who occupy high places must summon other energies to their aid. And one of the potent factors in present day motion picture success is advertising.

In the few brief years of its life cinematography has outstripped other forms of amusement in the application of up-to-date advertising principles, but the tremendous truth that advertising will establish a brand of pictures in public esteem, has not been sufficiently recognized. The consumption of motion pictures, like the consumption of newspapers, is so rapid that there is no time in which to exploit any particular picture, but it is possible to advertise and create a general demand for productions bearing a trade-mark that signifies quality. This function may belong to daily, weekly and monthly publications, but there is a distinct and very important function that can only be performed by publications of the class that VARIETY represents.

I advertise the Balboa company's products in trade papers because I want to find a market that will be waiting for them when they are finished—want to build up a demand for them in the minds of those who operate national exchanges. The price of negative ranges from \$1 to \$3 per foot. At the intermediate value a two-reel feature represents \$3,000, a three-reeler \$4,500 and a four-reeler \$6,000. I do not expect a flood of purchasing orders with checks inclosed, which is the sort of results some advertisers look for, but I do plan to make the selling of Balboas easier. Advertising tills the soil in the neighborhood of 42d street and Broadway. It acquaints a field of buyers with Balboa qualities. It reminds them that the Balboa company is a live concern with the blood of enterprise pulsating through its veins. They figure that a picture manufacturer who advertises possesses pictures that he isn't afraid to show. They reason that goods which are good enough to advertise are good enough to buy.

Advertising begets confidence—the kind of confidence that influences a man to pay down his money.

I know that no man will pay for pictures he has not seen, so I aim to discover the whereabouts of the possible purchaser and arouse in his mind a willingness to give the representa-

tive of my company an audience. If he does that and views what the Balboa Company has to offer, I know that I have received ample returns from my advertising. And the more I advertise, and keep on advertising, the more surely will Balboas succeed. They will soon begin enjoying the cumulative effects of advertising. Those who have not given Balboas much thought will begin to sit up and take notice. They will learn through trade paper channels, for instance, that Charles Pathe has purchased a large number of Balboa dramas. They will discover,



C. H. PECK.

in time, that the Eclectic Film Co. is to release these features and they will want some of them for their own use.

As a matter of fact the Balboa company has sold the entire output of its plant for months to come, but that does not mean that the Balboa company will cease advertising. On the contrary a vigorous campaign will be continued throughout the year and the year to follow.

And with Lieutenant Advertising on the job to help, I have no doubt about a prosperous future for the Balboa Co.

"MATERNITY" FOR PRINCESS.

There has been an unusual amount of secrecy connected with the rehearsals of Brieux's "Maternity" which have been in progress for the last two weeks. Richard Bennett has been conducting them while he was playing at the Hudson theatre in "Damaged Goods." It is said the production will go into the Princess.

What will become of the Princess Players in the event of the Bennett piece going into the little playhouse has not been determined.

FOX RETAKES WATERBURY.

Waterbury, Conn., Dec. 22.
The theatre vacated by the Loew Circuit a week or so ago, has been released by William Fox, who first occupied it. The Fox people will take possession after the first of the year, with no decision yet reached upon policy.



W. D. THOMAS.

A newcomer to the field of filmdom is W. D. Thomas, manager of the Mica Film Co., distributors of the Criterion program. Mr. Thomas comes from the commercial world, having been advertising and sales manager of the U. S. Linen Co., Chicago.

were in circulation, the masses, money or no money, could not stem their appetite for sensation nor their curiosity to see what was actually happening.

The newspapers told them many things they could not believe; at the picture theatres were recorded actual events they could believe, thereby once again demonstrating the immense educational value of pictures.

The South African war did more to bring the cinematograph to the front in this country than anything else. It started the ball rolling and the present terrible upheaval will surely give it further impetus.

Following the success of Topical War Pictures, British film manufacturers were not slow to realize the possibilities of patriotic dramas. Many were quickly on the market and their success was instantaneous. Then the rush commenced to make more, and yet more, and detail and plot soon suffered.

FILM FLASHES

Jack Cunningham this week put one over. He arranged a series of lectures on Dickens and his works to be delivered by Tom Terriss, the English actor, who is filming a feature for the Kinetophone, to the school children of New Rochelle. The lectures on Dickens' Christmas stories are given before 1,000 school children.

Arthur N. Smallwood, president of the Smallwood Film Corporation, is developing a lighting device by which he hopes to make it possible to take interior scenes in actual settings. He already has what he believes is a practical portable lighting system which can be packed in two suit cases and proves adequate for the needs of the camera. Scouts are employed to discover appropriate settings and arrange for their use instead of stage carpenters and painters to build them.

A special invitation showing will be given "The Eternal City," made by the Famous Players Co., featuring Pauline Frederick, at the Lyceum theater to-morrow (Sunday) evening at 8.15.

The United Film Service has established a branch in Toledo in charge of Bert Diener. This makes 43 exchanges on the United list.

One "Elaine Dodge" in an open letter printed as an advertisement in the New York World Monday, appeals to the people of New York to protect her from "unseen and unknown enemies." It's the new Pathe Serial, "The Exploits of Elaine," of course.

Arthur Leslie, picture publicity man, has gone to court in an effort to recover \$200,000 from the estate of his grandmother. When the latter, the late Baroness de Baux, widow of the late magazine publisher, Frank Leslie, died, an estate worth about \$2,000,000 was left in trust with Mrs. Carrie Chapman to be used in the cause of woman's suffrage. Leslie contends that the old woman never meant that any of his money should be bequeathed to woman's rights.

The film exchange for educational subjects started last month by the University of Kansas, is said to have been deluged with requests for service from school superintendents all over the state.

Suit has been instituted in the United States District Court in New York on behalf of Sir Arthur Wing Pinero demanding \$10,000 damages for alleged copyright infringement arising out of the unauthorized filming of "The Second Mrs. Tanqueray."

Louis Gannier, of the Pathe, sailed on the Patria for Italy Dec. 19. He will remain at the Pathe Italian studios several months to give the producers their instruction in the likes and dislikes of American picture audiences.

Arthur Roussel, former vice-president of Pathe Freres, died at his home in West New York, N. J., Dec. 14, after a long illness. He was 34 years old and leaves a widow and a son.

The Smallwood Film Corporation, allied with the United Film Service, will send a company to Los Angeles within a few days. A studio has been secured and two-reel comedies will be put on, featuring Ethel Grandin. Ray C. Smallwood and John Brownell will accompany the company.

The plan of the Alco to present Mrs. Flake in a photoplay has fallen through.

Two features of the Box Office Attractions Co. were started at the Pathe Studio on Monday. They are "The Children of the Ghetto," which is being produced under the direction of Frank Powell, and "The Gilded Fool," which Edgar Lewis is directing.

Frank Kugler, president of the Camera Club, is to retire from the position of guiding the camera for other directors and become a director in his own right. As soon as the production of "The Gilded Fool" is completed he will begin directing dramas for the Box Office Attractions.

The World Film has engaged Howard Estabrook, who will appear in "The Butterfly." The same company has engaged to handle "Money."

Lillian Russell is in Savannah completing her "Wild Fire" picture with the World's stock company, directed by O. A. C. Lund.

Frederick Scott Probst has been engaged to play comedy leads with the Crystal.

RELEASED NEXT WEEK (Dec. 19 to Dec. 26, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ:

GENERAL		UNIVERSAL		MUTUAL	
Vitagraph	V	Imp	I	Gaumont	G
Biograph	B	Bison	B101	American	A
Kalem	K	Chrystal	C	Keystone	Key
Lubin	L	Nestor	N	Reliance	Rel
Pathe	Pthe	Powers	P	Majestic	Maj
Selig	S	Eclair	Eclair	Thanhouser	Th
Edison	E	Rez	Rz	Kay-Bee	K B
Essanay	S-A	Frontier	Frnt	Domino	Dom
Kleine	Kl	Victor	Vic	Mutual	M
Melies	Mel	Gold Seal	G S	Princess	Pr
Ambrosio	Amb	Joker	J	Komic	Ko
Columbus	Col	Universal lke	U l	Beauty	Be
Mina	Mi	Sterling	Ster	Apollo	App
				Royal	R
				Lion	La
				Hepworth	H

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

DECEMBER 28—MONDAY.

MUTUAL—When a Woman Waits, 2-reel dr, A; Keystone title not announced; Our Mutual Girl, No. 50, Rel.

GENERAL F—The House of Silence dr, B; The Black Sheep, 2-reel dr, K; Mr. Daly's Wedding Day, com, E; Sweedie Collects for Charity, com, S-A; Patay at School (1st of Patay Boliver series), com, L; Pathe's Daily News, No. 89, Pathe; The Flower of Faith, 2-reel dr, and Hearst-Selig News Pictorial, No. 87, S; The Product, dr, V.

UNIVERSAL—The Submarine Spy, 2-reel dr, I; "Virtuoso," dr, Vic; The Chief's Revenge, com, Ster.

DECEMBER 29—TUESDAY.

MUTUAL—Lucy's Elopement, 2-reel dr, T; The Baby's Ride, dr, Maj; Love Knows No Law, dr, Be.

GENERAL F—The Crimson Moth, 2-reel dr, B; The Lesson of the Flames (Sixth of "Oliver's Opportunites" series), dr, E; The Way of the Woman, dr, S-A; Love, Oil and Cheese, com, K; A Cowboy Pastime, com, L; Cactus Jake, Heart-Breaker, w-com, S; The Plot, 2-reel dr, V.

UNIVERSAL—A Study in Scarlet, 2-reel dr, G; The Fat Girl's Romance, com, C; When It's One of Your Own, dr, N.

DECEMBER 30—WEDNESDAY.

MUTUAL—The Face on the Ceiling, 2-reel, Hr; The Uneven Vengeance, dr, A; The Message, dr, Rel.

GENERAL F—The Courtship of the Cooks, com, E; Two Dinky Little Dramas of a Non-Serious Kind, com, S-A; The Derelict, 2-reel dr, K; The Intriguers, 2-reel dr, L; Pathe's Daily News, No. 90, Pathe; The Old Letter, dr, S; Forcing Dad's Consent, com, V.

UNIVERSAL—The Village Post-Master, com, J; Within an Inch of His Life, 2-reel dr, Eclair; Universal's Animated Weekly, No. 147 U.

DECEMBER 31—THURSDAY.

MUTUAL—Flower in the Desert, 2-reel dr, Dom; Keystone title not announced; Mutual Weekly No. 105 M.

GENERAL F—Two Strays Souls, dr, B; Snakeville's Rising Sons, com, S-A; Fate and Fugitive, 2-reel dr, L; The Siege of Liege, com, M; Hearst-Selig News Pictorial, No. 88 S; Love Will Out, com, dr.

UNIVERSAL—Winning the Prize, com, dr, I; Hounded, 2-reel melo-dr, Rx; Love and Water, com, Ster.

JANUARY 1—FRIDAY.

MUTUAL—The Deadly Spark, 2-reel, dr, K B; When Fate Rebelled, dr, Pr; Shep the Sentinel, dr, T.

GENERAL F—The Efficiency Squad, and Diogenes Weekly, No. 4-11-44, split-reel com, B; Young Mrs. Winthrop, 2-reel dr, E; The Shanty at Trembling Hill, 2-reel dr, S-A; Getting Famer's Goat, com, K A; A Clean Slate, dr, L; Wipe Yer Feet, com, S; Auntie's Portrait, com, and Rattlesnakes, educ, split-reel, V.

UNIVERSAL—Pruning the Movies, com, and Mount St. Bernard, Switzerland, educ, split-reel, N; The Beautiful Unknown, 3-reel dr, Vic.

JANUARY 2—SATURDAY.

MUTUAL—A Banakie Malden, 2-reel dr, Rel; Keystone title not announced; Putting It Over, com, R.

GENERAL F—All for the Boy, dr, B; Uncle Tusk, dr, E; Bancho the Escapist, Bancho, dr, E; The Girl Telegrapher's Peril (Eight of the "Hazards of Helen" series), dr, K; He Gave Him a Million, and What He Forgot, split-reel com, L; Lassoing a Lion, dr, S; In the Latin Quarter, 2-reel dr, V.

UNIVERSAL—A Mixed Up Honey-moon, com, J; Frontier title not announced; In Jungle Wilds, 2-reel dr, B101.

WITH THE WOMEN

By The Skirt

At the Broadway theatre last Thursday was an act called "Captain Kidd, Jr." ("The Dream"). It consists of nine girls and a comedian. The girls are very small and young. The girl who does "Capt. Kidd" is a pretty brunette with a marvelous contralto voice. The girls all dance and sing well. The air of youthfulness about the sketch is what appeals. The comedian is a young fellow who is really funny. Julia Rooney (on the same bill) has put together a pleasing act. She sings and does some high kicking. Miss Rooney discards a cloak of white velvet fur trimmed revealing an accordion plaited dress of white trimmed in brilliants.

is black satin with long net tunic. She also has some beautiful fox furs.

The American the last half of the week was provided with a good bill. The acts ran smoothly. William Hutchinson has a rather silly sketch. The girl in it wore an overtrimmed taffeta and satin dress. "The Winning Widows" are a goodly bunch of femininity. They are tall and run to the brunette type. In black skirts and velvet jackets with small toques, the widows appear first. A change is made to dresses of purple charmeuse, banded in black lynx. The one fellow in the act isn't quite classy enough. Billed



LAURETTE TAYLOR.
In London, playing in
"PEG O' MY HEART"
By J. Hartley Manners

Melbourne MacDonald (also there) is too good an actor to waste his time with his present sketch, "Human Driftwood." The three people concerned in it, talk, talk, talk, and never reach anywhere. The woman is heavily upholstered in brown velvet.

There may be some excuse for William Faversham wearing a wrist watch, for most English men do, but when it comes to tying pumps a la Tango, that is going the limit. Mr. Faversham does this in "The Hawk," and it quite surprised me. Mlle. Gabrielle Dorziat is very emotional. Her arms are never quiet. Mlle. Dorziat wears some beautiful clothes in the play. Her first dress is black satin, banded with jet. In the second act she wears a crystal evening dress, flounced and caught up in the back. Her last gown

as "Danse des Arts with Orchid" the curtain goes up on a dimly-lighted stage, revealing eight girls with very little drapery and hugh butterfly wings. Each girl does a few steps and then comes down to the footlights, disclosing some "shapes."

ACTOR SUES ZANFT.

James J. Ryan, a stock actor and a member of the Academy of Music cast during its stock run, has filed suit against Manager John Zanft of the Academy, asking for two week's salary, amounting to \$120.

When Zanft abolished the stock policy at the Academy, he retained Ryan for a so-called indefinite period to appear in one act playlets at \$60 weekly. Ryan did well the first week, but the producer objected to his presence thereafter. Hence the litigation.

HER DUPLICATE HUSBAND.

A picture made by the ideal and leased through Warner's. It has a mellow tinge, with a fight on a convict ship, and the burning of a house, as the big climaxes of the three-part feature. Where shown it was operated so slowly the film appeared to be about five parts long. A man is branded a murderer when another in the guise of him is sent along with a big batch of convicts who break from their cages on the boat and overpower the captain and sailors and take charge. Jean Brant, the innocent, is placed in command of the Bayard. A rescue is effected of the Count Touchay, who has forsaken his wife and child and run away with an actress. On board is a man called Kanak who has the power of changing men so they look like somebody else. The Count dies but leaves a promissory note for a million francs behind. Kanak transforms Brant into the living image of the Count. The bogus count goes back and when he wins the good graces of his wife a fire ends the picture. The picture is a comedy in which the Brant's companion, a woman who acted as his secretary, losing his life in an effort to save his friend. The picture is ordinary and contains less thrills than some of the two-part releases. Looks typically foreign and is of the inconsistent kind that swamped these shores some seasons ago. Will draw the attention in the cosmopolitan and burboid areas where they are not so particular about the more pretentious and more finished American features.

THE GREAT TRAIN ROBBERY.

A four-part melodramatic thriller made in Germany, before the war started. It is a fanciful and as far-fetched as any dime novel tale Old Cap Collier ever starred in, but it has lots of punch and action and that is what is wanted by the exhibitor that has a little 5-10 house catering to a cosmopolitan clientele. The feature has a flashy and lurid line of paper bound to bring them in and once that is accomplished, the greater part of the battle is won. But to go beyond that the film entertains a type of an audience frequenting the cheap picture house. The story is a melodramatic lying romance that gives cause for the strong arm avants that follow. A young bank messenger is a favorite of the higher officials. He falls in love with the daughter of one and the girl reciprocates, much to the annoyance of a member of the board of directors of the bank. Although very much older than the girl, he is in love with her. The young man is promoted to confidential messenger and is entrusted with a large sum of money, to be delivered to a depositor in a distant town. The unsuccessful suitor for the girl's favor conspires with a number of high class crooks and have the money robbed in such a way that he will be suspected. The messenger takes a train, carrying with him a bag with the money. The thieves have engaged the compartment adjoining, and while the train is in transit the woman crook of the trio saws a hole in the wall dividing the two sections and snatches the bag, empties it and replaces it. Then she steals the money and replaces it. The third crook of the band is in the third car forward. He makes his way over the top of the moving train to where the woman accomplice is and transfers a bag in which the loot has been placed, to his compartment. The messenger arrives at his destination and discovers the empty bag; instead, with the woman accomplice who has followed in a motor, picks up the loot. They return to the city. On the second robbery being discovered the suspected clerk is turned loose and sets off on the trail of the robbers. He is instrumental in running them down and wins the girl, while his rival is sent to jail. The characters in the film story are well acted, the picture is well directed, and the photography is good.

THE THIEF.

"The Thief" is a five-part feature bearing the Box Office Attractions trademark with Dorothy Donnelly in the title role. Playing the husband is Richard Buhler, also drafted from the legitimate. The picture holds interest but not in the intense, breathless manner one may expect. The picture is not so closely to the play version and thereby lost some golden opportunities. On the production the film flashes class one minute and then jumps back to the studio environment that flourished when pictures were in their baby stage. It's the same of the photography. Now and then the camera does some fine work and in other scenes the negative development was dim and indistinct. There are also moments when the picture drags and flounders around, the thieving part of the film slipping a few cogs when it should be of the calibre that quickens the pulse and leads up gradually to the big climax. The picture is a comedy in which the Brant's companion, a woman who acted as his secretary, losing his life in an effort to save his friend. The picture is ordinary and contains less thrills than some of the two-part releases. Looks typically foreign and is of the inconsistent kind that swamped these shores some seasons ago. Will draw the attention in the cosmopolitan and burboid areas where they are not so particular about the more pretentious and more finished American features.

and her friend's wife out of the way during that long time she took committing the burglary.

THE THREE OF US.

Rhy MacChesney.....Mabel Taliaferro
Clem.....Creighton Hale
Sonny.....Master Stuart
Steve Towney.....Edwin Carew
Louis Beresford.....Irving Cummings
Maggie.....Madame Claire
Mr. Bix.....Harry Smith
Mr. Bix.....Maymes Kelso

The film version of "The Three of Us" has been made by B. A. Rolfe and is released by the Alco Corp. The picture play is in five reels and has as the star Mabel Taliaferro. The Rolfe forces traveled to Wilkes-Barre, Pa., for all the exterior scenes, the local color called for in the picture being found in that vicinity. Miss Taliaferro plays a young girl who is a miner, making much money for her and two young brothers. She meets a wealthy young man and intends to marry him but her final choice is a young miner who makes a rich strike. The picture was directed by John Noble and the direction has been well done. The settings of some of the scenes are much too rich, especially when the story is in hard times in the village. Miss Taliaferro charmed with her playing in every scene. Her mobile features suit the screen to good advantage. Others handled their parts satisfactorily. A five-reeler with plenty of action.

THE SIGN OF THE CROSS.

Marcus Superbus.....William Farnum
Mercia, maid.....Rosina Henley
Ferdinand.....Sidney D'Arcy
Berenice.....Morgan Thorpe
Berenice.....Ethel Gray Terry
Poppea.....Lila Barclay
Tigellinus.....Giorgini Majeroni
Stephanus.....Ogden Child
Dacia.....Ethel Phillips
Glabrio.....Charles E. Cordova
Philomena.....Charles E. Cordova

"The Sign of the Cross" well remembered from a few years ago as a legitimate dramatic success, has been put into picture form by the Famous Players and released as one of the Christmas pictures of the Paramount. The picture was chosen as the attraction at the Strand this week. William Farnum is the leading player, with Rosina Henley playing opposite. Mr. Farnum is Marcus Superbus, a noble Roman. Miss Henley as Mercia is of the small group of Christians who try to make Rome their home before that country has been Christianized. The various forms of torture that these people have to go through and the courage which they have to bear in Christianity as well as his love for the young Christian girl make Marcus turn from his country and take up Christianity only to die in the lions' den with other people who did not believe as Nero did. Farnum is the type and his work was fascinating. Miss Henley was splendid but a little overdone. The picture is well casted and the playing end was well taken care of. The production could not be called exactly costly compared with other features of this type. Only two big scenes that look expensive. The first is the scene where the young man is in the lions' den and the second the usual lion pit or arena scene. The latter has the animals doing the big finish, and left a good impression. The film is interesting and the action is well divided throughout the five reels. The Sunday afternoon audience at the Strand applauded generously.

LAND OF THE HEAD HUNTERS.

In this four-reeler Edward S. Curtis, producer and author of the story, presents a sensational film of the most interesting all who like historical topics. The aborigines of the North Pacific is depicted in all of his customs. Every participant in the picture is a genuine American Indian. The film was taken somewhere on the northwest coast of the United States and a prettier spot for the subject could not have been found. A scene of a piece of water shown in several parts of the film that must be an inland lake and through the stillness of the water some wonderful tableaux are shown. Of course in the story the Indian does not make a very convincing actor, but when given something his ancestors were wont to do, he becomes adept. The tale deals with the son of a chief starting out in life as a man. The impression gained is that every young brave has to go through the same routine as this so called Motana, the son of a great chief, Kanada. Motana in his quest for manhood, first succumbs to a maiden's charms, which interferes with acquiring the power from the God, which is after. He then seeks the power in real rest and also will test his strength by hunting the sea lion and the whale. This part is truly remarkable. On a rock of tremendous size are a thousand or more sea lions, and their antics will always interest. A whale is also shown, rather uncommon on the screen. The warfare is reproduced and none of the horrible details are left out, though the massacres are all done in semi-darkness and what resemble the heads of the Indians are freely handled. The only drawback to the feature is the inattention at times paid to detail. The photography is superb and the views are shown. The story resembles the tales told by Rider Haggard when he writes of the life of the African native.

THE TIGRESS.

"The Tigress" is a four-reeler, made by the Popular Plays and Players Co., and released a few days ago in the Alco program. Olga Petrova is featured in the melodrama, making her screen debut. The subject is highly melodramatic. It starts with the military execu-

tion of Stella's husband and progresses from that promising beginning to international intrigue involving the shelling of a foreign warship by the big coast defense gun at Sandy Hook. The feature has a plenitude of thrills, capital acting throughout, particularly on the part of Mme. Petrova, who is disclosed as a cinema artist of a good deal of power, and finally a quantity of highly effective studio work. Stella (Mme. Petrova) repulses the attentions of the governor (the title call the principal, "Burturia," on the safe side of neutrality, presumably, but the Russia of the setting is unmistakable), and he causes the murder of her husband and kidnapping of her child. Then he throws her into prison. She escapes by taking the place of a dead prison nurse and when the supposed body is thrown into the sea, she is picked up by a vessel bound for the U. S. Swearing vengeance against all mankind, she joins a band of international spies. Meanwhile the abandoned child has been adopted by two American youths, then studying in Europe. One of them becomes an American diplomat and from him the spies steal plans of fortifications. Stella at the last minute learns that the robbed diplomat is the savior of her child and schemes at risk of her life to return to him the stolen papers. The spies are about to deliver them to an "Burturian" warship, then off Sandy Hook. She destroys the papers to the diplomat, but the warship enters the harbor and the spies deliver to her commander other stolen American war plans. Stella discloses the plot to the diplomat who has the warship held up at the point of the Sandy Hook guns and forces the spies to deliver back the stolen plans. The warship (really it is only a torpedo boat destroyed) and the title "battleship") tries to run out of the harbor. Big coast guns are shown in actual operation and neatly dove-tailed into the narrative to work up a highly effective climax. The warship is also used in several extremely beautiful marine views with exceptionally fine photographic light effects. The lights are skillfully handled throughout. This is particularly true in the prison scenes. The tricky use of massed shadows and a curious yellow tone to the figures go a long way to secure the "creepy" atmosphere the director aimed at. The figures move about in a shadowy way except when they come into the foreground and then the figures grip attention by the way they stand out. This part of the picture is grim and a little depressing, but from first to last action never for an instant lags and interest is nailed until the finish. The story is unusually clear for a pictured play.

"ARE THEY BORN OR MADE?"

The Warner Feature Co. pretty well answers the titled question in this four-part film written by Jack Rose of Becker camp fame. It deals with the later life of a gang-leader in which there is a pretty love story. The gangster is first seen upon his vacation in a small fishing town. He rescues the girl in the story and marries her later, running away to New York with her without her knowing what business her hubby is in. Outside of being a gang leader he is a saloon keeper. The story when switched to New York gives an idea of the inner workings of political bosses in the underworld. Andy, as the gangster is called, is employed by Hogan as a political leader and party to aid him at the primary. While Andy is in the city, Martin, is hired by the party of which Dobbs is the leader. The Hogan side triumphs after some poll workings are shown by the rival gangs. The cast of the picture is not disclosed, but the man who plays Andy the crook deserves much credit.

SPRINGTIME.

Val De Vallette.....William H. Tooker
Raoul De Vallette.....Frank Holland
Richard Steele.....Charles Travers
Gilbert Steele.....E. J. Flanagan
Wolf.....Edward B. Rose
Crawley.....Warner P. Richmond
Madeline De Vallette.....Florence Nash
L'Acadienne.....Adele Rey
Marguerite.....Sue Balfour
Louise.....Armin Tooker

Springtime is a five-reeler made by the Life Photo Film Corp. and released through the Alco Corp. It is based on the play of the same name by Booth Tarkington. The picture taking was done in New Orleans and St. Augustine. The big name in this feature is Florence Nash, who plays Madeline, a young girl in love with the son of a man who is trying to get her home and belongings from her father. The man she was to have wed was her own cousin. She became the lover of another man with the result her cousin marries another girl and Madeline marries the man she loves. The cast has been well chosen. Miss Nash acts her part sweetly but looks a trifle older than the girl should be. Good judgment in the selection of exteriors but some of the interiors do not do much for the picture. As a five-reel this picture will do, though the action is overblat at times and the story is somewhat drawn out.

THE SACRIFICE OF PAULINE.

Not a bad idea, but spoiled by over-acting. The scene of this four-reeler (I. S. P. E.) supposed to be laid in New York, resembles Paris very much. The actors are of the foreign type. The story could have easily been put into our own mold. A mother who is a servant of rich family, has a son, a noted gang leader and thief. He demands money of his mother, and states he will be back that night to get it. He comes back and forces his way into the kitchen, rushes past his mother and, after a struggle with the mistress of the house, kills her and escapes with the money he has taken. The mother takes the blame for the murder. The mistress, however,

before dying, writes a few words, telling of the son. When the police arrive the mother refuses to testify. She is sentenced to 15 years as an accomplice, the murderer getting away. Eight years elapse. The mother is pardoned while the son has become a successful crook and mingles with society. The plot gets thicker. He tries and succeeds in getting the husband of the woman he murdered to force his daughter to take him as her husband. One day of the wedding the murderer's mother, who has obtained employment in a florist shop, delivers the bride's bouquet and recognizes her son. She stops the marriage and it is postponed for a month. He is pretty nervous about his mother being alive. He calls on her but is followed by the girl he is engaged to and the man she really loves. They are suspicious of this smooth crook, hence the sleuth business. They overhear the conversation between the two, in which the mother recalls her son's crime. In the end the lovers enter the room and force a confession out of the murderer. In writing, after which he leaves them to commit suicide in a convenient stream.

SAINTS AND THEIR SORROWS.

A four part Apex. Scenes and people of foreign location. Young squirrel trifles with love of fair maiden and then casts her aside. Girl and baby later make futile appeal to him. The former are picked up on the wayside by a preacher. This minister has his own defined ideas of the gospel which certain members in his flock turning up their noses at his sermons. The girl-mother and offspring are taken care of in the minister's home. He also sends the former to college. Meanwhile the minister uses physical strength in subduing the town bully and wins everybody over. The girl falls in love with a young man at school. An injury to her boy hampers her return home. Her father breaks a leg and sends for his daughter. She attends him and while there the college sweetheart comes on to find out why she has not returned to school. The preacher from a distance learns the truth. The woman of the house becomes love-sick. The preacher then awallows his heartache and ties the bond that makes the girl and the college boy man and wife. The preacher is splendidly played and stands out. The story is excellently told and is consistently treaded together. It will hold interest anywhere. A portion could advantageously be lopped off.

THE CRUCIBLE.

The pictureization of Mark Lee Luther's novel in five parts, featuring Marguerite Clark, was released in the Paramount program Dec. 14 by the Famous Players company. In building a screen scenario from the long story the adapter has made his action jerky. It is clear enough, but in the effort to follow the independent adventures of half a dozen principal characters there are sudden leaps from one scene to another. The characters to another scene, the entire difference of characters that startle and puzzle any but the most alert minded. Another defect is that the story does not progress easily. It moves forward by fits and starts of separate incidents rather than by smooth cumulative progress. There is no orderly arrangements of the narrative and one is constantly bothered by puzzlement, only momentary amusement, but in final effect most exhausting. One result is that the picture (although it runs less than 90 minutes) seems extremely long. It could be cut down. A scene that occurs at random is the one following the escape of Jean from the Refuge. This shows the matron writing a message to her mother, the receipt of a dispatch and half dozen minor bits in connection with the telegram. The whole telegram incident hangs suspended in the air. It has no independent interest and does not affect the story, action or characters at all. It could be cut in toto. Other minor ellipses might be mentioned. The story of the persecuted girl is a super-sentimental. The agonies pile up endlessly. Perhaps in a novel it was possible to make it all convincing. On the camera it is not, although Miss Clark makes a most appealing Jean, and her youth and frailty give many of the scenes a tender touch of sympathy. The settings are good, several bits of natural scenery being exquisitely blended into the film.

THE SONG OF THE SOUL.

"The Song of the Soul" is a Kieles three-reel foreign feature, the story of which is rather time worn and not especially well produced in this instance. A girl pianist is the sole support of her sickly mother. The girl loses her position in a position in a very greatly depressed. She wanders around the town and finally meets a young composer. He makes himself very agreeable and the two are often together. The man has an opera he is unable to finish and the girl composes the last part. It is a great success. Man and girl contemplate marriage, but as the old mother finally dies and the two young people are left together in the world. The composer makes a good deal on his first opera and he and his wife are very happy. The wife is ill on one occasion. They go to the seashore. While there the husband meets with an adventures, and the wife dies of a broken heart. The picture has some good points, but as the majority of the foreign pictures it is inconsistent. The story should have ended with the dying of the mother. After that it grew boring. An inconsistency was a letter that was flashed on the screen with 1913 as the year, and a few minutes later another flashed said to have been two years later, bearing the same date. This may have been the fault of the translations. The acting was fairly done. The wife and the adventures looked too much alike.

FRISCO—THIS YEAR AND NEXT

San Francisco, Dec. 20.

The universal opinion of those who are directly interested in theatricals along the Pacific coast, is that the current season has been an exceptionally bad one from every standpoint, the one surviving factor being the picture exhibitor and in a great many instances even that branch has suffered. A combination of causes is offered as an excuse. The European war is considered a prime factor in the "hard times" argument, but a conservative manager probably solved the problem when he estimated that the large majority of native sons are holding onto their money for the Panama-Pacific Exposition, meanwhile foregoing their usual luxuries. Then, too, the abolition of San Francisco's famous or infamous Barbary Coast, followed by the arrival of a brand new "lid" that has totally enveloped the city in general has had its own effect on business.

The vaudeville business has fallen off perceptibly, the most prominent instance being the Orpheum, San Francisco's largest theatre. During the past season business has hardly been up to the usual standard of the house. Formerly one would have to reserve Sunday tickets four or five days in advance, while now one can easily be accommodated for the Sabbath night performance as late as Sunday evening. The Orpheum is the best established house in the city and a household word practically throughout the state.

Pantages and the Loew houses have been doing fairly well, at least well enough to spread an optimistic atmosphere among the management's staff and if one can figure on box office appearances there seems every reason to believe that business has been fully up to their expectations, considering the prevailing circumstances.

The "pop" priced combination theatres in the outlying districts have had to hustle this year to show figures on the profit side of their ledgers. The methods utilized to draw business last year did not prove as effective this season. In the past it was customary to feature the vaudeville attractions in preference to the films engaged, but this year the moving picture portion of the program is decidedly emphasized in the billing, while the vaudeville program is referred to as a side issue. The present tendency among these managers seems to be that an increase in the film section and a decrease in the vaudeville attractions will prove more to the satisfaction of their clients than the former way. Some of these houses formerly offering six acts and pictures, generally one or two two-reelers, are now playing three of four acts with a feature picture of five, six or seven reels featuring the program in conjunction with a large quantity of films of minor importance. That this is profitable lies in the story of the Princess, generally recognized as a white elephant when Bert Levey took it over. Levey studied out the situation and decided to run big feature films with vaudeville to fill in. In-

stead of figuring on a picture to fit his vaudeville bill, Levey wisely gauged his vaudeville show according to the size and importance of his feature. Today the Princess is a steady consistent winner, playing to family audiences that seems to take the Princess as a daily habit.

Two of the local musical comedy stock companies are getting by nicely, one playing at "pop" rates in the outlying district, the other handled by two well-known comedians playing in a downtown house. But with the dramatic stock houses it's a different story. The Alcazar, perhaps the most unique organization in the country, has suffered considerably this season. It has always carried an excellent company, and has been noted for its excellent selection of productions. This season business fell off and continued the wrong way until the management decided to lay off the regular company

would naturally expect, and that a good attraction can command patronage here, regardless of conditions. No better proof can be offered than the return engagement of "The Bird of Paradise," which played to a week's gross amounting to more than \$13,000 at \$1.50 top scale against an \$8,000 week last year at \$2.00 top. If the attraction comes in with a certified stamp of quality on it, the money will be forthcoming.

The big feature film houses are doing well and their business has remained firm throughout the season. A film occasionally comes along with a remarkable draught, but on the whole the business has remained generally good. The moving pictures seem to have caught on permanently here and the future holds splendid promises for the film investors.

The big thing around San Francisco is the theatrical possibilities contained in the coming exposition. The field is crowded with speculators, investors and the many other grade of money experts that follow the crowd, every one particularly sure of a fortune to be

should be with thousands of visitors due to pour into the city from all parts of the country. Those engaged in the hotel, rooming house, etc., business are sure to make their "pile" and those who control theatres that are centrally located should do well. Practically all these houses have completed preparations for the fair and those theatrical men who expect to locate a house here at that time will be sadly mistaken. The Savoy and American, dark for some time past, have made final preparations to reopen and may import some eastern productions for the exposition crowds.

It is impossible to predict at this time what influence the Exposition will have on the vaudeville situation.

Men who dabble in theatricals and movies that plan on coming here and grabbing a nickelodeon during the fair may as well lose that idea, for a picture house of this sort that is doing well won't be for sale, if well located. Everything at present indicates the Exposition will open on time. It also indicates that it will be a success.

Other indications are that everybody in the show business figures on doing the fair while it is in progress. Undoubtedly during that period San Francisco will flourish commercially, theatrically and otherwise, but those who figure on coming here and grabbing good things should not be over-positive. Some will strike it lucky. Whatever is left now requires a good investment to start with and there is some good reason for it being open, after the most astute showmen in the country have passed it up. This applies strictly to the amusement field.

SHI PRESS AGENCY?

Pittsburgh, Dec. 22.

Mrs. Patrick Campbell, who is here with the "Pygmalion" company, has received word from England that her husband, George Cornwallis West, who was reported to have been held for treason, or executed as a spy, is safe in England. He writes he is doing recruiting work.

West was in Antwerp and was reported to have been shot by the Germans on a charge of espionage. Later it was reported he was accused of treason by the British, because his sister is the Duchess of Fless, and is of German royal blood.

PREACHER-ACTOR IN ROW.

Cincinnati, Dec. 23.

Rev. Alfred N. Kelly, pastor of the "Free Lunch" church and a former actor, caused the arrest of the woman secretary of his church a few days ago on a charge of assault and battery. He denies there was any impropriety in his relations with her. Government agents have been making inquiries into the case.

Kelly traveled through Ohio as added feature of "In Old Kentucky."

Shubert, Utica, Pop.

Utica, Dec. 23.

The Shubert, formerly Wilmer & Vincent's big time vaudeville house here, has been leased by the Phoenix Amusement Co. of New York, and will play pop vaudeville, with Harry Hearn house manager. Another small time house is here.



ANDREW J. COBE.

General manager of the ALLIANCE FILM CORPORATION, a program distributing multiple-reel features in the United States and Canada. "The producers who contribute to the Alliance," said Mr. Cobe, "are making only high grade, artistic photoplays, adapted from the works of recognized authors. Some of America's foremost players are appearing in them. In the coming year we will not deviate from our policy of extending every aid of service and artistic product to the exhibitor."

and play road attractions. Early in the year it is expected that the old company will return, but it is barely possible an entirely new policy will be inaugurated.

Business at the two legitimate houses has varied according to the respective merits and drawing powers of the attractions played. The principal facts demonstrated at these theatres are that it doesn't pay to play a show more than two weeks. That "No. 2" companies do not draw as well as one

made from the fair. According to the officials, most of the concessions have been disposed of. Most of the attractions at the fair have been arranged for. Most of the enterprises that look like money-making ventures are well under way or all ready for the grounds to open. Those who have weathered the storm of the present hard times are not going to let go of their projects unless they get a fabulous price.

The commercial outlook for the coming year is exceedingly bright and it

THE FEIST SYSTEM

A six-minute chat with Leo Feist, founder and manipulator of the Feist Music Publishing Co., and its numerous subsidiary business links, is quite as instructive as a ten-day grind in the office of an efficiency expert. This, of course, provided the guest can twist the conversation around a business angle, particularly around the angle of the Feist business.

Dealing with a reluctant talker, an interview with Leo Feist is about as simple a proposition as a trip across the English Channel in a leaky barrel. The important position in the world of music publishing occupied by the Leo Feist concern is in no manner due to a lucky streak of fortune, but on the contrary, to a carefully worked out plan of business procedure, formulated years ago and carefully adhered to since.

The average singer of songs hasn't the remotest idea of the massive business machinery around which the modern music publishing profession revolves, nor probably does he ever waste a thought on the essential methods of procedure required to bring a popular number from the writer's copy to a lead sheet. If conditions made it consistent for every Feist client to journey through the Feist song "factory" it would develop into the most educational jaunt imaginable. The professional parlors on West 44th Street, represent only the show-rooms of the finished product without a trace of confusion, but a hop, skip and jump through the headquarters down on 40th street, where Mr. Feist and his hundreds of employees labor around the lyrics and melodies, would give the visitor a keen insight on the necessities of music publishing as a business.

Leo Feist started in business as a publisher of instrumental music, waltzes, marches, etc., over a score of years ago and at that time published popular music as a side issue, merely to keep it in stock and have his establishment complete. A short time later he added a standard catalog of teaching material, which gradually developed into one of the big features of the concern and still commands a big department of its own. Five years ago, when Feist had practically accumulated a small monopoly on this particular branch of his industry, he decided that a change in the music business was due and set about to prepare his organization, not to offstand the threatened change, but to take advantage of it and utilize it for financial gain. The public became song mad and Feist, with the other established concerns at that time, went into the popular end, partially because it meant big money, but principally because it meant eventual extinction if he didn't—Feist, however, didn't go in on a speculative scale, but made it a permanent proposition and invested a good many dollars.

As the popular music began to make itself felt, Feist decided to separate his professional studios from his main establishment and looked around for a capable man to handle this new department. Phil Kornheiser, who had been in the Feist business family for many years, was chosen. Although

comparatively young in years, Kornheiser possesses particular ability in the professional line and has figured prominently not only in the launching, but in the selecting of a large number of Feist hits. Kornheiser was forced practically to live the life of a performer in his new position and gradually learned their wants and their moods. As professional manager, it is up to Kornheiser to put the final O. K. on every number that goes into the Feist popular catalog, for Kornheiser is monarch of all he surveys, just as is every other department manager of the Feist concern.

It is not uncommon for the Feist writers to turn in as many as 50 numbers before one is selected for publication.

Many a singing turn now prosperous in vaudeville owes its existence to the Feist professional department. Some of the biggest vaudeville features of the season had the "inspiration" planted in one of the rehearsal rooms of the Feist parlors and with the aid of the Feist professional department, which seems to have innumerable strings at its finger tips, received their vaudeville start. Some of the singles, doubles, trios and quartets that have earned a niche in vaudeville fame teamed up in the Feist offices, and generally at the suggestion of Kornheiser, who seems to possess an uncanny insight into human nature.

And many of the present day writers of popular music who can lay claim to a reputation in their particular line owe their professional existence to the same Leo Feist, who through his chief aide, held them on the staff expectantly waiting for the inspiration that leads to a hit and a big seller.

The Feist writers probably compose the best, as a group, of any publishing house in the country with an aggregate line-up of "hits" that would measure high in selling value. With Messrs. Monaco, McCarthy, Fisher, Wenrich, Piantadosi, Johnson, Bryant and Glogan, the professional end is carefully protected, particularly at the present time with such numbers as "Tulip and Rose," a sensational present-day hit, "There's a Little Spark of Love," "I Want To Go To Tokio," "The Violin My Great Granddaddy Made," "I've Loved You Since You Were a Baby," "Bum Diddle Dee Um Dum" and "Why Don't They Do It Now," the latter all sure-fire numbers that are just about seeing daylight.

This aggregation comprises a number of new songs that promise to outbid some of the past Feist hits for vaudeville favor, most having still to make their way across the footlights. And behind this bunch comes another still greater, according to the contentions of Kornheiser, an invincible optimist, that will follow the present catalog as the current one is following its predecessor.

The "Why Don't They Do It Now" number is the first one contributed by Monaco since his signature was attached to a Feist contract and was introduced at the Winter Garden by Al Jolson but a week ago.

MUSIC HALL AUDIENCES

By ANDRE CHARLOT

London, Dec. 20.

"Music Hall Audiences"—it would be as easy for a psychologist to write a short article on the subject, "woman," or for a doctor to give a brief comprehensive essay on "disease."

There is no such thing as "The Music Hall Audience"—there are Music Hall Audiences—and again other—and again others—and again others.

A music hall manager must treat his audiences as a conscientious physician treats his patients—he must constantly take notes of their symptoms—taking their temperature, feeling their pulse.

It is obvious the difference between an American and an English audience must be very great—but why there should be almost as great a difference between the patrons of one variety house and another that may be situated only a few hundred yards away is a problem difficult to answer—but it is so. In New York, for instance, Hammerstein's and the Palace are only a stone's throw from one another and the atmosphere of both houses is absolutely different—it is the same all the world over and the only similarity there is between music halls is, if one may so express it, the difference in atmosphere between them.

There are also certain artists—clever, talented and endowed with a personal magnetism which "fetches" an audience, who while they will score a great personal triumph at one hall, if they should appear elsewhere, will fail to produce anything like the effect they generally secure, and this is one of the most interesting questions for a variety manager.

I believe the policy of management which makes for lasting success is to be found less in the engagement of already popular and expensive stars, than in the formation of a good standing company that forms an ensemble. A star has generally won popularity in one particular direction and, knowing that certain methods and tricks have pleased the public in the past, is often afraid to attempt anything new or original, and so a manager finds himself in the position of being obliged to present to the public what is practically the same show under another name and other costumes—whereas the younger members of a company are only too pleased to attempt anything new. There is nothing more interesting to a manager than to watch the career of a young artist and the increasing hold that he or she attains on their public.

In the days of the old stock theatres in England, there always were local favorites who had won their spurs in the particular company of which they were members and who had gradually endeared themselves to the hearts of their audiences and I have many times during the anguish of a "first night" derived the greatest comfort from the feeling of the affection which has grown up between the patrons of the Alhambra and some of the members of the company who had (in a the-

atrical sense) been born at that particular house.

It is the fashion to say often that such theatre has a "smart" audience—such other a "popular" one—but my theory is that any show should be so constructed as to appeal to every class of audience—from the occupants of the most expensive private box to the boy in the six penny gallery. I don't mean to say it is easy to obtain this result, but it can and should be done.

Perhaps one of the most astonishing changes that has ever come over music hall audiences was that which took place at the beginning of the war. At first it was necessary to strike the patriotic note—symbolic tableaux and national anthems were responded to every night with the greatest enthusiasm, but after the first great burst was over and the Allies settled down to the serious business of war, one could feel very strongly that what the public required was a rest from all the serious war problems, and that when an audience entered a theatre what it required was the lightest and gayest style of entertainment. One felt that people did not want to think and that what they sought was purely an hour or so of distraction free from any but the merest allusion to the lighter side of the war.

One of the great characteristics of an English audience is its desire to laugh—a joke becomes almost a physical necessity to an Englishman in times of stress and I must say that the results at the Alhambra have fully justified this opinion.

On the other hand, the theatrical position in Paris today is a totally different one. My own country does not seem to have the power of reaction (speaking from a theatrical point of view). Undoubtedly it is difficult for English people to realize the gloom which envelopes Paris today. The theatres have been closed for many weeks and the absence of any form of entertainment must certainly react upon the spirits of the inhabitants of a great city.

In the presence of this and also of the fact that the closing of the theatres deprives many hundreds of people of their means of livelihood it is difficult to understand the action of the French government which, instead of facilitating the reopening of places of entertainment, seized the moment to impose a further heavy tax on theatrical managers which has practically prevented theatrical enterprise to any important extent in Paris.

RECOVERS COMMISSION.

London, Dec. 23.

Hartley Milburn, the London agent, has recovered judgment for \$1,500 against Eli Hudson, Olga and Elgar, for commissions due on engagements. This musical act was first brought together and introduced to the halls by Milburn, but "jumped" him for Jack Goodson, another agent.

Milburn had a sole agency agreement with the act.

DILLINGHAM AND VAUDEVILLE

To one manager, more than any other, is due the intimacy that has developed in recent years between vaudeville and musical comedy. It is almost needless to say the manager is Charles Dillingham. Recognized, as he is, as the leading producer of musical comedy in this country, it is gratifying to note, and to have his own acknowledgment, that considerable of his success in this field is due to the drafts he has made from vaudeville. Some idea of the faith he has in vaudeville talent transferred to the musical comedy stage can be had from a glance at the casts of his two great successes now running in New York—"Chin Chin," at the Globe, and "Watch Your Step," at the New Amsterdam.

The stars of "Chin Chin" are Montgomery and Stone, who were given their first opportunity outside of vaudeville by Mr. Dillingham twelve years ago. Others in this company are Charles T. Aldrich, Belle Story, Zelma Rawlston, the Breen Family and the Six Brown Brothers.

It was at a vaudeville theatre in Paris Mr. Dillingham first saw Mr. and Mrs. Vernon Castle dancing. He made a contract with them, and with Frank Tinney they are now starring in "Watch Your Step." This company, too, has several artists whose names are well known in vaudeville, Harry Kelly, Elizabeth Murray, Brice and King (who first appeared together in a production in Mr. Dillingham's "The Slim Princess," Sallie Fisher, Halligan and Sykes, and Harry Ellis.

The music of "Watch Your Step" is by Irving Berlin, with whom Mr. Dillingham made a contract for his first score after hearing him sing his own songs one afternoon at Hammerstein's.

At the time Mr. Dillingham took Montgomery and Stone from vaudeville he was one of Charles Frohman's managers, and, in engaging a company to support Edna May, Mr. Dillingham saw the opportunity to place vaudeville people where their specialties properly introduced would help the play. It was at Miner's Bowery theatre one Sunday night he first saw "The Boys"—as they are called by their friends—and realized their possibilities. They were then among the highest salaried people in vaudeville, receiving about \$300 a week. He told them he could only pay them \$200 to go into a play, but that if they made a hit there would be no limit to what they could earn within a few seasons. The proposition of giving up \$300 to take \$200 at first did not seem like good business to the "Boys," and Mr. Dillingham said: "Think it over to-night and come back in the morning." They thought it over and saw their chance. The result was that the first year of "The Red Mill" in which they were starred by Mr. Dillingham they received besides their salaries (which had grown steadily year by year to "four figures") the sum of \$50,000 each as their share of the profits. It is a coincidence that in the same Edna May company that Montgomery and Stone first appeared out of vaudeville there were Harry Kelly and Charles Aldrich, both of whom return this sea-

son, after twelve years, to Mr. Dillingham's management.

Elsie Janis, another of Mr. Dillingham's stars (for whom he has a new play in preparation), first attracted his attention when she was appearing on the roof of the New York theatre. He told her mother then he wanted Elsie for a play, and the season after she appeared as a star under his direction and has been with him ever since.

Anne Caldwell, who was one of the best known soubrets in vaudeville, was commissioned by Mr. Dillingham to write a play for him, and she has been successful as an author ever since. Her best known pieces are "The Lady of the Slipper" and "Chin Chin," both written for Mr. Dillingham.

The list of people from vaudeville who have starred under the Dillingham management is a long one and includes Blanche Ring, Beatie McCoy, Frank Lalor, Louise Dresser, Lucy Weston, Lydia Lopokowa, Nat Wills, and Rock and Fulton. Walter Kelly, the "Virginia Judge," got his first part in a Dillingham show, "The Office Boy." He played a policeman. In the same company Eva Tanguay did a number with Frank Daniels, entitled "Sweet Mamie O'Hooley." Nora Bayes signed her first contract to play a part with Mr. Dillingham in a Frank Daniels company, but she was taken ill that season and could not fulfill it. Maurice, the dancer, was in the Dillingham production of "Over the River" and got his present partner, Florence Walton, from that company.

W. C. Fields was a member of "Watch Your Step," and was a big hit in the play but the extreme length of the original performance necessitated cutting somewhere and he had to drop out, but it was not his fault. Mr. Dillingham saw Bertram Wallis play in a sketch entitled "The Three Musketeers," and brought him to this country to be leading man for Lulu Glaser. He afterwards became one of the big matinee idols of London, and starred in two productions at the Prince of Wales theatre. In a company with Albert Chevalier, managed by Mr. Dillingham, were the Abbott Sisters, who used to come on with mandolins and sing "A Hot Time in the Old Town Tonight." Now Bessie Abbott sings "Juliet" at the Metropolitan Opera House.

Even a partial list of vaudeville artists who have appeared in Dillingham plays is imposing: Isabel D'Armond, Al Hart, D. L. Don, Daly and Healy, Beaumont Sisters, Coakley and McBride, the Original Pony Ballet, Berlin Madcaps, English Rosebuds, Marvelous Millers, Methven Sisters, Joseph Sparks, Bertram (known in London as the King's Magician), McBride and Cavanagh, Ward Brothers, Rice and Weimers, Qualters Sisters, Molly King, Bliss Milford (now a star in moving pictures), Rogers and McIntosh, Reed Sisters, Dave Abrahams, Bennett and Decker, song and dance men (Bennett afterward became stage manager at the Winter Garden and Decker leading man for May Robson), Toots Paka and her Hawaiian dancers, Monroe and

(Continued on page 47.)

GREETINGS! MAY the NEW YEAR BE ONE SWEET ("Stern") SONG

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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 type, \$10 yearly. All are eligible to this department.

A
Ables Edward Variety N Y
Adair & Adair Orpheum Omaha
Adams Rex & Co Variety N Y
Alco Trio Orpheum Kansas City
Alexander & Scott Orpheum Minneapolis

ALPINE TROUPE

Next Week (Dec. 28), Keith's Philadelphia
Management M. S. BENTHAM

Alpine Troupe Shea's Buffalo
Arnaut Bros Temple Rochester
Asahi 5 Orpheum Los Angeles
Ashley & Canfield Orpheum Sioux City

B
Barnes & Crawford Variety N Y
Barnold's Dogs & Monkeys Variety N Y
Barnum Dechess Variety N Y
Big Jim F Bernstein 144 Bway N Y C
Bowers Fred W & Co Variety N Y
Bowers Walters & Crocker Orpheum Circuit
Brooks Seven care Tausig 104 & 14th St N Y C
Brady & Mahoney Variety N Y
Brooks Waldo Variety N Y
Buch Bros Variety N Y
Busse Miss care Cooper 1416 Bway N Y C

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C
Cantwell & Walker Orpheum Oakland
Carr Nat 10 Wellington Sq London Eng
Caupolican Chief Orpheum Des Moines
Co Dora 9 Riverside Ave Newark N J

SAM CHIP and MARY MARBLE
In "THE LAND OF DYKES"
JOHN W. DUNNE, Mgr.

Comfort & King Maryland Baltimore
Connolly & Wenrich Orpheum Montreal
Conroy & LaMaire care Shuberts
Cook Joe Variety N Y
Cooper & Smith Colonial Erie
Corradini F care Tausig 104 & 14th St N Y C
Costa Troupe Orpheum Portland Ore
Cross & Josephine Variety N Y
Curtis Julia Shea's Toronto

D
DAVIS and MATHEWS
Touring Loew Circuit
Xmas Week, Empress, Los Angeles

D'Arville Jeanette Montreal Indet
DeCoe Harry Orpheum Minneapolis
De Felice Carlotta Variety N Y
De Long Maide Variety N Y
Devine & Williams Variety N Y

JIM SYBIL
DIAMOND and BRENNAN
"Niftynonsense"

Dickinson Rube Orpheum Kansas City
Dooley Ray 3 Keith's Louisville
Dooley & Sales Shea's Toronto
Doyle & Dixon Keith's Washington

E
Elizabeth Mary Variety London
El Rey Sisters Orpheum Los Angeles
Emmett Mr & Mrs Hugh 22 W 46th St N Y
Erroll Bert Bushwick Brooklyn

F
Fagan & Byron care Cooper 1416 Bway N Y C
Fields Teddy Variety N Y

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Gibson Hardy Variety N Y
Glenn Carrie Variety N Y
Godfrey & Henderson Variety N Y
Gillingwater Claude Co Orpheum Omaha
Gilmore & Castle Tampa Tampa
Gordon & Elin Variety New York
Gordon & Rica Orpheum Birmingham
Granto & Maude Tampa Tampa

JOHN R. GORDON

In "KNIGHT AND DAY"
Next Week (Dec. 28), Keith's, Lowell

Gray Trio Variety N Y
Grazer The Orpheum Minneapolis
Gress Karl J Mariakul Str Singen-Rhein Germ
Guarita Laura Variety London
Gygi Ott Variety N Y

H
Hagans 4 Australian Variety N Y
Hamilton Jean Touring England
Harrah Great Savoy San Diego
Hart Maria & Billy Columbia St Louis
Havilane The Variety N Y
Mayama 4 Variety N Y

MR. HYMACK

"At Missitt Junction"
Direction, ROSE & CURTIS

Hayward Stafford & Co Variety N Y
Haywards The White Hats N Y
Hermann Adelaide Royal Bronx N Y

I
Ioleen Sisters Temple Detroit
Irwin Flo Co Orpheum Montreal

J
Jack & Foris Orpheum Denver
Jackson Joe Keith's Indianapolis
Johnstone Musical Empire Sunderland Eng
Jordan & Doherty Variety N Y
Josselson John Iceland Glimma Co Variety N Y
Juliet Keith's Boston

K
Kalmar & Brown Orpheum Sioux City
Kammerer & Howland Rehoboth Mass
Kelly Walter C Keith's Washington
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Kennedy Jack Co Temple Detroit
Keuling Edgar Louis Variety N Y

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La Count Beale care Bohm 1547 Bway N Y C
La Croix Paul Fountain Pk Louisville
Langdons The Grand Pittsburgh
LaToy Bros Grand Syracuse

Lamb's Manikins

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Direction, FRANK BOHM

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"Lawn Party" Keith's Boston
Lee & Cranston Keith's Cleveland

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Blanche Leslie

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Lewis Tom Co Shea's Toronto

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Littlejohns The Variety N Y
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Stanley Forrest Burbank Los Angeles
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T
"Telephone Tangle" Prospect Brooklyn
Texico Variety N Y
Toye Dorothy Orpheum Portland Ore
Trainer Val Grand Syracuse
Trevitt's Dogs Keith's Indianapolis
Trovato Orpheum Los Angeles

V
Valli Muriel & Arthur Variety N Y
Van Billy B Van Harbor N H

Hope Vernon

U. B. O. and Orpheum Time
Direction, FRANK EVANS

Violinsky Orpheum San Francisco
Von Hoff George Variety New York

ALBERT DOROTHY
VON TILZER and NORD
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DILLINGHAM AND VAUDEVILLE.

(Continued from page 45.)
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The James Clancy Agency has four of S. Z. Poli's small time theatres left in the agency to book. These are the Poli small houses at Bridgeport and New Haven, and Poli's at Waterbury and Worcester.

VAUDEVILLE AT DUQUESNE?

Pittsburgh, Dec. 23.
It is rumored the exclusive Duquesne will play vaudeville. It has been undergoing alterations, and has been dark for some weeks.

PILCER'S 3-ACT.

London, Dec. 22.
Percy Reece (of the Will Collins office) has joined Harry Pilcer and Teddie Gerrard in vaudeville, to open at the London Pavilion Jan. 4.

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AND
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EVERYBODY
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CHRISTMAS
AND A
HAPPY NEW YEAR

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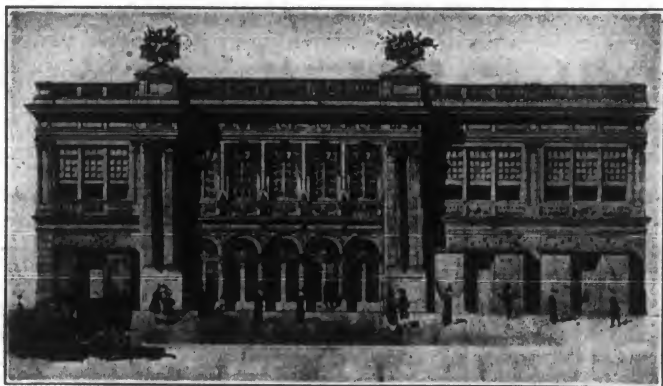
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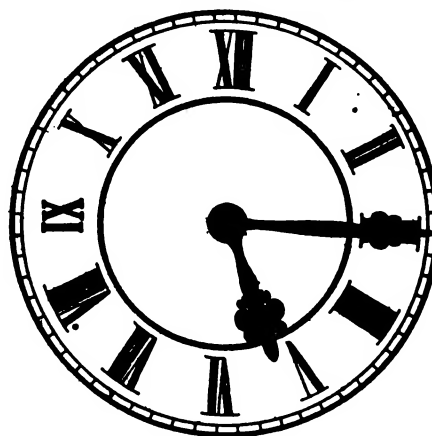
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On the 5.15. Your fingers are slow.
On the 5.15. Down the track she's going,
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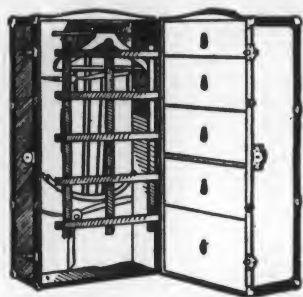
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Merrily yours,

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Direction, JAS. E. PLUNKETT

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Mr. and Mrs. Vernon Castle

Henry AND Lizell

MERRY XMAS AND HAPPY NEW YEAR
TO ALL OUR FRIENDS

Now Playing Loew Time

Direction, B. A. MYERS

WILLIAM HAMMERSTEIN

(Continued from page 14.)

building (just across the street) and sing as loudly as he could. When he could hear him he would wave his hand. The fellow walked over to the Times building (the noisiest corner in New York at night), singing at the top of his voice for over half an hour, without a sign from Willie. The man finally returned to the lobby for a decision and Willie inquired if his voice had gone back on him.

When the B. F. Keith Palace theatre, New York, first opened in opposition to Hammerstein's, Willie was curious as to the actual business done there. He told Walter Rosenberg one evening to call up the Palace box office, imitate Martin Beck's voice as nearly as possible, and ask how business was that night. For four months Mr. Rosenberg called up each day, getting the matinee and evening receipts.

Willie also engineered the settlement by which the Palace played vaudeville without encountering any obstacle Hammerstein's might have placed in its way. Hammerstein's Victoria theatre held the United Booking Office vaudeville booking franchise for the Times square district. This practically gave to it the exclusive right to book big time acts in that section. The Palace was being built, with no announcement made as to policy. Vaudeville was suspected; in fact, it was a certainty for several reasons, all of which Willie knew. He took his U. B. O. franchise to New York's two best legal counsellors. The two opinions agreed. Willie was advised just where he stood, and decided to stand pat. In course of time he was approached regarding the Palace playing vaudeville and how the Hammersteins looked at it. Although his father left everything to Willie in this transaction, Willie used his father for the purpose of pressing the amount, also the settlement. Willie's first figure was \$450,000 for the Palace privilege in face of the Hammerstein franchise. This was gradually reduced, and finally settled upon the morning of the day the Palace opened with vaudeville, at \$250,000, paid the Hammersteins in two installments. It was just \$250,000 more than Willie Hammerstein ever expected, on his own admission. The Palace people, however, did not want legal proceedings, and felt Hammerstein's was entitled to some reimbursement for the intrusion; also, Willie himself was much liked by the big managers, and there had been a change as well by this time in the controlling interest of the Palace company.

Before Willie's death Loney Haskell had become his assistant, and is now manager of the house, which is directed by Arthur Hammerstein for his father. Mr. Haskell has won fame as a lecturer at Hammerstein's; he has a fund of impromptu wit that helps the "freak acts" Hammerstein's still uses on occasion, while Arthur, who is a thorough showman from the legitimate production end, is rapidly acquiring the vaudeville spirit so thoroughly imbedded in his departed brother.

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At the Piano

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Direction of H. (Honest) BART McHUGH

THE LEGITIMATE STAGE

(Continued from page 4.)

"Twin Beds" and "Under Cover." In mentioning these shows as hits one means that they are attracting a steady patronage, and while not turning people away are not losing money for the producers. "The Salamander," produced at the Harris by this management, failed, and after a little more than a week was shelved. "Rolling Stones," "The Lie" and "The Spotlight," a new play by James Forbes, have been in preparation by this office and one and perhaps two may have been produced by the time this article is published.

Cohan & Harris have had three plays running on Broadway since the early part of the season. Two have been pronounced hits—"On Trial" and "It Pays to Advertise." The former, which these managers produce in conjunction with Arthur Hopkins, proved to be the dramatic sensation of the early season because of its novelty in construction, and has been doing a very big business. The latter has been drawing money also. The third piece is "The Miracle Man," the attraction at the Astor theatre. Great things were expected of this piece before it was brought into New York and while doing a fair business it is not living up to expectations.

The Estate of Henry B. Harris was originally the sponsor for the production of "Twin Beds," but sold its interest in the production to Selwyn & Co. The only other production done this year by the former was "A Perfect Lady," in which Rose Stahl was starred. The play was unmercifully "panned" by the critics in New York, but, nevertheless, seems to be a good piece of road property, and is at present on tour.

H. H. Frazee has been unusually active this season. He has several companies of "A Pair of Sixes" on tour and has made several new productions. One of these, "What It Means to a Woman," lasted but two weeks in New York. It was followed by "So Much For So Much," by Willard Mack with Marjorie Rambeau in the leading role. Following this he placed "Secret Strings" into rehearsal with Lou Tellegen as the star. "Are You My Wife," by Max Marcin, and "A Bag Full of Trouble" are two farces that he now has in preparation. Mr. Frazee announced privately about a month ago that he was through with serious dramatic productions forever and in the future he would devote all his time to producing farces.

William A. Brady's production of "Life" is not the success that was expected. This manager has not made many other productions so far this season in which he was interested in alone, although he has been interested financially with the Shuberts in several ventures.

The Shuberts having been playing in notorious bad luck this season as far as their productions are concerned. They have not succeeded thus far in placing a single real hit over. The annual fall Winter Garden production did big business at the beginning of the season but as soon as other musical shows got into town receipts began to

fall off. The Hippodrome with "The Wars of the World" has been one of their big losers.

Low Fields made one production of his own, "Suzi," and bought a production from A. H. Woods this season. "Suzi" is only a fair sized hit. Henry W. Savage again proved himself one of the most farsighted producing managers in the business this year. He announced early in this season that he would not make any new productions and stuck to it, therefore he must be counted one of the winners on the season.

Winthrop Ames had Grace George on tour under his management early in the season. At the Little Theater he produced "A Pair of Silk Stockings," which is doing nicely. Early in the season he produced, in conjunction with the Shuberts and W. A. Brady, "Evidence," which ran for several weeks at the Booth and later moved to the Lyric theater where it closed. He has "Children of the Earth" in preparation in which he intends starring Herbert Kelcy and Effie Shannon.

Liebler and Company have made one great big production this year. It is "The Garden of Paradise" at the Park theater. Other than that this management has been confining itself almost exclusively to presenting English stars in revivals. Mrs. Patrick Campbell in "Pygmalion" first opened at the Park, then moved to the Liberty and later to Wallack's. Phyllis Neilson-Terry in a revival of "The Twelfth Night" (also a Liebler star and production) followed Mrs. Campbell into the Liberty. They also presented Madam Nazimova in "That Sort" at the Harris and "The Highway of Life" at Wallack's. The former piece met with but fair success while the latter was a failure. Their big winner has been Cyril Maude on tour.

David Belasco has made but one production thus far this season. It is "The Phantom Rival," which is one of the hits of the season. He has two new pieces in preparation, one of which is to be a new starring vehicle for Francis Starr.

Comstock and Gest have the second series of one act plays now on view at the Princess. The first set were panned and the second were prepared in a hurry, the house remaining dark in the meantime. Together with William Elliott they have produced "Experience" which is the current attraction at the Booth.

During the early part of November the producing managers were discussing the advisability of closing all their productions for the entire month of December preceding Christmas. This was modified somewhat later but a number of managers laid off for two weeks prior to the holiday rather than take advantage of the half salary clause for the week before Christmas. Another project which was under consideration between Klaw and Erlanger and the Shuberts was the advisability of closing all their attractions and house for about six months, but this fell through.

The majority of road attractions have had rather hard sledding of it thus far this season, but from present indications it would seem as though business was going to improve the country

Jack Lait

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OLIVER MOROSCO, producer of his "Help Wanted," and "The Bohemian," opening January 4, at Los Angeles.

WILLIAM MORRIS, with whom he has just concluded a notable tour as Manager of Mr. Harry Lauder.

MISS KITTY GORDON, Harrison Hunter and Co., ably playing his "Alma's Return," in leading vaudeville theatres.

LANDERS STEVENS, Georgie Cooper and Co., headlining the Pantages Roadshow, in his "Lead Kindly Light."

MISS EMMA CARUS, who will soon star in his newest comedy and who is now employing his material in vaudeville.

NAT C. GOODWIN, who will soon star in a new Lait comedy-drama.

EVELYN NESBIT, who will play in a drama by Lait under William Morris' direction in 1915.

"HELP WANTED" companies, Eastern and Western, piling up profits and royalties.

"THE RED BOOK," which in January inaugurates a series of fiction stories by Lait, to be dramatized later and produced by The Liebler Co., under title of "Thumbs Down."

Greetings

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In "THE COME ON"

Direction of **FRANK BOHM**

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over. A canvas of 40 cities all over the country, made by VARIETY during the middle of November, was very encouraging and showed that general business conditions were improving, which will necessarily mean that theatrical business will also improve.

The South has already begun to pick up, and although there are but few shows playing the territory they are all getting good money. The northwest has not begun to flourish as yet, but there is an improvement under way that is noticeable. New England has picked up and all of the producers say that with the arrival of the holidays New York will pick up again and the country will be good from end to end.

There are no less than a dozen productions being held back until the new year is here and with producers in general in an optimistic frame of mind regarding the future, the season assumes a roseate hue for the actor again. The actor has had to suffer with the manager, and throughout the profession salaries have been cut right and left.



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TO ALL MY FRIENDS**

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**"I WANT
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By IRVING BERLIN

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MERRY XMAS

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In "WATCH YOUR STEP"

Was Written by Harry Kelly

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Direction, JAS. E. PLUNKETT

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TO ALL

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TOM DAVIES

IN HIS OWN SKETCH "CHECKMATED"
FULLY PROTECTED

IN MEMORY

of my dearly beloved husband and "Pal"

Charlie Sabine

Who passed away October, 10th, 1911

Will always live in the memory of his wife
VERA SABINE



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BIG SUCCESS
AT FAIRS

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Vaudeville
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ISABELLE PATRICOLA

WISHES ALL A

Merry Xmas and Happy New Year



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THANKS TO ALL CHICAGO AGENTS
FOR MY BOOKINGS

ESPECIALLY J. C. MATTHEWS

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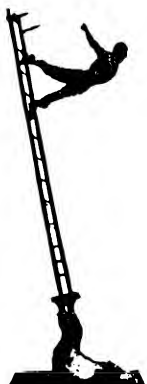
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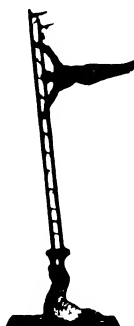


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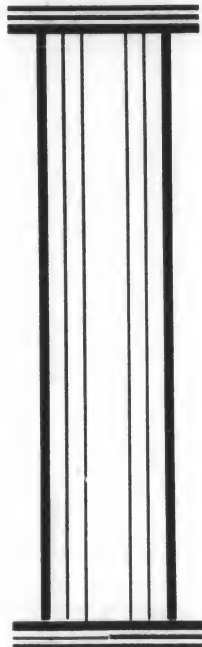
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score of brand new slang phrases which in another six months will be in everybody's vocabulary. Several musical comedies and dozens of vaudeville acts would lose much of their wit if Bert Leslie could nail down his stuff. One of the best ones was used in "Watch Your Step" last week. You got to be pretty good when they all steal your stuff. And they all steal Bert's.

Salutes you and presents the compliments of the
season for

BERT LESLIE

P. S. Frank James and the Dalton Boys were mild purloiners to AL JOLSON.

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and
MYRTLE

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Direction, ROSE & CURTIS

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Manager of HARRY COOPER

When war was declared one pro. says to another, "I knew these Revues would bring on something."

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That Xmas Ship was the best bit of press work the U. S has done since the war started.

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GUY RAWSON
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"Their Little Girl Friends"
in
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This Week (Dec. 21)
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Pantages, San Diego

GEO. VON HOFF

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HAPPY NEW YEAR

TWO ACTORS FROM THE STICKS
STOP IN FRONT OF THE NEW YORK
THEATRE TUESDAY NIGHT. "LOOK BO,
WHO'S TOPPING THE BILL HERE," SAID
ONE, "DAMON & PYTHIAS, WHY THEN
TWO GUYS WERE BILLED AT A TEN
CENT HOUSE IN KOKOMO LAST WEEK".

GLAD TO SEE FRANK SCHAFER ON
VARIETY BACK ON BROADWAY.
LAST I SAW OF FRANK WAS IN
PICADILLY. SCHAFER KNOWS WHY
WAR IS ALRIGHT ALRIGHT.
EDWARD MARSHALL
CHALKOLOGIST
DIRECTION — ALF. T. WILTON
ALL XMAS PRESENTS (ARE THE
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Direction, BARNEY MYERS

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Merry Christmas
Happy New Year



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Rondas Trio

8th AMERICAN SEASON

ALICE LLOYD

IN VAUDEVILLE

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SPLITTING UP A 3-ACT

(Continued from page 20.)

bruise an egg is brutal. You know, Con, I've seen a lot o' those dames stallin' around a gas range, but my Melba can make 'em all do a marathon outa the kitchen. They's nothin' like a handy woman around a flat. You know, kid, the old Dutch lunch thing at night with the makin's in a big cut glass bowl and the bottled beer out on the window. And in the mornin' the French rolls and coffee right in bed.

But I want to tell you the big news about our openin'. I frames for a three day date in a town called Slaughter, La., playing on a percentage scheme. When we make the burg the old guy what ran the shop asked Cribbage for our photos. The kid gave him a stall about forgettin' them at the depot and hikes up the street to a tin type gallery. He comes back with three or four cromos and came near startin' a riot. When the old bird asked him what they were for Cribbage says, "Them's our mug plates, only they was took when we was a little older." The old jasper flew straight up in the air. It seems Cribbage picked out pictures of the mayor, the contable and the city preacher.

But you know, Con, I'm a business man strictly without skrooples of no kind and I gave the old boy a line o' gab that overcome the fumble and we started off like a young riot. I'm not goin' to lie nor nothin', but we got more flowers and telegrams than Jake Sternad ever collected at any one openin' and they tell me this guy Sternad is one of our best little grand openers. That night we was the talk o' the town. One o' the head guys what Melba made in the lobby took us up to his house and talk about beer—we was washin' ourselves in the old brew and all bottled, too. We didn't make much dough on the date, but we certainly had some fun. But the party broke up nasty. Cribbage and Melba had a crash and it looked like a three way split up at the finish.

You know Cribbage can't drink much stuff without showin' it and if I do say it myself, I know how to drink. Melba is a little noisy like when she gets her beer on and between the two I had a helluva time. But I'm there with the business instincts, Con, and I got no skrooples, so I diplomatted it over. Melba was arguin' about the war and said all young men ought to join the army if we ever got mussy with Mexico. Then when I said Cribbage wanted to join once to break his habit, she said he couldn't because he didn't have any teeth. That always digs Cribbage and he roared back that he didn't want to join the army to bite the enemies, he wanted to shoot them.

They're been arguin' back and forth ever since and last night she told me to take my choice between her and Cribbage and said if we didn't split she'd write that lawyer guy in Chicago and go back to her single. You know, Con, if Melba blew me I'd have to give up the old home life and that goes agin' the grain, but I'm a business man and I ain't got any skrooples, and my career must gotta be considered, eh?

Yours

SKULL.

Urania, La., Dec. 13.

Dear Con:

Things is gettin' worse and worser with me, Cribbage and the old woman, and it looks like somethin' will have to be done, so I thought I'd drop you a line and get your advice and at the same time have you tip me off on conditions up north. What I want you to do is look around and see what they want. I'm in a position to offer a two-men act or a man and woman act or a good single, but you know I'm a business man strictly, Con, and I want to get the right steer before I go makin' any wild leaps.

Cribbage and Melba is battlin' like a coupla wildcats and I'm getting sick of it. And to make it worse, I've got a hunch that Cribbage is layin' on his hip again, although so far he hasn't pulled any ideas on me. And what's worse he's liquorin' up every night and gettin' to be a regular souse. He's got a new drink called a Bulgarian Bracer and its a darb. When a bartender mixes it he puts everything in the glass but the license and three of them would make a female impersonator yearn for a finish fight with Jack Johnson.

You know, Con, its disgustin' to have a guy like that hangin' around especially where you're hooked up with a swell dame like my Melba and they's got to be somethin' done. The other night he comes home roarin' about the salary cut. Said he read in some paper that they was cuttin' everyone fifty bucks and was tryin' to figure what his bit would be if they started clippin' our weekly take. He figured up that we'd have to pay the managers four dollars a week besides our fares and livin' expenses if they cut us. The wife got her Dutch up and lit into him for an awful call.

It seems Cribbage told her he figured it up in algebra and she thought he was talkin' about some town. She made a crack about the poor street car service in Algebra and then he told her she was a delayed blonde that got a pass for the laundry when she should have taken a transfer for the kindergarten. I should have butted in right there, but you know, Con, I'm a strictly business man without no skrooples, so I let them battle it out. She hopped up and grabbin' the new perculator that I got with coupons. She says, "Looka here you par laid home wrecker, I don't understand why this chump husband o' mine allows you to dirty up our welcome mat, but bein' you're here, I'm goin' to tear off a year or two of gab myself for a change and if you'll unload some o' that excelsior outa your ears, which seems to be swellin' up your sky piece, I'll give you a little gospel truth and if you like it, and I reckon you will, mebbe you'll think o' your place when your addressin' a perfect lady and when I get through, grab yourself a flyin' start, for I'm goin' to wrap this skillet around your throat and make it fit like a necktie."

Well, Con, what she said to Cribbage was painful. They argued almost all night long, but they musta made up before mornin' because when I woke up in the rocker where they argued

MISS Hattie Wilhat OF 4 WILHAT TROUPE 4



Xmas Greetings

What the Chicago
Rep. of VARIETY
thinks of our act:

McVICKER'S—One of the biggest hits of the program was that made by the Wilhat Troupe of bike riders and performers. This troupe is one of the best of its kind on the boards, and it has elements of comedy that puts it in a class by itself. The act was a riot all the way through, and was one of the liveliest things in the entertainment.—Reed.

me to sleep, they was both wrestlin' with a coupla empty beer bottles and both dead to the world. That was a week ago and ever since things has been goin' along a little smoother, but I'm lookin' for the finale anytime, so rush me a letter on conditions up home. I'd like to come up livin' with the wife and workin' with Cribbage, but I'm a business man, Con, and absolutely skroopleless and I'll come ready to fill the market want either way.

Yours, SKULL.

New Orleans, La., Dec. 21.

Dear Con:

I got your letter addressed to Oakdale, La., with the information that any kind of doubles could get plenty of work, but I was sure sorry to hear the town was jammed full of singles. I'm blowin' this burg on the boat tomorrow for New York and if they don't pick up much cotton on the way I'll make it by March.

I'm cured. The other night that hop head Cribbage went out for a pint with my Melba. She took all my dough and he took my spats and cane. I heard today he was goin' to feature her in a new act where she does a dance on a revolvin' beer keg. He wrote a bartender friend of mine from Chicago and the letter was written on that lawyer guy's stationery.

But as I always said, that's the way o' the world and besides I'm a business man and I ain't got no skrooples, eh, Con?

Yours,
SKULL.

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How do you do? Have you been working this season? The Bestest for the New Year

THE REAL PRESS AGENT.

(Continued from page 33.)

commercialism. When the press agent first came into the field his duties were entirely confined to the theater and its connection with the newspapers. Since, however, the press agents' sphere of duty has gradually widened until now, successfully to fill the post of press agent with a theatrical organization a man must combine the brain of a diplomat, the executive power of a financier and the imagination of one of the "best selling" novelists.

No longer can the press agent grind out his copy on any old sort of a story and expect it to be printed. He has to scheme and plan for weeks on one story, to plant it in all detail to pass a city editor's desk. This is due to the fact that in almost every city and town there is an understanding between city editors that press agents are to get just so much space and no more. This space is just about enough for the most perfunctory notice of an attraction. But if the agent cares or is permitted to spend money with the papers he can arrange to have all sorts of stories and pictures printed for his show.

This is a condition particularly true in New York. The business departments of the daily papers have long looked on the theater as easy plucking and the amusement rate for advertising has always been the highest with the greater number of the publications. In return for his money the theatrical manager got nothing except what his press agent could slip by the desk when they weren't looking. This has been almost entirely done away with and there is not a chance for the press agent in his old capacity. Therefore he has had to open up a new field whereby he can pull money into the box office and with this necessity confronting him the former "good fellow" has developed into a business man of sterling quality, and those who could not keep up with the march of progress had to drop by the wayside.

As the press agent began to develop his business sense and do things that showed on the profit side of the ledger, his value came to be recognized in the commercial field. At present there are hundreds of press agents lending their efforts to the winning of success in commercial fields as publicity promoters, yet their real duties are generally disguised with the title of secretary of some sort or another.

One of the strangest freaks of the theatrical game is that so few of the real press agents have gone into the picture field. This business, so closely allied to the theater, would seem to be one of the natural fields of endeavor for the regular publicity corps, but for some unfathomable reason there are scarcely a dozen former theatrical agents in the picture end.

Of course when pictures were in their infancy there were very few people in the legitimate end of the theatrical profession who took the "movies" seriously. But as the years passed and the bigger managers of the legitimate have fallen into line and entered the feature production field it seems almost inconceivable that there are not a greater number of press agents in it.

However this is explainable in a way, and is probably understood to a certain extent by those familiar with the upshoot of the picture business. It is likely a condition also where there will be a survival of the fittest among the many over-night heads of the press bureaux the picture people called into life, and there will be also a demand sooner or later for the experienced office and road theatrical agent from the legitimate branch of the show business.

Meanwhile the agent plods along ahead of his show or at his desk when it is located for a run, worrying his head off "putting stories over" and in 999 times out of 1,000, having someone else steal the credit for the idea, while his salary is always held down.

PATSY DOYLE



*"Merry Christmas"
To All My Friends*

and You Too,

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To My Friends and Variety**

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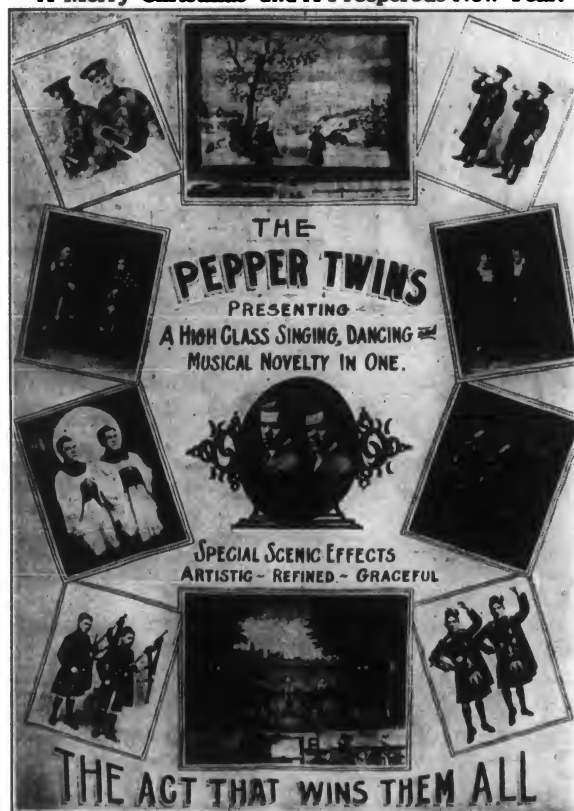
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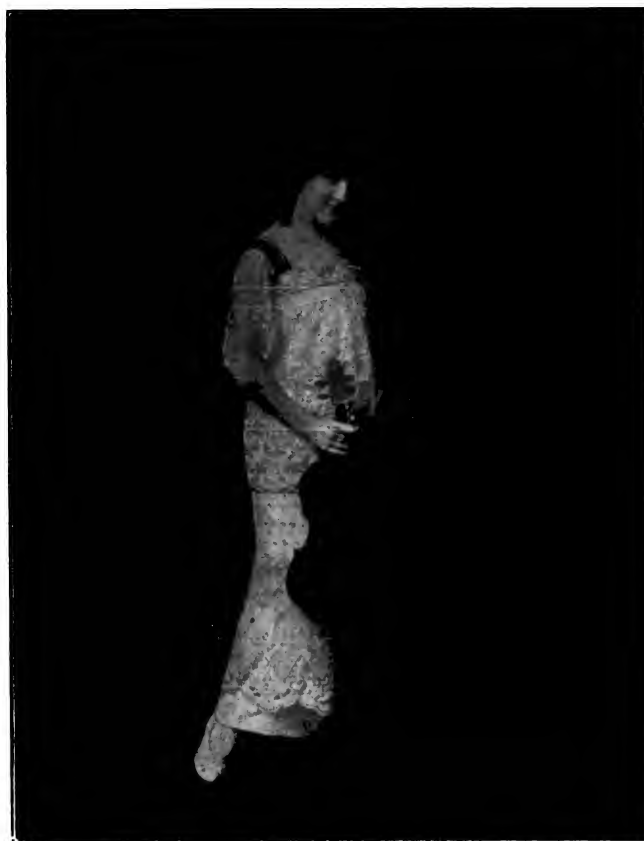
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WISH YOU A MERRY CHRISTMAS *and* A HAPPY NEW YEAR

Direction of M. S. BENTHAM

MERRY CHRISTMAS TO ALL

ANDY RICE

RICE AND OLD SHOES
LOEW CIRCUIT

"THE IRISH SONGBIRDS"
WM. O'CLARE

AND
HIS

"SHAMROCK GIRLS"

Beautiful Voices, Scenery and Costumes

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TO ALL OUR FRIENDS

Six Olivers

BOOKED SOLID

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**LORETTA TWINS**

Fast season with Barnum & Bailey Circus
Now Playing U. B. O. Time Direction, PAUL DURAND

HARRY WEBER PRESENTS

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**Blackface
Eddie Ross**

AND
HIS AFRICAN HARP

THIS IS A PICTURE OF THE

Sherman House



Where

Sherman and De Forest

Of "The Jay Circus Co."

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RETURNING TO AMERICA IN MAY TO APPEAR IN MUSICAL COMEDY.

Address All Communications to
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WISHING ALL MY FRIENDS
A MERRY CHRISTMAS
AND A HAPPY NEW YEAR.

EDDIE MAY

ERNIE and ERNIE

"THE MERRY MONOPED
AND
THE GERMAN GIRL"

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3 FEET OF COMEDY
NOVELTY SINGING AND DANCING ACT

BOOKED SOLID U. B. O and
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ARNAUT BROS.

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The Season's Greetings from
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GABY DESLYS

NOW APPEARING at the PALACE THEATRE,
LONDON, to a RETURN ENGAGEMENT of more
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Acknowledged the Biggest Drawing Card
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THE FAVORITE IN PARIS

And notwithstanding the fact of being the highest sala-
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A Merry Christmas and a Happy New Year
to All

HAPPILY YOURS

DEVINE
AND
WILLIAMS

Santa Claus, HARRY WEBER.

Frank Fogarty

"THE DUBLIN MINSTREL"

A Merry Xmas
To White Rats and All Friends

"The Author Comedian"

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"A laugh in each line and a memory that lingers."—"Mirror."

"In a class by himself."—VARIETY.

"Each line is a scientific study."—Zit.

"A delightful comedian."—"Clipper."

"A gem."—N. Y. "Globe."

"Wonderfully human."—San Francisco "Call."

"J. C. Nugent is a rare artist—more—an unquestioned genius."—Chicago "American."

"A unique character of the modern theatre."—Robert Grau.

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Direction Jo Paige Smith, 526 Putnam Bldg., New York

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Address 48th Street Theatre, New York

Merry Christmas and a Happy New Year

TOOTS PAKA

FRANK BOHM

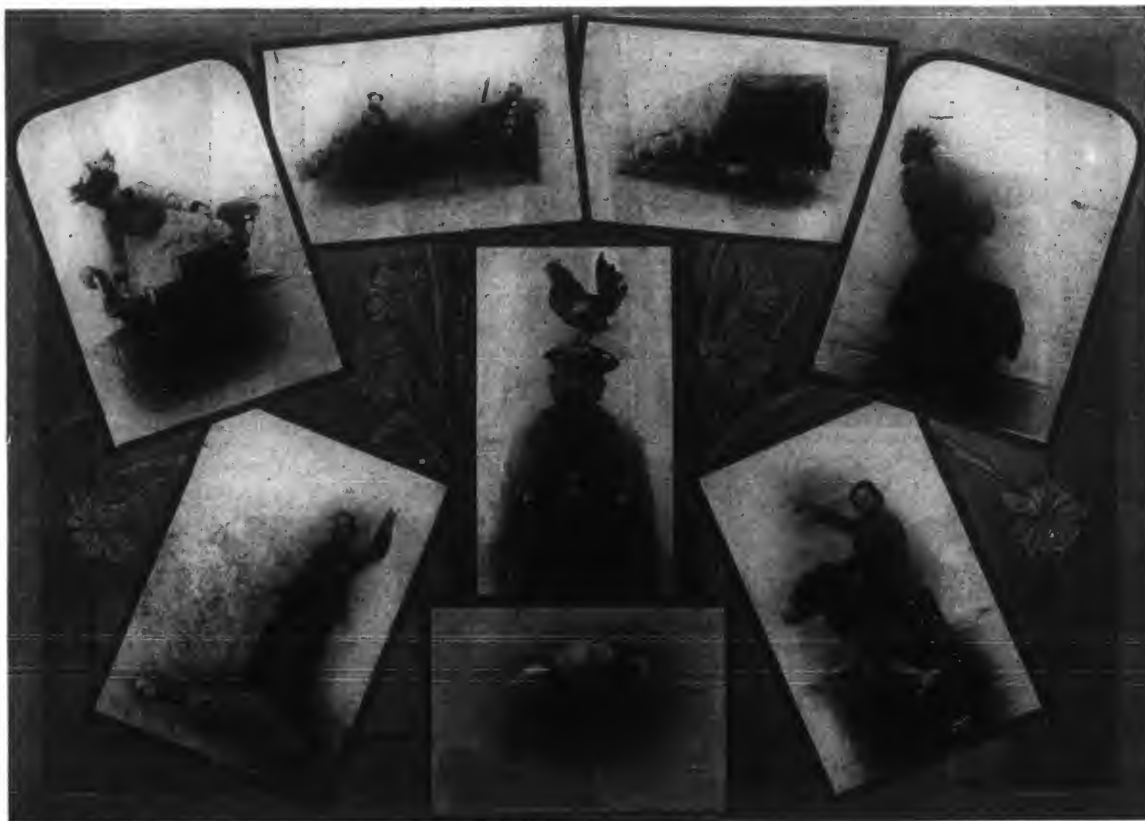
WISHES

**PEACE
HAPPINESS
GOOD HEALTH
GOOD BUSINESS
A MERRY CHRISTMAS
A HAPPY NEW YEAR**

To the Entire World

ALSO

A FEW NEW COMEDY ACTS IN ONE

SAMMY WATSON**The Original and Only Farmyard Circus****A SUCCESS EVERYWHERE****A BIG NOVELTY**

Permanent Address, -

VARIETY, New York, or 333 St. Paul Avenue, Jersey City, N. J.

The PARSHLEYS

America's Foremost Instrumentalists**Direction, JAS. PLUNKETT.****The Most Widely Copied Act of Our Kind in the World.**

Originator of playing xylophone with **four** and **six** mallets at one time, no slow songs, but **RACY RAG TIME**. As Miss PARSHLEY also plays with four, we now have **TEN** mallets going at one time, equal to five players. Plenty of press notices for years back to prove above assertion.

XYLOPHONE ARTISTS, ATTENTION. BE ORIGINAL. Don't copy and steal other people's ideas, as first class Managers **KNOW THE TRUTH.**

LEWIS F. PARSHLEY.

**BEST WISHES FOR A MERRY XMAS AND
HAPPY NEW YEAR**

**MAURICE ABRAHAMS
AND AL WOHLMAN**

A Merry Xmas and Happy New Year to All

BREEN FAMILY

Direction, H. B. MARINELLI

WISHING ALL OUR FRIENDS A MERRY XMAS AND HAPPY NEW YEAR



Three Marconi Bros.

Introducing "THE WIRELESS ORCHESTRA"

The Greatest Act of Its Kind in America

Direction, **HARRY WEBER**

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MERRY XMAS

Touring Orpheum Circuit

Direction, **HARRY WEBER**

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Offers "THE LUCK OF A TOTEM"
A REAL ACT

COMING TO NEW YORK
MARIE KING SCOTT Best of All
Hoosier Imitators

Merry Xmas

Bickel and Watson

In Vaudeville

Direction, **Harry Weber**

MERRY CHRISTMAS CONEY HOLMES

7th Floor, Mentor Bldg., S. E. Cor. State and Monroe, CHICAGO

MERRY XMAS AND HAPPY NEW YEAR

To all my Friends, and others



ED. VINTON and BUSTER

XMAS GREETINGS TO ALL OUR FRIENDS

Edna Northlane and Jack Ward

The Impromptu Duo

Direction, **HARRY WEBER**

White's Circus

Merry Xmas and Happy New Year to Everybody

WILLIE WESTON

I'll have a lot of New Stuff for Pirates next Season

Direction, MORRIS & FEIL

MERRY XMAS and HAPPY NEW YEAR TO ALL FRIENDS FROM
EDWARD HELENE

MILLER AND VINCENT

Some Boy—Some Girl—Some Songs

TOURING ORPHEUM CIRCUIT

MANAGEMENT HARRY FITZGERALD

COMPLIMENTS OF THE SEASON

FEIBER AND SHEA

COMPLIMENTS OF THE SEASON

ROBERT CARLIN

Gallager and Carlin—"Before the Mast"

JESSIE

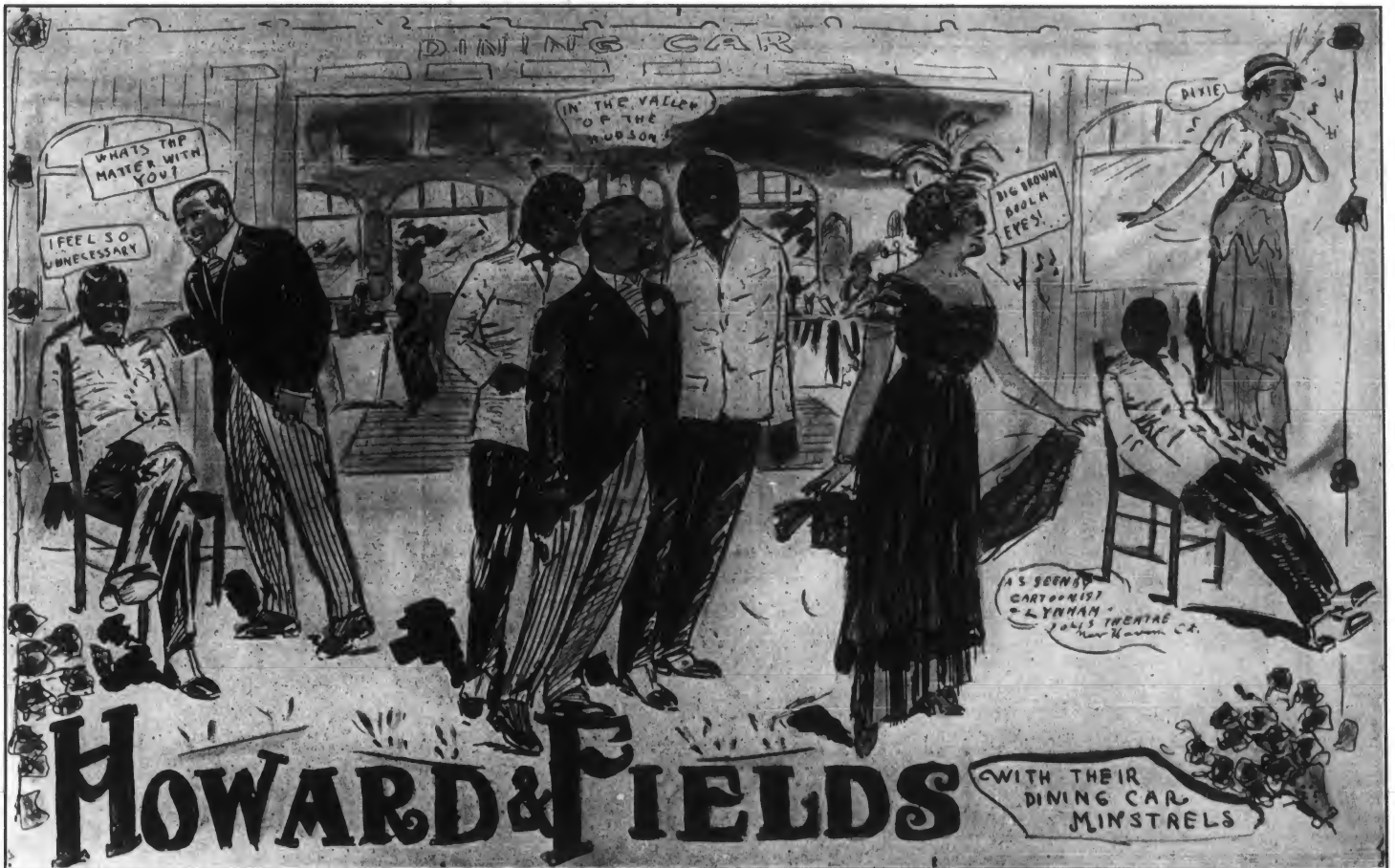
JAMES

Stirling and Chapman

"Dainty Singers of Scotch Songs"

Direction, STOKER & BIERBAUER

A MERRY CHRISTMAS AND HAPPY NEW YEAR



Vaudeville's Real Minstrel Novelty

Poli Time

Now Direction, HARRY SHEA



Harry Fox

and

Yansci Dolly

Greetings To All

A MERRY XMAS and A HAPPY NEW YEAR

WILL BE FOUND AT

SHULEM'S

BAKERY AND RESTAURANT

118 West 47th Street

Between 6th Avenue and Broadway
NEW YORK CITY

XMAS GREETINGS

JAMES

HUSSEY

and

BOYLE

JACK

"THE NEW CHAUFFEUR"

AN INTERNATIONAL SUCCESS

Booked Solid

Direction HARRY WEBER

A TOPLINER THAT LOOKS THE PART ^{AND} MAKES GOOD THE POSITION **2** DISTINCT NOVELTIES IN ONE ACT



12 Min. of Flying Banjos MANAGEMENT M. S. BENTHAM 8 Min. of Grand Operatic Review
MERRY XMAS TO ALL FEATURING **MISS KITTY ROSS**

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL

Aileen Stanley

Just Completed Orpheum Tour Now Playing U. B. O. Time Direction, HARRY WEBER

A MERRY XMAS AND HAPPY NEW YEAR

AL SHEAN

Principal Comedian With "CANDY SHOP"

LaSalle O. H. Chicago Indefinite

GREETINGS

After Creating and Producing in the English Music Halls, the FIRST Successful Touring Revue, entitled

"LE PETIT CABARET"

At the Palace Theatre, London And Playing 92 Weeks

MISS

TOBY CLAUDE

AND

WILLIAM SMYTHE

(THE MELODY MAN)

Opened the NOVELTY of the Season—November 23, 1914, entitled

"LE PETITE REVUETTE"

By WILLIAM SMYTHE

AT B. F. KEITH'S COLONIAL THEATRE, NEW YORK CITY
Miss Claude's Company includes Mr. W. A. Whitticar, Miss Kittie Bryan,
Mr. Charles Yorkshire.

THEY SAID:—



TOBY CLAUDE'S DELIGHTFUL NOVELTY

We want to congratulate Toby Claude, not only for contributing a delightful little specialty, "La Petite Revuette," but for hitting upon a fresh and novel idea. Miss Claude will be recalled as a sprightly figure in musical comedy. She is just as vivacious and chic and if anything, more charming. . . . Her Revuette is going to be popular. It deserves success.

Much of the credit, of course, should go to William Smythe, who appears in two of the songs with Miss Claude and sings quite agreeably. Mr. Smythe conceived the episodic specialty and wrote the little Revue. He carried out his idea admirably in every way. . . . As for Miss Claude, she personifies our ideal soubrette.—Frederick James Smith, New York "Dramatic Mirror."

Toby Claude, lately returned from England, deserves much credit for having quite an original vehicle. During Toby's stay in England, every idea gone before had been utilized by every short Revue produced there. Toby, however, has gone them one better in this way and put something new over. William Smythe, who plays in the act, produced it. . . . The turn is real Parisian Revue style. . . . Little Toby Claude has picked a very useful vehicle, besides a clever helper in William Smythe. . . .—VARIETY.



COLONIAL, NEW YORK—

Toby Claude in a Review of her successes past and present artistically arranged by William Smythe. . . .

The offering is extremely novel. Miss Claude is ably assisted by Mr. Smythe. W. A. Whitticar, Miss Kittie Bryan and Charles Yorkshire. Twenty-one minutes; four calls.—Budd, "The Billboard."

COLONIAL—

Toby Claude, assisted by a company including William Smythe, W. A. Whitticar, Kittie Bryan and Chas. Yorkshire, is presenting "La Petite Revuette," successes past and present, here this week, and on Monday night it was enthusiastically enjoyed. . . . It has all been nicely laid out by Mr. Smythe, and Miss Claude should continue to enjoy the success she attained here in her effort to give "new stuff" to vaudeville.—Tod, New York "Clipper."

Petite Toby Claude is "shooed" back to U. S. A. after several seasons in Europe.

. . . . We've got to save a few for little Toby Claude. This petite young lady is "shooed" back home after five years in Europe. . . . some charming frocks displayed Miss Claude to advantage in French and English numbers, and as excellent a character make-up as vaudeville has ever seen made the well-known "Tipperary" a brand new song. Miss Claude, past and present, is an artist that America is glad to welcome home.—Nellie Revell, "Morning Telegraph."



A New Act for JAMES SMITH and WALTER KAUFMAN.

(SMITH and BOYLE/ (3 RASCALS) Soon to be Produced by WILLIAM SMYTHE

Communications, **M. S. BENTHAM**, Palace Theatre Building, New York, N. Y.

THE SEASON'S GREETINGS FROM

BELLE BAKER

Direction, EDW. S. KELLER

HERE'S A COPY OF A BONAFIDE LETTER

THAT CAME UNSOLICITED TO MY DESK LAST FEBRUARY FROM A GENTLEMAN I HAD NEVER MET. HIS ENDORSEMENT OF WATSON AND COHAN AND THEIR ENTERTAINMENT, COMING AS IT DID FROM A MAN WHO BOUGHT AND PAID FOR HIS TICKET SHOULD BE CONSIDERED AS MIGHTY WEIGHTY—IT'S STRONGER THAN ANYTHING I COULD WRITE, AND I CONSIDER THIS SHOW ONE OF THE VERY BEST ON THE BIG COLUMBIA CIRCUIT.

I'LL SHOW "DOUBTING THOMASES" THE ORIGINAL LETTER IF THEY WANT TO SEE IT—OR, BETTER STILL, PHONE OR CALL ON MR. PUTMAN.
E. L. JOHNSON, Mgr. Gayety.

Omaha, Neb., Feb. 20, 1914.

Mr. E. L. Johnson, Manager Gayety Theatre, City Dear Sir—

After seeing your show last night, as I do each week, I really felt ashamed to leave without leaving another seventy-five cents at the box office. The person that does not get \$1.50 worth of enjoyment out of this week's bill must have a bad case of indigestion.

You have given us lots of good shows—and others not so good—but of all of them, this one, "The Happy Widows," with Watson and Cohan, is the REAL show. I thought you might not be displeased with a word of appreciation.

Yours for Good, Clean Shows,

(Signed) F. A. PUTMAN,

Manager of Auto Delivery Service.

1715 Douglas St. Phone Doug. 3496.

NOTE—WATSON AND COHAN'S VEHICLE THIS SEASON IS IDENTICALLY THE SAME BOOK THAT MADE SO FAVORABLE AN IMPRESSION HERE LAST FEBRUARY.

HERE IS WHAT MR. E. L. JOHNSON OF THE GAYETY, OMAHA, THINKS OF US, AS DOES EVERY OTHER REAL BURLESQUE MANAGER.

JOSEPH K.

WATSON

AND

WILL H.

COHAN

CONCEDED BY EVERYBODY TO BE THE BEST TEAM OF LAUGHMAKERS IN BURLESQUE

MR. GEO. PRIMROSE SAID:

"YOU ARE AS A TEAM IN JEWISH WHAT MCINTYRE AND HEATH ARE IN BLACK FACE.

WITH

"Happy Widows" Co.

Aaron Hoffman

LONGACRE THEATRE BUILDING

NEW YORK

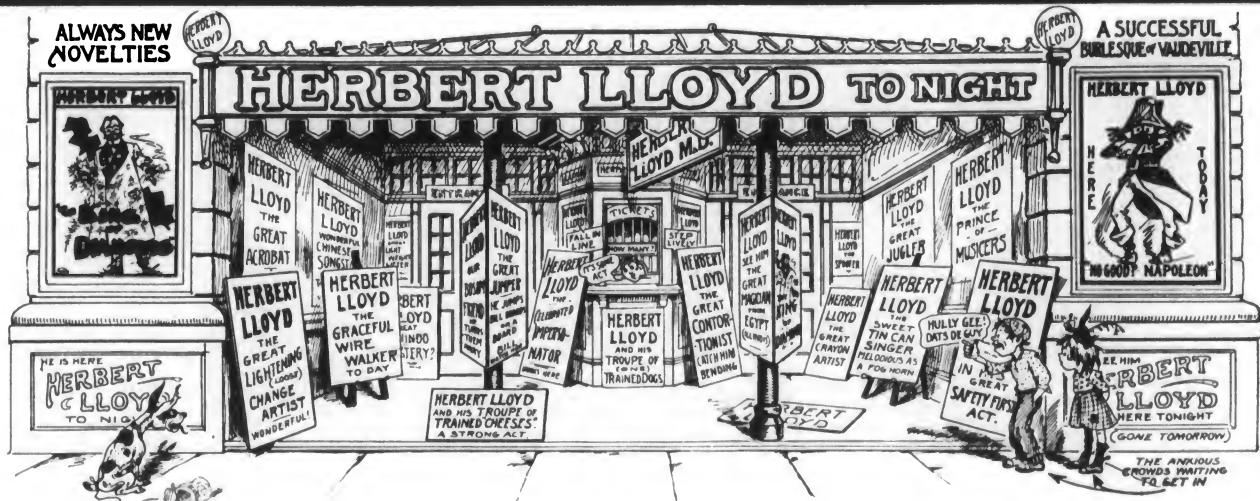
MERRY CHRISTMAS TO ALL

BRENT HAYES

Master of Banjo

En Route ORPHEUM CIRCUIT

Direction, STOKER & BIERBAUER



Cohan and Harris' Attractions in New York

COHAN & HARRIS

A S T O R

B'WAY AND 45TH ST.

FIRST TIME ON ANY STAGE
COHAN & HARRIS WILL PRESENT

COMMENCING

FRI. (Xmas Night)**Dec. 25**

"Hello! Broadway"

With NEW YORK'S FAVORITE COMEDIANS

**GEO. M. COHAN
W. M. COLLIER**

ALL STAR CAST AND 100 OTHER AMERICANS

NOTE: The play is said to be
A MUSICAL CRAZY-QUILT
IN TWO SIDES AND FOUR-
TEEN PATCHES THREADED
TOGETHER WITH WORDS
AND MUSIC BY MR. COHAN

FIRST MATINEE SATURDAY, DEC. 26

Box Office Opens Tues. Morning

GEO. M. COHAN THEATRE

BROADWAY
AND 43D ST.

THE FUNNIEST FARCE EVER WRITTEN

"It Pays to Advertise"

By ROY COOPER MEGRUE and WALTER HACKETT

Biggest Laughing Hit of the Season

CANDLER THEATRE, 42nd St.

Just West
of Broadway

ELMER L. REIZENSTEIN'S DRAMATIC TRIUMPH

"ON TRIAL"

The Biggest Hit in Twenty-five Years

GREETINGS TO ALL

CLARK AND VERDI

THE ITALIAN COMEDIANS

FIRST AND ONLY ACT OF ITS KIND Direction, GENE HUGHES

THE NAME THAT WILL ALWAYS LIVE MANUEL ROMAIN

Of Minstrel and Phonograph Fame — Will have in his company next season

HIS TWIN BOYS
INSTRUMENTAL—SINGING—DANCING**ROMAIN**

THOMAS



RAYMOND

COMPLIMENTS OF THE SEASON

FERNANDEZ AND MAY

ECCENTRIC MUSICIANS

LONG TACK SAM

MANAGER AND PROPRIETOR OF THE FAMOUS

SHANGTUN
MYSTERY

AND

IMPERIAL
PEKINESE
TROUPE



IMPERIAL PEKINESE TROUPE

MERRY
XMAS

AND

HAPPY
NEW YEAR
TO ALL



POLDI LONG



SHANGTUN MYSTERY



LONG TACK SAM

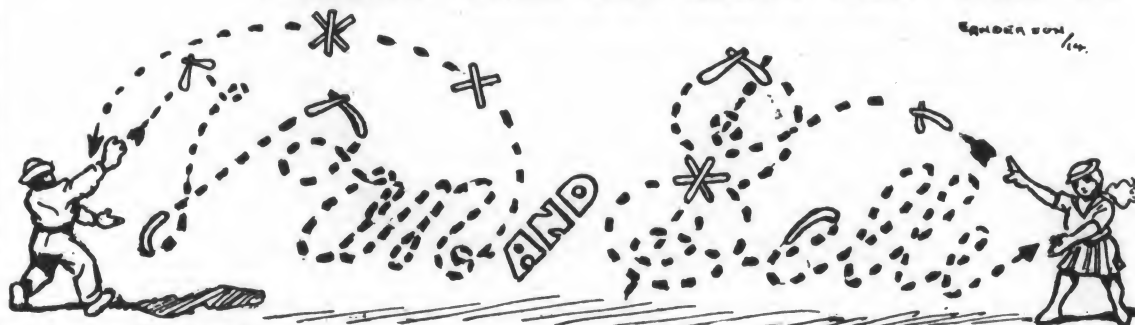
Elaborately Dressed in Exclusive and Exquisite Oriental Creations. The Most Pretentious Production in Vaudeville

Best of Everything for You
This Xmas and Next New Year

GRANT CLARK

WITH
Waterson, Berlin & Snyder

A MERRY XMAS AND HAPPY NEW YEAR TO ALL



BOOKED SOLID W. V. M. A.
Direction SIMON AGENCY

WORLD'S
GREATEST
BOOMERANG
THROWERS

VAN and BELLE

XMAS GREETINGS TO EVERYBODY

Gladys

Henry

Clark AND Bergman

JUST FINISHED VERY SUCCESSFUL RE-ENGAGEMENT OVER
ORPHEUM CIRCUIT

HILDA THOMAS

AND LOU HALL

A MERRY XMAS AND HAPPY NEW YEAR TO ALL

Bankoff *and* Girlie

OF "THE PASSING SHOW 1914"

Now In Vaudeville

Making Almost Good
Holiday Greetings to the Bunch

Direction, Jenie Jacobs

Herbert Ashley and Al Canfield

Touring the Orpheum Circuit

MERRY XMAS AND HAPPY NEW YEAR TO FRIENDS AND ENEMIES

PRESS OPINIONS OF

The Manhattan Trio

VARIETY
At Hammerstein's

It is some appearance when these three boys, graded in size (although their evening dress coats are all of the same length) strut upon the stage, and start to sing.
Sime

ARMAND—HARVEY—BARABEE

BILLBOARD

The classiest trio seen in many seasons. Their voices are wonderfully harmonious.

CLIPPER

A singing trio that will hold its own on any time.

MORNING TELEGRAPH

Scored a tremendous hit at Hammerstein's week of Oct. 5th.

Wishing All Our Friends A Merry Xmas

Direction FRANK BOHM

CHARLES DILLINGHAM

PRESENTS

The Best Show in New York

AT THE

GLOBE THEATRE

MONTGOMERY and STONE

In the ALL-SEASON SUCCESS
Now in Its Third Record-Breaking Month

"CHIN-CHIN"

By
ANNE CALDWELL and R. H. BURNSIDE
MUSIC BY IVAN CARYLL

Staged by R. H. BURNSIDE

The Best Show in Town

AT THE

NEW AMSTERDAM THEATRE

"WATCH YOUR STEP"

MUSIC AND LYRICS BY IRVING BERLIN AND BOOK BY H. B. SMITH

Mr. and Mrs.
VERNON CASTLE

**FRANK
TINNEY**

AND COMPANY OF 100, INCLUDING

Elizabeth Murray, Brice and King, Sallie Fisher,
Harry Kelly and Other Stars

SELWYN & COMPANY'S ATTRACTIONS

SEASON 1914-1915

THE SEASON'S LAUGHING FESTIVAL "TWIN BEDS"

By Margaret Mayo and Salisbury Field
NOW PLAYING FULTON THEATRE

With a remarkable cast of comedians, including Madge Kennedy, Ray Cox, Paul Ker, John Westley, George Lawrence, John Cumberland and Mabel Acker
The Biggest Laughing Hit since Margaret Mayo's "BABY MINE."

MARGARET ILLINGTON

In Henry Arthur Jones' New Play "THE LIE"
OPENS XMAS EVE, HARRIS THEATRE

"UNDER COVER"

By Roi Cooper Megrue. The Dramatic Success of the Year
Now being presented at the Cort Theatre, New York, with William Courtenay.
At Cohan's Grand Opera House, Chicago, with H. B. Warner
Special Company on Tour.

"ROLLING STONES"

A New Comedy by Edgar Selwyn, Author of "The Country Boy" and "Nearly Married."

"IN THE LIMELIGHT"

A new comedy by James Forbes, author of "The Chorus Lady."
WITH DOUGLAS FAIRBANKS
OPENS NEW YEAR'S EVE, HUDSON THEATRE

"WITHIN THE LAW"

By Bayard Veiller. Now in its Third Sensational Successful Year

And in conjunction with A. H. Woods, SELWYN & COMPANY suggest that it would
be worth while to

"KICK IN" At the Republic Theatre



Season's Greetings

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PRINCE NAPOLEON

DIRECTION

JOS. SULLIVAN



A MERRY XMAS and HAPPY
NEW YEAR TO ALL

FROM

VICTOR HOUSE

WILLIAM HERAS

Of the Heras Family, Proprietor

7-9 East Grand Ave., Chicago, Ill.

THE SEASON'S VERY BEST TO YOU

JOE HOWARD AND MABEL McCANE

Times Are Bad—BUT

The Midway Hippodrome

Formerly Cottage Grove Empress, Chicago, Ill.

Is Turning Them Away

Abe Cohen

"The First Man to Make It Pay"

GEO. H. WEBSTER, Booking Representative

THE ORIGINAL

W. F. LOCKHART AND JOSEPH LEDDY

IN

"A Brave Attempt at Suicide"

JUST FINISHED PANTAGES CIRCUIT

Merry Xmas and a Happy New Year
To All Our Friends

Direction, KING LEE KRAUS

A Merry Christmas and Happy New Year to All
Are the Wishes of

BLANCHE SLOAN

"THE CYCLONE OF THE AIR"

Booked Up Solid for One Year, Loew Time, Thanks to
FRANK BOHM, Some Class Agent

MERRY CHRISTMAS TO ALL

JOHN HIGGINS

Champion Jumper of the World

THIRD TOUR ORPHEUM CIRCUIT

MERRY XMAS AND HAPPY NEW YEAR

Pichianni Troupe

MME. DOREÉ Presents

The Imperial All-Star Opera Co.

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BABY HELEN

Prima Donna

Monologist

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IN MINIATURE
AMERICA'S YOUNGEST VAUDEVILLE STAR
SINGING F ABOVE HIGH C

Direction, NORMAN JEFFERIES

Management, MABEL DALY

St. Regis Hotel

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New Chicago Home for Professional Folk

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Room with detached bath, SINGLE.....\$5.00 to \$8.00 per week
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Room with private bath, SINGLE..... \$8.00 to \$10.00 per week
Room with private bath, DOUBLE..... 10.00 to 12.00 per week

Suite with private bath, 3 PERSONS.....\$18.00 per week
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ABSOLUTELY FIREPROOF

Cafe, Dairy Lunch and Barber Shop in Connection

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EVERYTHING ARRANGED AND FITTED FOR YOUR INDIVIDUAL COMFORT

A MERRY XMAS AND HAPPY NEW YEAR

DIXON and DIXON

The European Musical Clowns

NOW PLAYING A FORTY WEEKS' ENGAGEMENT ON LOEW EAST AND WESTERN CIRCUIT

Direction, IRVING COOPER, 1416 Broadway, New York

ALWAYS WORKING
JUST TWO GIRLS

BLACK AND WHITE

(NOVELTY GYMNASTS)

WISH ALL THEIR FRIENDS A MERRY CHRISTMAS AND HAPPY NEW YEAR

Booked Solid on LOEW'S EASTERN and WESTERN CIRCUITS

Personal Direction, IRVING COOPER, 1416 Broadway, New York

Jungman Family

Tight Wire Performers

Direction, Frank Bohm

A VAUDEVILLE MATTER

I ask no deposit from recognized artists. If my material is good you pay me for it. If it is not, just send it back. My prices are high, but so are my results.

HARRY BREEN

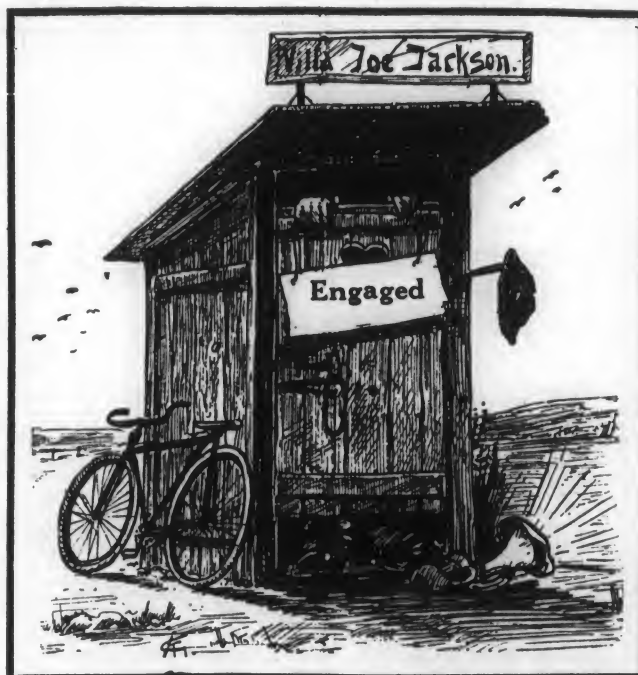
Poet Laureate of Vaudeville

Anything that can be used in Vaudeville I can write. I have rewritten many acts that the other fellow got the deposit for. Reference—Nat Wills, Yvette, Clara Morton, Joe Welch and Odva's Seals.

Address HARRY BREEN Room 846, Palace Theatre Bldg., New York

Or per Route, care my Agent THOMAS FITZPATRICK,

Wishing
Everybody
a
Merry Xmas



and a
Prosperous
New Year

JOE JACKSON

SEASON'S GREETINGS FROM THE

Famous Okabe Family

UNRIVALLED JAPANESE ARTISTS

Playing U. B. O. Time

Direction, ROSE & CURTIS

RETURNING TO VAUDEVILLE WITH A NEW OFFERING

GRACE HAZARD

"Five Feet of Comic Opera"

Direction, HARRY WEBER

"Five Feet of Novelty"

ROSE & CURTIS

PRESENT

LUCY GILLETT

"The Lady From Delft"

The Biggest Surprise in Vaudeville

This Week
(Dec. 21)
Keith's, Boston

Booked Solid

Next Week
(Dec. 28)
Palace, New York

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EDYTH

McMahon and Chappelle

In Their Own Comedy Success

"Why Hubby Missed the Train"

50 LAUGHS IN TWENTY MINUTES IN "ONE"

Port Monmouth, N. J.

The Sharrocks

— IN —

"Behind The Grand Stand"

A Revelation in Mental Telegraphy

Booked Solid

Direction, PETE MACK

THE GREAT GEORGETTYS

Sole Agent, H. B. MARINELLI, Ltd.

Unique Act of Its Kind—Originators of the
Human Juggling

Great Success Everywhere

Merry Xmas and Happy New Year to All

THORNTON AND CORLEW

Direction, IRVING COOPER

Merry Xmas and Happy New Year to All

POLZIN BROS.

Direction of FRANK BOHM

We have a Contract to Supply
the Whole Chain of

82 Keith Theatres

WITH

USHERS' UNIFORMS

Including the Shoes

WITH

O'SULLIVAN HEELS

Of Live Rubber

Heels already attached without extra cost. "O'Sullivanized" shoes are ideal for the "profession"—on and off the stage.

LEVY'S

Third & Market
Louisville, Ky.

The Leading Uniform House of the South

Write for Estimates

YULETIDE GREETINGS TO ALL

JAMES B. McKowen

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TO ALL FRIENDS

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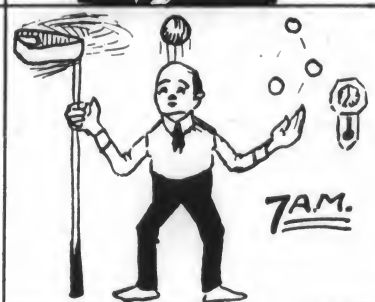
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IRVING BERLIN

Christmas, 1914.

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Belle Blanche

Direction, COHAN & HARRIS



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WITH MENLO MOORE'S "ENCHANTED FOREST"

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Direction of FRANK BOHM

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ANNA

ADLER *and* ARLINE

Offer "A NEW IDEA"

Direction, JENIE JACOBS

THROUGH THE BURLESQUE SECTION
OF THE ANNIVERSARY NUMBER

**THIS
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EXTENDS
THE
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TO
VARIETY
AND
ITS THOUSANDS OF READERS**

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IRISH COMEDIAN

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German Comedian, "Prize Winners" Co.

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COLUMBIA CIRCUIT, 1914-15**Hot Dog! Hot Dog! Hot Dog!**WHAT IS IT?
A BRAND NEW IDEA IN BURLESQUE

Barney Gerard's "Follies of the Day"

WITH SAM SIDMAN AND GERTRUDE HAYES

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"Queen Rose of the Rosebud Garden of Girls."—McCloy in VarietyA Merry Xmas and a Happy New Year
To Our Friends and Enemies**LEWIS and DODY**

(2 SAMS)

This Season in Burlesque

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Original Barbary Coast Dancers THE SENSATIONAL RIOT with "THE GAYETY GIRLS"

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Billy Arlington

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Wishing All

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Frank Dobson

Eleanor Cochran

Jas. Fulton

If you don't know this quintette personally you must have heard of them. Eventually you will, if not already.

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BILLY ("Original") WATSON

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GIRLIE SHOW

BETTER AND THAN EVER

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This will be the Banner Season, financially or otherwise, in Billy "Original" Watson's thirty three years' experience.

Listen, Folks!

We just go along, do the best we can; make no parades; have no "plug-gers" in the audience; have no one to "kid" us—to make us think we have a good show; We want no Credit (all of our bills are paid) and We make no Curtain Speeches. We don't worry how the Local Manager likes our show. We know that it's nearly as good as the others—and we leave it to the Audience.

In Conclusion

We wish to state that: Sometimes a show beats us in a certain house; sometimes We beat them; BUT, in the Long Run, it is a well-known fact THAT We get Ours!

P. S.

They are waiting for MY show West of Washington, D. C.

N. B.

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Respectfully yours

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EDNA ROBERTS
ELSIE WILSON
IRENE PIERCE
EDNA ROSS
ALICE SEARLES

SAM HOWE EXTENDS GREETINGS TO EVERYBODY

IN MEMORIAM TO BOB SCOTT, MY BELOVED AND LIFE-LONG PARTNER AND DEAR FRIEND, WHO PASSED AWAY FROM THIS EARTH ON DECEMBER 10, IN PORTLAND, MAINE

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THE FAMOUS

"Cracker Jacks"
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A Merry Xmas and a Happy New Year

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SEYMOUR, DEMPSEY AND SEYMOUR

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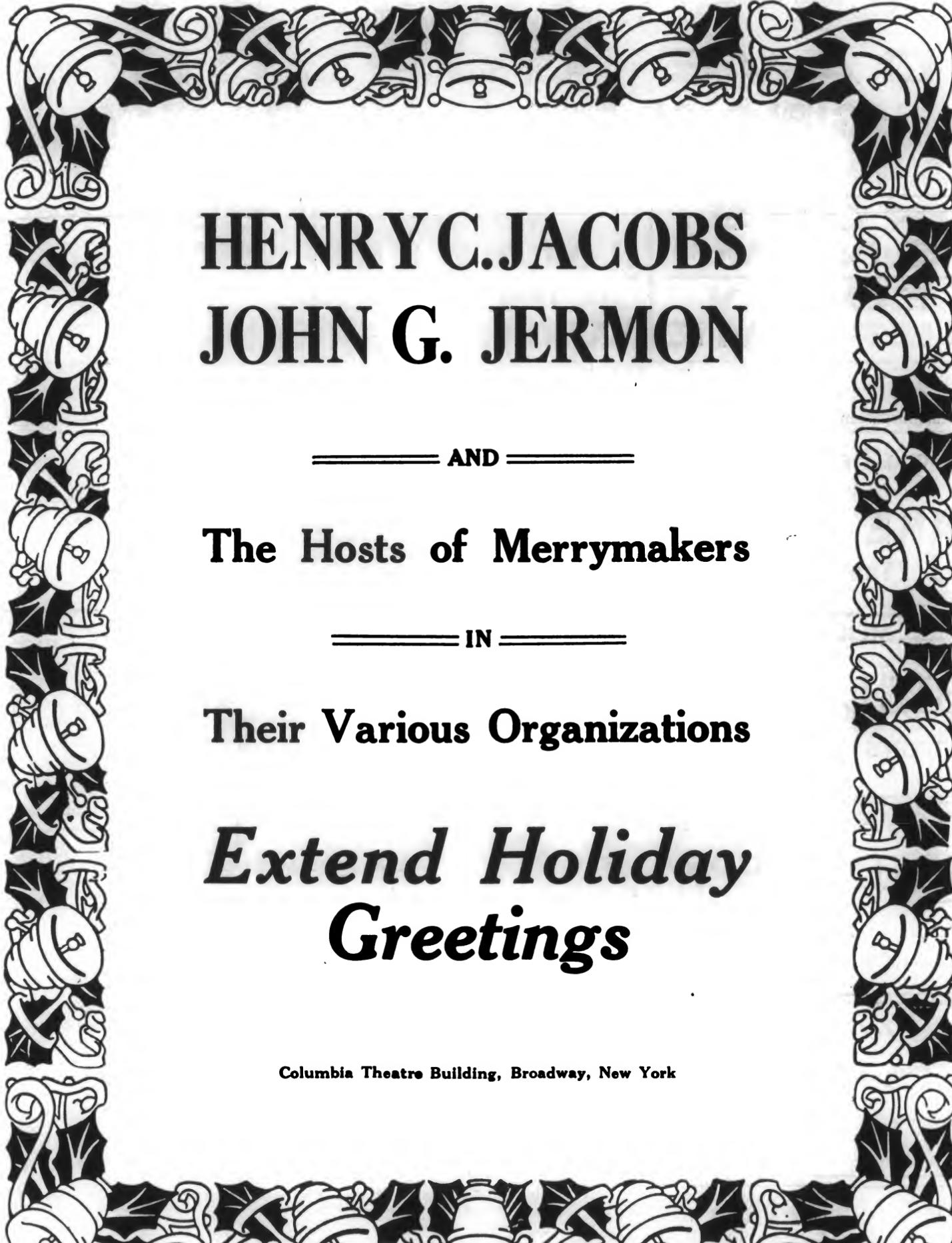
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BILLY SPENCER

Featured With

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Some Show!!

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Principal Comedian

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TO EVERYBODY

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"PASSING SHOW 1914"
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Merry Xmas and Happy New Year to All

MERRY XMAS TO ALL

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"THE GIRL WHO CAN SING" Playing Character Parts With WATSON'S "ORIENTALS"

WE WISH
To Our Friends: **JOY AND PROSPERITY**
To Our Enemies: **THE SAME**

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PRESENTING

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And Any Old Day After that 'Till the Opening of Next Season!

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From

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MERRY X-MAS
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"FOLLIES

COLUMBIA AMUSEMENT CO. CIRCUIT



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OF 1920"

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AND MEMBERS OF HIS

"AMERICAN BEAUTIES" COMPANY

Extend Season's Greetings

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Medlin—Clark—Townes

Direction, **FRANK BOHM**

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Featured with "Gayety Girls"

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STROUSE

AND

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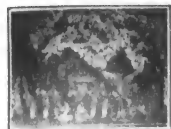
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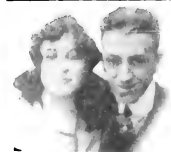
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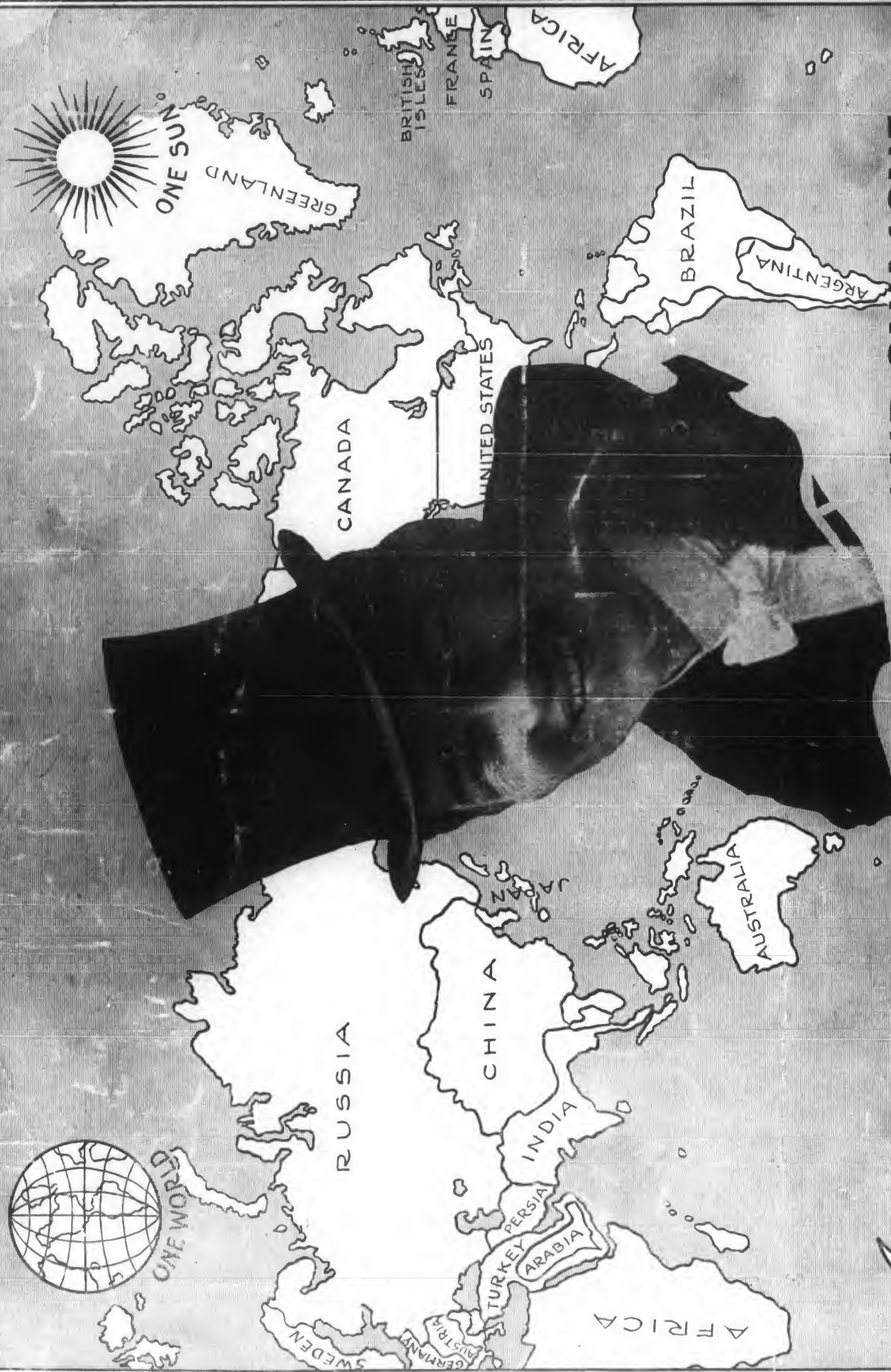
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