IN PREPARATION
A NEW ACT FOR THE NEW YEAR

ED.

CORELLI
(Formerly Mullen and Corelli)

GHAS.

GILLETTE
(Formerly Coutoure and Gillette)

IN A CONVERSATIONAL ECCENTRIC GYMNASRIC ACT

IN "ONE"

Management, MAX HART

When answering advertisements kindly mention VARIETY.
GRAND OPERA COMBINATION AGAINST COVENT GARDEN


(Special Cable to Variety.)

London, Jan. 3.

It is "on the cards" that Oscar Hammerstein and Otto H. Kahn, one of the active spirits in the direction of the Metropolitan Grand Opera company in New York, will combine forces against the Covent Garden folk.

Details are lacking, probably because there has as yet been no consummation of arrangements, but it will readily be seen that a working alliance with the Metropolitan in New York and Hammerstein's new opera house here would enable both Hammerstein and the Metropolitan people to secure the best talent in the world at greatly reduced salaries by offering lengthy engagements and the inter-change of the sensational stars.

Mr. Hammerstein suddenly decided to sail for New York last week, which he did Saturday, taking the Lusitania. No announcement regarding the unexpected trip was given out, further than the simple statement of his going. Cables received from New York asking what reason should be given to the press over there why Mr. Hammerstein was leaving London in the height of his season at a new house, were unanswered.

It is believed, Messrs. Hammerstein and Kahn were in communication prior to the former's determination to sail, and the trip was made necessary by matters which arose in connection with the proposed union.

GOODWIN'S SWEET MEMORIES.

Atlantic City, Jan. 3.

Nat C. Goodwin spent New Year's day here as the guest of Walter Backett, the playwright, listening to a play not quite completed by that author. If it finally passes the test of the actor and George C. Tyler, Goodwin will be put out in it under the direction of Liebler & Co. Goodwin has completed his "Book of Memoirs," but is in a quandary regarding its publication. A goodly portion of it is devoted to "pausing" metropolitan critics, especially Alan Dale.

BECK TAKES GRACE LA RUE.

Grace LaRue has been signed by Martin Beck for the musical stock company at the new Palace, UIta-pa. As a consequence "Bea" will be shelved and Miss LaRue will leave at once for the Windy City to begin rehearsals.

K. & E.'S "MAN FROM COOKS".

Klaw & Erlanger will produce a new musical comedy in March called "The Man from Cooks." Fred Walton, the pantomimist, has been engaged for principal role.

MAY GET HALE HAMILTON.

Hale Hamilton, featured in the leading role of "Get-Rich-Quick Wallingford," and Myrtle Tannehill, at present with "Shoals," have a one-act play by George Stewart, a western newspaper man.

A special set is being built, and the sketch will be available for vaudeville at the close of the regular legitimate season, provided suitable "inclusions" are forthcoming from the vaudeville managers.

Alt. Wilton is conducting negotiations.

GABY TAKING BACK $50,000.

Wednesday evening it was reported that Joseph Mandelkern had signed with the Shuberts to present Mikhail Mordkin, Lydia Lopoukova and Tassjukina (Mrs. Mordkin) at the Winter Garden, to open Jan. 16, succeeding Gaby Deslys, who closed Jan. 12.

Joseph Mandelkern, as guardian of Mlle. Lydia Lopoukova, brought suit against Max Rablinfo to recover salary for the days she danced during the week of Nov. 6. Before Judge Snitkin, First Municipal Court, the dancer was awarded Judgment for $250.

Mandelkern was also given judgment for $130, for one week's "services."

Max Rablinfo filed a bond Tuesday to appeal from the judgments.

Gaby Deslys is going home. She sails Jan. 17 on the Baltic, after playing sixteen weeks for the Shuberts. Gaby came to stay eight weeks at $4,000 per week, but remained eight more at the same figure.

The French danger says she will sail away with $50,000 of America's money.

"GOLDEN GIRL" RECEIPTS.

Dallas, Tex., Jan. 3.

Henry W. Savage's "Girl of the Golden West," with four dollars as the top price, drew $6,000 here, Dec. 26. The expenses of casting the organization around the country, including salaries, is $3,500 daily.

Every town does not return an average amount of receipts, however, to the show. At Knoxville, Tenn., the company got $800; at Memphis, Dec. 20, $3,100; Littie Rock, Dec. 21, $2,100. Christmas Day the show drew $3,800.

BOOKS GRAHAM MOFFAT SKETCH.

"Concealed Bed," a comedy by Graham Moffat, who wrote "When Bunt Pulled the Strings," and which was successfully produced at the Pavilion London, has been booked for the Orpheum Circuit by Martin Beck, through arrangement with Walter Hae.

The act will have five people and have its first showing here some time in June.

OPPOSITION IN HIGH LIFE.

There is opposition in the big society circles of New York City. Sunday evening last Mrs. Stuyvesant Fish entertained and used a few vaudeville acts during the evening.

Dorothy Kenton was among those engaged. The following evening Miss Kenton was engaged to play for Mrs. Harriman Wright. Somehow Mrs. Wright found out about Miss Kenton's appearance at the Fish home the night before and in a fit of anger exclaimed, "Isn't it strange that I never am fortunate enough to get any real novelies?"

CIRCUS IN GARDEN.

The Ringling Bros. Barnum circus will play the Madison Square Garden, after all, during this spring, according to report.

"It seems that while the Garden will pass possession Feb. 1 or thereabouts, the new owners do not intend to start the work of demolition until about June 1.

DICK BERNARD IN AN ACT.

Among the new acts to be next seen in vaudeville will be Dick Bernard. He has been engaged in France. They will start at Dockstader's, Wilmington, Jan. 16.

Mr. Bernard is a brother of Sam.

TWO DUNNS TOGETHER.

The former act of Dunn and Glazier, and more lately Dunn and Murray, will next be revived by Arthur and Jennie Dunn. The Arthur remains the same. Jennie is his sister, and the widow of the late Ezra Kendall. Mrs. Kendall has not appeared professionally to any extent since her marriage to the late famous monologist.

ELEVATORS MANDATORY.

An ordinance will shortly be presented to the new Board of Aldermen, making an amendment to the Building Code as applied to the construction of all future theatres in New York. The ordinance requires the establishment of elevators or elevators as a means of ingress to balconies.
COMMISSION MEN ORGANIZE FOR MUTUAL PROTECTION


The election of officers of the Vaudeville Promoters' Mutual Aid Society was to have been held last night (Thursday) in the presence of a large gathering of the members. The society is to be organized for the protection of the "small time" agents, who are enrolled as charter members, and all agents may be taken into membership, even though they have not been a party of the "big time" as such. The "big time" agents are enrolled as charter members.

The charter was shipped to Albany Tuesday, by August Dreyer, counsel for the vaudeville commission men. About twenty-five of the "big time" agents are enrolled as charter members. Two or three foreign agents may be taken into membership, and the society has been modeled for quite a while. It has flared up now and again. More than once the name was smothered, but the agents were persistent, being intent to proceed in the preservation of their moral rights in the booking of acts.

The "Pro-tomers," as the agents have elected to call themselves collectively, have mapped out a set of rules and regulations, and in these are embodied regulations for the conduct of one member in his relations with another, also the booking business in general. The scope of the society is protection for its members. It is likely an office will be established with a clerk in charge to keep data on file, for ready reference.

Other plans and aims in view and which has much to do, it is supposed, with the organization of the "big time" agents, will develop as they are carried out.

It is said the "small time" agents may follow the lead set by the better known commission men of vaudeville, organizing into a secondary class, under the protection and governed by the by-laws of the stronger organization.

MARQUARD CHANGES PARTNERS.

Rube Marquard and Annie Kent will separate at the end of this week at the Colonial. Next week the ball toser will share the stage with Cordelia Haager at the Bronz. Miss Haager will also appear with her husband (George Austin Moore) at the Orpheum next week, playing both houses.

LAW AGAINST CABARETS.

Albany, Jan. 3.

Excise Commissioner Farley is sponsor for a bill being drafted for presentation to the legislature. The bill, if passed, will make it a misdemeanor for a restaurant licensed to sell liquors to present anything resembling a theatrical performance. It will specifically prohibit dancing or any entertainment other than vocal or instrumental music without a regular theatre license.

Commissioner Farley says he is in receipt of numerous complaints against the growing popularity for so-called "Cabaret" shows on the ground that they are offering suggestive dances.

TINNEY BACK IN VAUDEVILLE.

Frank Tinney, who has been with the Huberits at the Winter Garden since last September, is nearing the end of his engagement, and has been booked by Max Hart to open at Hammerstein's Feb. 13.

WATTERSON-BERLIN-SNYDER.

The Ted Snyder Co. goes out of business at once and will be succeeded by the Watterson-berlin-snyder company, a new $100,000 corpo ration.

This means the taking into the firm of Irving Berlin, who has been the star writer for the Snyder Music Publishing Co.

MORRIS CO. BUYS CATALOG.


RYAN IN WRECK.

Cincinnati, Jan. 3. John J. Ryan was severely injured in the New York Central wreck near LaGrange, O., last week. He will recover.

It's funny what a skirt can do. If you ever get close enough to some managers when one is around, listen!

SHOW FOR DICKENS' MEMORIAL.

(Special Cable to Vanozrr.)

London, Jan. 3. The program for the Dickens' Memorial celebration to be given at the Coliseum next Sunday includes Clara Butt, Martin Harvey in "The Only Way"; Seymour sticks in "Scrooge"; Cyril Maude, Fred Emney in "Aldy Gamp"; "The Marpole Inn" scenes; Lydia Languish, Fred Farnum, Lda Critel; E. S. Willard as Martin Chuzzlewit; the "Follies" Company in a burlesque; Mr. Kendall in a production; Bret Harte's "Dickens in Camp," and others.

Over one hundred and fifty acts will take part.

The lowest admission price will be one dollar.

Alfred Tennyson Dickens, eldest surviving son of the famous Charles Dickens, and godson of Lord Tennyson, died Tuesday afternoon at the Hotel Astor, of acute indigestion. He was in America on a lecture tour.

MASTERLINCK AT NICE.

(Special Cable to Variety.)

Paris, Jan. 2. Despite all reports to the contrary, Maurice Masterlinck has not gone to America, but is sojourniing at Nice.

The Boston papers carried a story this week that Masterlinck had arrived there incognito, and met his wife at a different hotel than the one at which he was stopping out. Even the outside papers handled the story.

Masterlinck has wagered $400 he can come to the United States without being recognized or interviewed by reporters. His wife is in Boston, where she is appearing with the Boston Grand Opera Company.

NEW KIND OF SHOW.

(Special Cable to Vanozrr.)

London, Jan. 3.

A new high-class play house is to be put up in Glasgow by the promoters of the Glasgow Pavilion, at a cost of $12,500. The spirit is Matthew Ballantine, who intends to make the new house a most superior home of high-class vaudeville. He is to give programs which will have an emphasis on the red-nosed comedian, the knock-about, and the usual sort. He will encourage high-class sketches, drawing-room entertainers, and other semi-theatrical products.

Mr. Ballantine has shown that he has the courage of his convictions by being the only manager in England to engage "Blafou" at the end of its run at the London Coliseum.

LEGIT ENGAGEMENTS.

Chicago, Jan. 3.

Kelly and Wentworth, at present in vaudeville playing over the Orpueum Circuit, have engaged to lead a legitimate attraction now being formed for a tour of the middle west.

For the Sophie Tucker part in the number two company of "Louisiana Lou" Mae Taylor has been engaged. Miss Taylor is now playing the Gus Fisher show and will have to cancel several weeks to prepare for her new venture.

FERNARINO

A Spanish singer, now in Paris, who wants to appear in America. The H. B. MARIELI agency is looking after her interests.

BERNHARDT AS ELIZABETH.

(Special Cable to Vanozrr.)

The great Sarah has begun rehearsals of a new four-act play by Emile Moreau (principal author of Madame Du Barry) which is to be produced in Paris this season. The title will probably be "Elizabeth d'Angletarre," and deals with the queen's relations with Essex, particularly her presence and influence in the unfortunate Earl, which he sent back on being sentenced to death, but which history shows never reached.

The first act is Plymouth, with the announcement of the Armada; then Richmond Palace, and the third, Westminster Hall during the trial of Essex, where the prisoner has a final meeting with Elizabeth. The last act is Richmond Palace, where the queen dies.

Sarah states she is enchanted with the character, and will present Elizabeth as a real woman, very much in love. In her death scene the actress will try to conjure up before the audience the reproachful specters of Marie Stuart and Essex. The setting of this historical drama will be copied from old pictures, and models of costumes in the Tower.

$1,500 OFFERED BEE DANCERS.

(Special Cable to Variety.)

London, Jan. 3.

Napierskowska, the lady in summary attire who is still "chasing the Dee" at the Palace has been offered $1,500 a week for the Orpueum Circuit in America. The Russo-French dancer wants to play New York first.

MARTIN BUCKEY has sold his recent trip and sent a contract right away. She has not signed yet. Bratt is working for her.

MIDDLESEX TWICE DAILY.

(Special Cable to Variety.)

London, Jan. 3.

The rebuilt Middlesex music hall (Gowland) is changing its policy to twice daily and thereafter be conducted along the lines of the Coliseum.

ALLIGATOR ACT SENSATION.

(Special Cable to Variety.)

London, Jan. 3.

Swan's Alligators opened at the South London music hall Monday and is regarded as a sensational novelty.

RUSH FOR "ETERNAL WALTZ."

(Special Cable to Variety.)

London, January 3.

Four offers have been received from America for "The Eternal Waltz," now at the Hippodrome.

"The Eternal Waltz" was mentioned as a sensational success in London, in Variety of last week.

END OF JARDIN DE PARIS.

(Special Cable to Variety.)

Paris, Jan. 3.

The Municipal Council has decided the lease of the ground in the Champs Elysees, on which the Jardin de Paris stands, and which expires in March, 1914, shall not be renewed.
HAMMERSTEIN'S HOME COMING

UNIMPORTANT TO VAUDEVILLE

Not Going to Sell Victoria, it is Said. Beck Leaves for San Francisco. Reported E. F. Albee May Get Caught "Stalling" and Find Himself in Other Troubles.

Oscar Hammerstein is due to arrive to-day (Friday) on the Lusitania, but his homecoming is not going to produce with importance to vaudeville, according to the wire services. While no one will know just what brought Mr. Hammerstein back to New York, unless he gives the reason, the vaudeville scribes agree it is not Oscar's intention to dispose of his Victoria theatre. The opinion seems to prevail that possibly the elder Hammerstein will negotiate for a further loan upon the lease of the theatre, but his close friends do not credit him with any dealings in the Hammerstein family of the income tax bringer the Victoria has proven itself to be.

It is said the Hammersteins would not be advanced upon their theatre either the Republic or Manhattan Opera House, but will fight shy of any offer for the Victoria, unless the amount offered has their fondest hopes of the cash value of the leasehold. A report above says William Hammerstein offered the Republic to David Loewy, according to an informed source, but Mr. Belasco replied he preferred being a tenant only. The Republic and Manhattan were also brought to the attention of the producing company who might like to pose as theatrical property owners, but this present season hasn't released sufficient currency to tone up managers' nerves into letting go of any on hand for real estate investments.

With the departure Tuesday of Martin Beck for San Francisco disappeared the rumor Beck would take the Victoria in at a figure. While Beck was quoted as saying his former offer of $400,000 for ninety per cent. of the Hammerstein property being good, it probably didn't hold good longer than the day of publication. That was about ten days ago.

Mr. Beck was called to San Francisco, it is said, through the death of Joseph Loewy there last week. The deceased was a director in the Orpheum Circuit, and a board meeting became necessary through his demise. On the way west, at Chicago, Mr. Beck picked up Herman Fehr, who is Beck's partner in the new Palace at New York and Chicago. Fehr went on to San Francisco with him, which precludes a close confab with Morris Meyerfeld, Jr., while they are on the Coast. Mr. Meyerfeld is president of the Orpheum Circuit.

In connection with the new Palaces, and especially in New York, it is becoming strongly reported that the Schlitz Brewing Co. of Milwaukee is heavily interested in the project. Mr. Fehr represents the brewery people. The architects for the New York Palace will be Milwaukee men, who have furnished the Schlitz Co. with its building plans for some years now. The work of clearing the site and building the theatre started this week, when the occupants of the several buildings commenced to vacate.

The latest rumors of moment during the week associated with the Beck invasion of New York were that no surprise would be expressed if Peter G. Williams bought the Hammerstein's Victoria, if it should be placed on sale.

Another report about containing Mr. Williams' in that it was said that management had publicly professed not to take the Beck-New York intention to build seriously, if he should at any time call upon E. F. Albee, and offered for support in an effort to keep Beck out of the metropolitan, Albee would attempt to "stalk" Williams, whom the fur is immediately expected to fly.

The United managers are said to be watching each other pretty closely to prevent the suggestion of a "deal" between Beck and Albee, unknown to Albee's associates in the United Booking Offices, continually crops up. This story is to the effect that Albee is seeking only to protect his own house at Providence from the Beck opposition, and the B. F. Keith theatres in other cities.

Vaudeville managers are surmising that if Albee persists in standing pat, should Williams call for a show down, Williams may decide that to protect his theatre he might have to start opposition once more against Keith, probably selecting Philadelphia and Boston. This would place Albee in the position of having to go through the whole scheme of evading it. While the Keith people believe that through Williams' previous efforts at opposition to them in the cities mentioned, he will not try once more, the attempts in the past were made under other conditions, and with Williams working in a limited booking sphere.

That Beck has the whip hand over Albee in any event appears to be the universal opinion. Already there may be observed among the managers of the United Booking Offices and those who do business with it, a feeling as of relief and expectancy, shaping itself into one more of confidence than any of the various rumors there have stirred since the time when it seemed probable Martin Beck and William Morris would get together.

The most curious thing is concerning the attitude of Beck on the booking subject, and how far he will go along with this in the east, which means much to the various eastern managers and the booking men, also the actors.

The three southwestern vaudeville theatres at Indianapolis, Cincinnati and Louisville are all booked by the Orpheum Circuit, although Keith's properties. It is said that had not Albee "framed up" with Beck he would have taken these theatres away immediately, but under the circumstances does not care to do it on the one hand, through fear of offending Beck, and on the other won't take the initiative in a move which could be accepted as a declaration of war, and act as a precedent upon which William Hammerstein, Mr. Williams could be a claim for the U. B. O. to get into active against the opposition. Beck will make a quick trip to Providence stopping off only in that city. He will reach New York again about Jan. 14.

(Special Cable to VARIETY) Paris, Jan. 3

Martin Beck is negotiating with Sarah Bernhardt for an American vaudeville circuit, including New York City. No conclusion of the negotiations has been reached. The report is that Beck wants the tragedienne for the first star of magnitude for the opening of his new music hall in New York.

PANTAGES' OPENS IN FRISCO.
San Francisco, Jan. 3.
The new Pantages theatre opened Dec. 30, with a capacity attendance at both shows. George Hutchin, a lifetime friend of Alexander Pantages, made the address.

The Pantages theatre is on Market street, nearly next door to Sullivan-Conidine's Empress. The latter house has been playing to a turnaway business lately. While the two houses are independent, and Pantages will oppose each other, it is unlikely that either will suffer greatly. Even the S-C people admit Pantages has an excellent location, and should do business.

This week, however, the S-C local agency supplied nine acts for the Empress program. The usual number is eight. A local feature was added. New Year's, the Pantages held to its admission scale of $1.00-2.00-3.00, but the Empress, with opposition at its door, charged thirty cents each for all seats. The S-C scale is 10-20-30 also.

Zick Abrams, interested in the new Pantages, has also an interest in the new proposed Pantages theatre at Oakland.

The San Francisco opening has been wanted by the Pantages Circuit for a long time. Pantages made several tries, but could not permanently locate, one thing or another operating against him. He appears now to have settled here permanently. It was necessary almost to his circuit to have a San Francisco stand.

JOINS THE SISSEBEE ACT.
Chicago, Jan. 3.
Harry C. Lyons, a former member of Harry Askin's now defunct "The Girl I Love" Co., will shortly join Roy Sisbee's Stanley Sextet, assuming the leading role.

The act, booked solid, is now featuring Nace Murray.

FOX AND STRIKERS CONFER.
The strike of the theatre employes of the William Fox house is still on. Although it was understood that the heads of the unions directing the strike movement and Fox held a meeting Tuesday, at which time the matter was discussed at close range. After the conference, officials of the unions declined to make any statement as to its outcome aside from admitting that a meeting had been held. Fox, however, denied that any conference had been held.

The unions have stirred up the church people on the Sunday snow proposition and keeping minors away from the picture houses. It is believed the Vaudeville Managers' Protective Association, fearful its own interests might become jeopardized through the agitation, will affect instruments, in having Fox and the union committeemen meet.

It is thought that the strike will soon be worked out as the side has put out one-sheets calling attention to the public of Fox's stand in the matter. Monday it was reported Fox would soon close his new house and take on his circuit, and that they might be handed to him by Klaw & Erlanger. Much more than the reported get out in the early part of the week.

NO BAGGAGE RULES FOR ACTORS.
The new baggage laws that are going to clear the rails of 300,000 trunks, containing the above trunks that are to be checked by railroads will not cause annoyance to the theatrical profession, was an important official of the Lehigh Valley Railroad to a VARIETY representative this week. The official stated the regulation barring any trunk over 70 inches will not apply to scenic cases, costumes, instruments, lighting fixtures, etc.

Actors have been worrying about that provision. Local baggage masters throughout the country "exploiting the law," concerning the size of trunks that are to be checked by railroads will not cause annoyance to the theatrical profession, was an important official of the Lehigh Valley Railroad to a VARIETY representative this week. The official stated the regulation barring any trunk over 70 inches will not apply to scenic cases, costumes, instruments, lighting fixtures, etc.

The Lehigh Valley representative stated emphatically that there would be no change at all in the transportation of artists' baggage.

Jimmie Burns, foreground of the baggage room at the Pennsylvania Station in New York said nothing regarding the new law had reached the baggage department of that railroad.

Mr. Burns, who is well known to theatrical firms in New York, stated the law moved by Congress started some months ago and measurements of half trunks were ordered by the railroad heads. It is against this sort of sample trunk the new regulation is aimed. Mr. Burns said in his opinion there would be nothing to affect the theatrical traveler's baggage.

HEHTHA KALLISCH READY.

Heitha Kallisch and four people playing "The Light of St. Anne," by Mrs. Minnie Maddern Fiske, are expected to give it a vaudeville showing as soon as bookings can be arranged.

VARIETY
S-C'S TWO NEW THEATRES WILL COST $1,400,000

10-20-30 Circuit Has Built Over $3,250,000 Worth of New Houses, All Recently. New Portland House, Opening in April, Costs $750,000; New Oakland Empress, $650,000.

With the completion of the Empress theatre at Portland, Ore., and Oakland, Calif., the Sullivan-Conolidine Circuit will have 13,260,000 worth of new theatres within a comparatively short period.

The new Portland house of the circuit will be finished in March or April; it represents an investment of $750,000. The Oakland Empress will stand the investors $650,000. $350,000 of that amount is the purchase price of the site, secured by John W. Considine while on his recent tour of the Circuit, with Senator Timothy D. Sullivan and Chris. O. Brown, the general booking manager. The other $300,000 of the Oakland sum will go in the construction of the house, making the ninth new theatre of the circuit to have added to the Circuit within two years or so.

The other houses are the Empress at Salt Lake, costing $250,000; St. Paul, $350,000; Seattle, $350,000; San Francisco, $400,000; Milwaukee, $250,000; Kansas City, $250,000, and the Empress, Des Moines, built by the International Theatrical Co., in which the Sullivan-Conolidine firm is interested.

Each of the new theatres has a seating capacity, ranging from 1,800 in the smallest to 2,200, the latter figure being in the majority.

In speaking of the circuit and the conditions as Mr. Considine found them on the recent trip, Mr. Brown stated the other day the only theatre on the road not up to the standard prescribed by Mr. Considine were at Los Angeles, Sacramento and Vancouver. These will be rectified in the regular course, said Mr. Brown, and be in line with the other modern houses on the chain. Oakland was included among those noted as capable of improvement before Mr. Considine made the purchase of the site in that city to build. In Vancouver the improvement may come shortly, if the head of the Circuit decides to transfer the S-C vaudeville bills to the Vancouver Opera House, pending the erection of a new theatre.

The Sullivan-Conolidine Circuit is now booking twenty-five theatres on its direct line. This number is largely added to by tributary bookings at several of the S-C branch offices.

The Circuit is nine years of age. Most of the changes have occurred in the past seven years. It is playing a big show for the prices of admission, 10, 20, 30 cents.

110TH ST. THEATRE.

The tenants occupying the flat houses, 128, 130 and 132 West 110th street, between Lenox and Seventh avenues, have been notified to vacate by Feb. 1. Number 128 was purchased some three months ago and 130 a month later, while 122 changed hands only a fortnight ago.

It is rumored the Shuberts are the purchasers of the property, together with empty lots directly in rear, though no confirmation is at hand. In any case, Shuberts with the enterprise. Another report has it that a "pop" vaudeville theatre will be erected on the plot.

"COPY ACT" OR DUPLICATE?

Utica, N. Y., Jan. 3.

A peculiar case of "copy act" came to the surface last week, when "Collins and Hart," travey strong men, appearing at the Lumberg theatre booked by the Joe Schenck office, New York, were found to be an identical turn. In every way, besides the title, to the "big time" act of the same name.

Through the similarity, Collins and Hart ("big time") engaged for the Shubert this week were canceled. It is said the Hart of the duplicate is a brother to the Hart in the original turn.

At the Loew Circuit, Joe Schenck, the general booker, said the Collins and Hart act placed by him at the Lumberg, Utica, last week, had been played by the Loew houses without any protest filed.

Mr. Schenck is known to have decided views upon the matter of "copy acts" and has promptly canceled all such in the past playing his time, upon discovering them.

HENRY CLIVE GOING HOME.

St. Paul, Jan. 3.

With the closing of the engagement at the Orpheum last Saturday, Henry Clive and his wife, Mal Walker Sturgis, canceled their tour of the Orpheum Circuit.

Mr. and Mrs. Clive are going home, to Australia. Mrs. Clive having developed an illness that requires close attention. The couple will retire from the stage until she recovers.

AGENT'S WORLD ROUND TRIP.

Harney Meyers' secret is out. The diminutive booking king, who is under cover with enough money to choke up a few tunnels, has planned a two-years trip around the world, starting May 1, next.

Harney has contracted with the Varieties Theatres Company of England to have Van Hoven open abroad in July; the Ward Bros., Hall and Ackerman to debut there in May.

The fellow with the opera house in the tank isn't paying $50,000 rent.

NO FREE ORCHESTRATIONS.

A trade paper published in the interests of orchestra musicians recently canvassed all the musical directors in the metropolis and advocated the rejection of all free music from publishers.

The conductors at first failed to "see" the value of such a plan, but it was finally explained to them that at the present time any member of an orchestra, from a drummer up, was out getting contracts for all kinds of entertainment in competition with the regular conductors. Such a condition has been feasible through the ability of any member of an orchestra to secure prevailing hits from publishers.

Hereafter all the conductors holding responsible positions will insist on paying for orchestrations and refuse to play the music of publishers who give numbers away. This will put a "crimp" into the intruders.

"POP" HOUSE BEATS KEEF'S.

Lynn, Mass., Jan. 2.

It is rumored Keith vaudeville will be withdrawn from the B. F. Keith's Lynn theatre and that the house will be played over by a complete vaudeville or so. The Olympia, a "pop" house seating 2,300, seems to have cut into the two-day house with a vengeance.

The Lynn theatre has been compelled to cut its prices to 5 and 10 cents at matinees and 10 and 20 cents evenings.

Boston, Jan. 3.

Another theatre for Boston. Gordon Brothers, who erected the National on Tremont street, later taken over by the Lynn interests and now being conducted by them, are having another house built for them on Washington street, near Boylston.

A hotel is being erected in conjunction with the theatre.

The Gordons have secured a lease of twenty years on the property at a rental covering the period of the lease, for $1,200,000; the buildings of the theatre, including an escalator, will cost $200,000 more, so it is claimed. The property will be dedicated March 12, 1912. They will sub-lease the hotel.

A subject that is interesting the theatrical folk in Boston, is relative to the bookings of the new theatre. Marcus Loew will hardly agree to furnish the house with acts. This would be in opposition to his Orpheum and South End theatres, both on the same street, and within five minutes walk of the Gordon Brothers house.

The United Booking Office and the local进行了 Booking Office, will not furnish the acts. It is but a step from Keith's house and a five minute ride from the National.

It is said that the new theatre will be named the Olympia.

"BLACKLIST" CASE UP.

The charges for $60,000 brought by Aman and Hartley, a vaudeville act, against the United Booking Office, along with several of its officers, came up in the Supreme Court this week on a demurrer motion.

Dennis F. O'Brien & M. L. Malevinsky appear for the artists, who sue to recover damages alleged to have been caused through the U. B. O. penalizing the turn with the "blacklist," restricting them in their profession.

The U. B. O. by its attorney, Maurice Goodman, has denounced to the complainants appeal possible by either side from the decision handed down. Messrs. O'Brien & Malevinsky have decided to prosecute the action to the end, in the hope that it duly reaches trial, when the examination of the attorneys have so long sought into the affairs of the agency can be had.

HAAG'S WINTER QUARTERS.

Shreveport, La., Jan. 3.

Haag's Circus has gone into winter quarters here.

Incidental music, so important, is too often neglected.
MARRIAGES

Commencing with the next issue of Variety, there will be a charge of one dollar for each insertion of a marriage notice or announcement of wedding engagement, of twenty-five words or less, and forty cents for each seven words over that number.

The notices will be placed under heading of "MARRIAGES AND ENGAGEMENTS."

The charge is made necessary, owing to the propensities of some people to forward notices of marriages that never happened. At one dollar per, the joke may not be so funny.

O'Brien and Buckley returned to vaudeville from the Staten Island retirement for a few weeks, then went back to their country hotel once more.

C. William Kolb is coming to New York to consult a specialist. When recovered, Kolb, assisted by his wife, Charlotte Kolb, and Olga Steck, will enter vaudeville.

Paul Durand is building a cottage at Manhattan Beach adjoining the one owned by Mike Shea. The "under the direction of" business must be good, just now.

Phil Staats, who has been playing the role in "Excuse Me" originated by James Lackaye, is returning to vaudeville, under the direction of Alf. Wilton.

Henry Harris is extending his vaudeville producing enterprises. He now has in rehearsal a new musical sketch, in which Nita Allen is to be featured.

Aphie James (Mrs. Louis James) and company will present their new vaudeville sketch, "Holding a Husband," in New York at the Fifth Avenue, Feb. 5.

"The Thief," with Clifford Bruce featured, opened Christmas Day, Ottawa, Canada, to big business. After the Canadian territory is played, Bruce, being a former stock favorite there, the piece will be taken south.

In VARIETY's Anniversary number it was inadvertently stated Pingle and Allen were managed by Louis Welsy. It should have been Louis Wesley.

Standing in the Hammerstein lobby, listening to the lobby comedian working for laughs, Sam Kenny remarked, "Everybody is stealing my old stuff now."

The Lettsel Sisters, formerly of the Library Theatre, whose turn has been routed for the Canadian time, commencing March 4, and will follow over the Orpheum Circuit.

Jimmie Powers may produce a play written by Gustave Kerker some years ago called "Schneeglockchen." The piece was presented in Vienna about three years ago. George Edwarde has the English rights, but has not made use of them.

"The Law," a new vaudeville playlet, is said to be an actual occurrence in the Criminal Court. The work of Cecile Fisher Hansen, will be shown in a few weeks with the author in the principal role.

Charles J. Stevenson was threatened with pneumonia last week, and repaired to a hospital for treatment. Winifred De Witt, manageress of Chicago, told me, "We are the last for me over here. I sail for England next Wednesday." (Jan. 3.) "Is that so," replied Mr. Neff, "Have you decided what act you will do over there?"

A. Drowiszyk, the former trainer for "Alfred the Great," has purchased the monkey and will put him into his two-act which he called "Romio" and "Juliet." "Juliet" was recently cut out by Drowiszyk cast about for another animal to replace her. The purchase of "Alfred the Great" to replace Juliet was announced the fact that "Alfred" is a female.

Carleton, the English magician, and John McNally were seated around a table at the Vaudeville Garden Club last Saturday night. During light and airy conversation, Carleton said, "Now this is just for me over here. I sail for England next Wednesday." (Jan. 3.) "Is that so," replied Mr. Neff, "Have you decided what act you will do over there?"

Willard Lee Hall, playing "The Widow O'Brien" at the Hotel Astor in Ottawa Christmas Day, by timely work prevented a calamity at the Casino where he was playing. Two boys started a fight in the gallery and the cry of fire ensued. After the audience calmed down it showed appreciation on Hall, who, however, was unable to continue his act.

Alexander Pinkerton, for years in charge of the vaudeville department of the Betts & Fowler agency, was discharged by the Board of Health last week for being "infected with an attack of lung trouble. Pinkerton was forced to give up his work in 1907, going to Winterton, Sullivan County, where he remained until the October of last year. He arros each morning at 4 o'clock and was in bed each night long before 9 o'clock.

Twenty years ago at the old Olympic theatre, Harriet, Kate Elinore, waiting for her turn, walked on during Charles Lawler's single specialty and sat down in the chair he was using in his song, "Take a Seat Old Lady." The audience howled. Miss Elinore again "broke up" Lawler's act at Bridgewater last week. She struck her head out of a "prop" window and threw some pennies at Lawler as he and his daughters were working in their own act "stolen number." They were the featured stylists. It was a beautiful accident.

Mr. Lawler recalled the 20-year-old incident.

Charles Abbey, John Finlay, Scott Cooper and two of the women with the Chicago company, "Excuse Me," have been transferred to the eastern company playing the Henry W. Sar- age production of Rupert Hughes farce.

Anna Cleveland who was lately leading woman with Blanche Walsh in "The Other Woman" has been engaged for a limited season as the leading woman in the Lindsay Morrison Stock Company at the Auditorium, Lynn, Mass.

Tom North, who has been doing ad- vance work for the Leffler-Bratton attractions for several years, this year with "Let George Do It," has severed connections with the firm and was succeeded Thursday by John Curran, formerly ahead of "The Girl in the Train." Curran joined the show at Richmond, Ind.

THAT "HOME SWEET HOME" OF MINE.

BY DARYL MACBOLYE.

Hands of every axe have marveled of that place called "Home." Where our memories fondly linger though in distant lands we roam. I'm a tired and troubled soul and worse, I'm broke! I'm in debt to clean my clothes. life's too far from a joke. I had been inspecting buildings up and down the "Great White Way" and the alleys that met my path. My heart to steady gave in. It's past all hope. Thieves had passed an attachment on that "home, sweet home" of mine.

There was a lot of talk hot. It Is said, "Know yee all? Just then the Minnie came strolling down the hall. She always said, "I'm going home to see you." I'm hung up for seven days; to pay my rent issue dough. I've got to go out and get my things." You can have your stuff again whenever you can pay. She was right, I told her. I bought a few lunch and Mr. Koehn has been there since that "home, sweet home" of mine. I've been a swain at trumbulls where the cap was dropped it with a thud. When they asked it by the handle, fondly knew I cried for blood. I've been there. The door is closed now. It has been more than three. How I'd like a private scaffold with that pal of mine again! My collar is in mourning; there is clean that of him. Nearing in the hot compartment of that "home, sweet home" of mine. I'm up against it good and strong. I'm lookin' back a bum. Some have been in the downtown, but I've been the city's "Home." I don't know of a single place where I've been gone again! Where once I've got the cleanest nest, I find that I'm in Dumb! I'm hanging on now. I've been the "home, sweet home" of mine. I'll tell you fat it when you are rough! You'll find out when you're broke that this doesn't get better for a friend who you once. I could cheer me up if 1 but had that "home, sweet home" of mine. I'm off on yest and it's in to save my breath. The guy will save that life with some pain with me to blow. 1. who thought that I was war, have found that I'm a fool. And I've been the downtown that I've been gone again! Can't do a single thing of that pal of mine again! Some little short five done me out on that one. I'm one of the few that of the not. For I've learned a lesson that I loved, 1 won't forget. A few friends I knew in those days are gone. And take from back my dear old pat, that "home, sweet home" of mine.
SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO


The worst is over. At least the showmen are led to believe such to be the case. The first score of weeks of the theatrical season of 1911-12 have passed, leaving in their wake an unusually long list of failures. If the actual truth were known it would probably disclose a condition bordering on bankruptcy in nine out of ten cases among the producing managers.

To those who have managed to weather the storm, no matter how battered, there is still the hope in the second half of the season of turning their run losses. The dreaded period immediately preceding the Yuletide is gone. Producers have once more buckled on their armor.

Managers profess to be sanguine of an immediate return to prosperity. They can seek solace in the fact that things can't be much worse than they were.

Theatrical men inclined toward pessimistic views have narrowed the profitable show down to the period from Christmas Day to Ash Wednesday, claiming that in the twelve weeks or so between those dates the only theatrical season the manager can bank upon for good and strong business. All the remainder is hazardous, says the pessimist, excepting those successes which score so genuinely as to leave no doubt of the box office returns, in the big cities or on the road.

Despite the ravages wrought by the poor business preceding the holidays, a important fact is present, viz.: that the price of seats cuts a fine figure, so people scent success and flock to a theatre, they will pay without complaint. This is evidenced by the case in which the highest prices have been raised to $2.50 per seat at all the New York houses holding hits, without any announcements in the advertisements, and not even attracting the attention of the daily press.

The business at the Winter Garden is big. "Bought and Paid For" at the Playhouse, and "Birds" at the Comedy every matinee sells four hundred seats, and at the Comedy en tour, but William A. Brady has declared that when "Bought and Paid For" is seen out of town it will be presented by the original organization.

Chicago has been cruel to the legitimate plays all season. The stereotyped "holocaust" could be said to have been applied to Chicago conditions, and there has been no great change in Windy-town, though a perceptible loosening has taken place of the pocket-book view of the part of Chicagoans is noticeable. Why Chicago should have frozen up against the standard attractions has been an unfathomable problem to the managers. Granting that Chicago itself grew cold for some untold reason, that city vies with New York in the number of transients harbored daily. These alone should have furnish-a the "hits" with strong patronage. With possibly three or four exceptions, Chicago has been a barroom field for the producers, in the way of enlargement of the bank account.

The most notable exception in Chicago crowns a popular cause. That exception is A. H. Woods, a New York producer. Mr. Woods is a Chicago favorite it seems. Whatever he puts out there "gets over" in no uncertain manner. But in New New York, the reverse has been Mr. Woods' fate. What the west accepted from him with avidity and praise, the New Yorkers turned down, though in an instance so the local critics placed their "O. K." upon the Woods company and performance. Which, it must be said, calls this has been a very poor season for critics, also. The public appears to be getting inside information upon the merits of shows regardless of the newspaper reviewers.

"Ben Hur" (Amsterdam).—In amplified form, revived Dec. 23. Opening house reported to have been papered. Not much hope entertained for a run in New York though the brief engagement the Lew Wallace book probably be here may turn a profit. Klaw & Erlanger, managers and producers of "Ben Hur," pulled out their original investment from the box office, and are now playing "safe."

"Around the World" (Hippodrome).—Did a tremendous business last week, nearly capacity each performance, due to holiday season and school vacation. Before that, however, the hip receipts had dropped considerably below those last reported ($45,000 weekly), getting down under $20,000 notch, a dangerous sign, though "Around the World" will likely remain at the Hipp all season. Rumored that Lee Shubert, if liking "The Miracle" (which is "Sister Beatrice" as a spectacular pantomime) at the Olimps, London, well enough, will procure that spectacle for the Hippodrome next season, or possibly in the spring. Mr. Shubert is now abroad.

"Vera Violetta" (Winter Garden).—Astonishing business, and the Shuberts are receiving lots of credit for putting that house over at last, after a couple of very discouraging failures. Playing to capacity at all performances, averaging between $22,000 and $24,000 weekly, without the before-the-Holidays-season lowering the box office receipts. The sharpness of the drop has brought about a situation at which the House will have to be let to a foreign manager for the first time this season. The Shuberts have several other business interests, and this one is being run by H. B. Leach.

"The Stranger" (Bijou).—"Paper" freely out for this show. But two opinions are expressed: either the show is very good or the reverse. House it is in against the success. Lackaye re- ceives a new show to replace "The Stranger" at once.

"The Princess" with Helen Ware (Hudson).—Leaves after this week. Succeeded by Mme. Simone in a new play. Business with "The Price" dropped from fair to bad.

"Three Romeoos" (Globe).—Left last Saturday. Neither got money nor praise while running. Admission expressed for nerve of its backers in sticking it out. Eddie Foy in "Over the River" succeeds it next Monday. Hugh Henry in "The Price." "Peggy" (Casino).—Has done noting to speak of. Leaves this Saturday. "Summuron," the foreign production at the Shaw, is at $4,000 weekly for play and principals (excepting small number of supers recruited here), opens at the Casino Jan. 16.

"Maggie Pepper" with Rose Stahl (Harris).—To vacate for a road tour on Saturday, after a profitable run, during which the Harris theatre management was well done by Miss Stahl (Vera Pepper) of the play. "Kismet."—With Miss Marguerite一群 (Hud- son).—AT show. Claimed last week $3,000 gross, on a written out a figure, perhaps between $5,000 and $8,000 weekly. Now claimed the show never did over $10,000 since opening, although reported as high as $17,000. Leaves for the road Jan. 15.

"The Quaker Girl" (Park).—Running along to big takings, and looks like an all-season engagement.

"Take My Advice" with Willie Col- dent (Fulton).—Receipts reaching around $5,000 weekly. House of small capacity. Business sufficiently strong to continue the one season of run. "The First Lady in the Land" with Elie Ferguson (Gailey).—Fair patronage, strong enough to retain it for a second season against the higher repu- tation for road tour. Cohen & Har- ris have their own production slated to follow it in.

"Garden of Allah" (Century).—Holding at about $18,000 was the amount the show played to week before Christmas. Last week it did not reach $8,000. Cohen & Har- ris are on an extensive billing campaign. From Montreal to Richmond and as far west as Chicago, also New England, full of stands for the show. All other Liebler's attractions receive nightly amount of receipts of the big New York produc- tion. These are conspicuously posted. Advance sale box office maintained in Chicago. Liebler & Co. appear to be planning a sensational tour of the country with the show at a later date. "Lady of Broadway" (W. L. Wash- lach's).—Consistent steady business, between $7,000 and $8,000 weekly. Staying qualities of the show even through a change of manager. Scheduled to remain throughout the season.

"The Red Widow" with Raymond Hitchcock is stopped in a good way business, around the $10,000 mark weekly. Seats announced ten weeks in advance. In consequence, Wagen- hals & Hamer (who own the thea- tre) have switched the opening of their "Greyhound" for a big city, into Chicago. "The Little Millionaire" with Geo. M. Cohen (Cohan).—Varies but lit- tle in receipts, never dropping below $10,000. Not reaching capacity, how- ever, as a regular thing. Good for the season, and firm. Cohen & Har- ris not bothering about any successor. "The Million" (39th Street).—Transferred to Herald Square next week. The business this show draws warrants its exchange into a house of larger capacity, though move not be expected in the wider spaces of unatterted a polite one.

"The Return of Peter Grimm" with David Warfield (Belasco).—Business (Continued on page 17.)
The Bronx section in New York City is certain to have one more theatre by next season, in the form of the legitimate house, placed under the name of "The Syndicate" attractions. Cohen & Harris will lease it up there, probably playing the combinations after they appear at the Grand Opera House, New York, now under Cohen & Harris management. The "Broadway shows" go into the Grand at present fresh from their "New York run"—when they run.

Two sites in the district above the Harlem on the east side were under consideration. One around 150th street and Westchester avenue, amidst the cluster of the third avenue section which have sprung up in the past two years, containing houses with every policy excepting "legitimate." The other at 3188 street and Prospect avenue. The latter location is reported to be held by the Clarence Wels ofom southern "small time" vaudeville theatres. It has late incorporated as "The Southern Circuit."

On Wednesday it was reported in real estate circles that C. H. had secured a contract from the Morgan-Hudson realty people to build for them a theatre on the 150th street site at annual rental of $40,000. The plot is about 100x100. The prospective house is to seat about 1,600.

The Cohen & Harris Bronx theatre will be complete, however, and in operation by the opening of the season of '12-13.

This will give the firm a circuit composed of the Cohen theatre, Gaiety, Grand, (New York), and Grand Opera House, Chicago. It is reported they intend to add Boston and Philadelphia to the list in due time.

TY COBB'S HORSE-SENSE.

Chicago, Jan. 3.

"The College Widow," which started the season with Ty Cobb as the special feature, will not continue on through to the first of March, as was originally intended, but will close next week in Cleveland. The piece is at the Haymarket this week.

Ty Cobb is responsible for the forced move. He claims acting will interfere with his baseball playing.

Cobb, at present in the pick of condition, has found it necessary to remain up in the wee small hours of the morning through being entertained lavishly wherever he showed up to be playing.

This, he says, is beginning to take toll on his nerves and inasmuch as he does not care to journey to Marlin Springs, Tex., with the Detroit Tigers for the spring training, the Georgia Peach will discontinue his theatrical engagements and return to his southern home for a much needed rest.

"Mutt and Jeff" will come to the Haymarket Jan. 28. The same company that played at the Globe early in the season will show the Gus Hill piece on the west side.

CIRCUIT MAY CHANGE POLICY

Chicago, Jan. 3.

The Central States Circuit, with headquarters at May's Opera House, Piqua, O., has arranged with J. C. Matthews to be ready to book in vaudeville in a half dozen of their Ohio houses at the first call.

General Manager M. Shea claims the lack of suitable attractions make this with Excelsior some years ago, has heretofore been booked through the Stairst & Halvin office.

"PEGGY" ALL THROUGH.

"Peggy" closes its season Saturday night and will not take to the road. The backer of the enterprise feels that he has had enough.

MAY ROBSON'S TOUR ENDING.

May Robson's season in "The Re-Revival of Aunt Mary" will be brought to a close in Plainfield Saturday night. It was intended to make another trip to the Coast, but business does not warrant the tour. Efforts are being made to arrange a route through the south. If successful the show may go out again in a few weeks, headed for the Gulf.

LORRAINE JOINS FOY SHOW.

Boston, Jan. 3.

Lillian Lorraine left the "Polly of 1913" to join the Eddie Foy show, "Over the River."

"SEVEN DAYS" COMING OFF.

Newark, N. J., Jan. 3.

"Seven Days," under the management of Wagenhals & Kemper, will retire from the road this week, finding business too poor to warrant the continuance of the route mapped out. It was originally intended to take the piece into Philadelphia for a run.

NEEDED LAURENCE REA.

Laurence Rea, an English singer, who originally came to this country with Eva Greene and is now back again in the cast of "The Quaker Girl." He opened here with the show, but recently the management gave him his notice, replacing him with a cheaper performer.

Rea had the song hit of the piece, "Come to the Ball," which runs through the entire evening program. After trying several others, Rea was once more sought with a polite request to "come back."

Vaudeville seems to be the acomy for unsettled.

W. & F.'s $10,000 SALARY LIST.

The salary list of the proposed Weber & Fields' All Star Company will reach about $9,000, without the remuneration to the two stars of the organization figured in. It is said this salary list will be guaranteed for the revival tour trip, but by whom hasn't been announced.

The question of business relations between Lew Fields and Joe Weber at the present time is directly traceable to the efforts of William Morris. One of Mr. Morris' contemplated tours on the lines of the Harry Lauder show, to shortly follow that, was the re-uniting of Mises, Weber and Fields. Mr. Morris spoke to them, and thought he had the combination so far clinched, he nearly arranged to take over the New York theatre for his stars, after "The Enchantress" closed there.

While negotiations were pending between Morris and the comedians, the latter had suggested to them the possibility of reviving the former famous Music Hall company, and took the matter up themselves.

The show will open at the Broadway theatre sometime in March. The only principal signed at present is Lilian Russell. Of the "Kirla," those framed up are Morris Magin, Frankie Bailey and May Leslie. Miss Leslie will be recalled as the girl with the "piping" voice who always got a laugh on her single song "Ah, the villagers approach."

"The Syndicate" is said to have put Joe Weber on the pan for going into a combination with a Shubert play. He replied that it was a purely independent venture, whereupon he was requested to place it in a "Syndicate" theatre.

$100,000 IN ROMEOS.

Quite a game in finance was played when the management of the "Three Romeos" decided to close that show last week at the Globe.

The agreement with Charles B. Dilhingamee that manager $3,500 a week for the theatre. The show was guaranteed to run eight weeks. The show ran seven, but the extra $1,500 was paid. It is said that the backers, supposed to be rich Germans, have dropped somewhere near $100,000 on the "Romeo" venture.

The Globe, during one of the best show weeks of the year, is "dark." "Dark the River" opens there Monday. Although $100,000 had been invested in the production, the management paid the company full salaries the week before Christmas.

The firm which exploited the "Romeo" show has given up its office in a Broadway building.

WILL USE FORBIDDEN PLAYS.

Boston, Jan. 3.

The new Toy theatre, run by lovers of the drama, and operated for the amusement of private individuals, was opened Monday night. Only members of the smart set take part in the productions. Plays from well known authors will be produced.

Certain plays that will not pass the censors are said to be on the schedule for production.

KLAW'S SECRET MISSION.

Marc Klaw sailed Wednesday on a German liner for Berlin. He was accompanied by Harry Biswak, who furnishes the electrical effects for the big Broadway productions.

No inkling of Mr. Klaw's reason for the sudden European trip leaked before he left. His mission abroad seems a secret one, though while over there Klaw may attend to matters in connection with the business affairs of Charles Frohman, Mr. Frohman's illness preventing his personal presence on the other side this season.

LOOKING FOR SHOWS.

The Broadway managers are looking for shows. There is no denying that fact. Several of the big legitimate houses would shift productions if new ones available.

"The Enchantress" at the New York theatre, first slated to leave there Jan. 13, has had its date of departure deferred one week, pending the selection of a successor. "The Pearl Malden," lately launched on the road for a "try-out," was looked over this week as a possibility to follow the Galtes show, but the report came back it was not yet ready for the Big Alley.

"Modest Susanne" was brought into the Liberty this week for not much. It is said, because A. H. Wood's wants to see his show landed there, but through necessity.

GOT AS FAR AS CAMDEN.

C. A. S., Jan. 3.

"The Little Outcast," piloted by Charles Crane, was unable to a.,act, and the company closed here Saturday night.

NEW COMIC OPERA.

"Love and War," the new comic opera by Jules Jordan, will have its premiere at Providence, Feb. 15, being presented by the Jordan-Wolf Opera Company.

It does the advance man no good being a week ahead of a bad show.
WARNING LEGITIMATE PLAYERS AGAINST PICTURE CONNECTION

Actors and Actresses Receiving Notifications Not to Engage With Film Concerns, Under Pain of Loss of Future Engagements. Nat C. Goodwin, of the Latest to Succumb.

Warnings are once more being issued to legitimate actors and actresses that powerful producers are making them ineligible for engagements with the big producers.

This is rendered necessary through the small picture houses bisoning the names of prominent players who had posed for pictures at a time when they were appearing with a legitimate attraction in the same town.

The latest players of prominence to be lured into the posing game are Nat C. Goodwin, who holds a financial interest in a small picture plant in San Francisco, and the Holand, with complete reproductions of her plays, and May Buckley, a well known leading woman.

POOR GUS HILL; HE'S STARVING.
Poor Gus Hill! The once prosperous manager will soon need a benefactor. Week before Christmas "Mutt and Jeff" at the Walnut Street, Cincinnati, only played to $6,700; at the Academy of Music, Baltimore, the show got a beggarly $9,900; Boston would not give it over $6,600, and the fourth company in a week of one night stands between Ulahouse and Texas couldn't draw but $6,600. (Half-salute week, too.)

GIVING AWAY TICKETS.
New Orleans, Jan. 3.

The two rival legitimate companies are engaged in a "gratuitous tickets" contest this week.

The Tulane is through the "Pic-a-yune," gave 250 seats for "Rebecca of Sunnybrook Farm," while the Dauphine, with the assistance of the "item," distributed 220 as many for "Mother." Still there are managers who wonder why business is bad.

TIM MURPHY REORGANIZING.
Tim Murphy is back in New York, after his recent engagement at Powers' theatre, Chicago, where several of his company had to withdraw for divers reasons and his plays failed to prove the biggest money getter imaginable.

Murphy will reorganize and open again in a week or so, again trying Paul Wlatch's "The New Rich." He will also retain his other play "The New Code."

DEPARTURES FROM "JACINTA."
Baltimore, Jan. 3.

"Jacinta," John Curt's German opera comique, which arrived after two weeks in Washington, will likely go to New York from here, laying off next week and perhaps the next, opening a few weeks at the Broadway houses the last of January.

If a New York opening is not suitably arranged, the piece will be taken to the Pacific Coast.

One player, who left the cast suddenly, is going to vaudeville as a "single."

Messrs. Major, Scheidfeld and Temple and Bertha Skable, principals, have also left the company.

"BOY DETECTIVE" CLOSES.
Chicago, Jan. 3.

Klimt & Gazollo's "The Boy Detective" closed at Milwaukee last week after a tour of eleven weeks. The customary poor business around this time of the year was partly responsible.

"CY" IN A BIG TOWN.
A. G. Delamater is making efforts to secure a Chicago opening for his new piece, "Cy Whittaker's Place," now playing the "night nights" with Tom Wise in the title role.

Ella Dixon, an English actress, formerly with Edward Terry, has reached this side and joined the William Haw- tins. No play, playing "Dear Old Bly" under Delamater's management.

"THE FLYERS" DELAYED.
"The Flyers," scheduled to open Jan. 8, may not get out before another week, although the rehearsals are progressing under Hayes Hunter's direction.

This piece, produced by Frederic Thompson, will be the first of George Barr McCutcheon's writings to reach the stage before being presented in several other forms.

After "The Flyers" is launched with Robert Drouet as the principal player, Thompson will give his attention to "Elizabeth's Chauffeur," which may be produced in February.

SOUTHERN BOOKINGS.
Sam Thall, booking representative for the Mort H. Singer attractions (Chicago), after several days in New York, has returned west after extending the route of "The Heartbreakers," Harry Bulger in "The Fritling Princess" and Henry Woodruff in "A Prince of Tonight" in the south.

William T. Hodge in "The Man from Home" hits Kentucky about the middle of January, opening at Lexington.


STRIKE DECISION JAN. 10.
New Orleans, Jan. 3.

The case of Klaw & Erlanger vs. I. A. T. S. E., asking for an injunction pendente lite to restrain the striking stage hands from hands from engaging in competition with Tulane and Crescent theatres, or interfering with the non-unions workers employed there, was submitted to Judges Rufus E. Foster, of the United States Circuit Court, on affidavits and without argument. Judge Foster will render a decision Jan. 10.

Klaw & Erlanger showed an affidavit from T. C. Campbell, manager of the Tulane and Crescent, declaring that Louis Artigues, a strikebreaker, had been engaged in the theatre because the strikers had followed him, and had told his wife they would "do him up," and that Artigues' two sons had quit for the same reason. The affidavit stated that A. Chateau, an electrician, had quit because A. J. Skarren assaulted him. "The Syndicate" presented another affidavit from Louis E. Weir, who previously had sworn he had been struck by John King, president of Local No. 26, saying that he did not know he was an electrical worker, but that he was struck; also that on the night of Dec. 25 he was followed by two men.

The theatre company showed several affidavits from strikebreakers, testifying that other strikebreakers had been forced to quit, and corroboration of Campbell's and others' statements.

The union submitted affidavits from John King and other members of the "White Slave" and that the affidavits had been demanded generally and particularly the allegations of Klaw & Erlanger's affidavits.

Local papers carried a story that International President Charles C. Shay had gone to Montgomery to confer with the Alliance men with "Rebecca of Sunnybrook Farm" (at the Tulane this week). Mr. Shay declared that the story was not true, stating emphatically he had not left New Orleans. I. A. T. S. E. men with "The Second Printing," are those with "The White Slave," the Crescent's current attraction.

At the headquarters of the Interstate Theatrical Alliance, it was stated this week that word had come from President Charles C. Shay, who is in New Orleans, directing the strike movement there, that an amicable settlement was expected in a few days.

Just as soon as the trouble down there ends, Mr. Shay will hurry back to New York.

MUSCIANS ASKING INCREASE.
"The Musicians' Mutual Protective Union of New York wants higher wages, especially for its members at the Metropolitan Opera House, and is asking that one dollar a man each performance should be granted."

A committee comprising Carl Hackert, Victor Herbert, William Kernood, William Somerset and Richard Schubrook has been appointed by the union to confer with a committee from the Theatrical Managers' Association.

This increase will not affect the present scale in effect until next July.

ACTORS' SOCIETY PRODUCING.
"The Actors' Society of America is experimenting. Under its auspices a brand new play, "The World, the Flesh and the Devil," by Hartley Davis, the dramatic critic and writer, will be produced at the Hudson theatre to-day (Friday) at 2:30 p.m. The Society has leased the building, but does not stand sponsor for the play itself. The theatre has been donated by Henry B. Harris.

It will be strictly an invitational affair with a typical representation of show managers and people. The secretary of the society, Miss Georgia Earle has been issuing the invitees.

"In having Hartley Davis' piece presented in this manner, the Society expects to accomplish several things. It will give a new play a complete showing before managers who might otherwise toss aside the manuscript. It is also expected to bring the managers, authors, and actors into closer relation. The members of the cast will receive a chance to display their talent before a critical audience. The Society hopes to do actors a good turn. It will add prestige and power through bringing new plays and unknown authors into the limelight.

The volunteers to play the Davis show are Reginald Barlow, Henry Mortimer, A. Holton, William Chatterton, Ogden Crane, Abigail Marshall, Isabel Lee, Sadie Handy.

SOCIETY EDITOR'S PLAY.
Cincinnati, Jan. 3.


Julie Bianc, formerly of the Orpheum, is now with the Wanda's company.

GOOD FOR PUBLICITY.
Cincinnati, Jan. 3.

Cincinnati's mayor is the man of the hour. Gertrude Hoffmann is at the Lyric. Long before time, the church people got busy and saed her services for this neck-o'-th'-woods, asking the mayor to censor her dances.

The Gertrude Hoffmann show got a lot of newspaper attention out of it.

RAN INTO STRIKE.
Findlay, O., Jan. 3.

When Hallock & Jackson played here they found the stage hands out of the theatre, owing to a local strike of unions. The company was forced to set up its own scenery to give a performance.

The company knew nothing of the strike until it reached town.

LEGIT TO PICTURES.
The Bridgeport theatre, Bridgeport. Conn. now playing "Syndicate" attraction, will change policy to pictures Jan. 15.

If the artists who think that vaudeville is beneath them could play exclusively for the auditors, who shurg their shoulders at vaudeville, wouldn't everybody be happy?
"AD" SOLICITOR PROMISES ACT "VAUDEVILLE FORTUNE"

Grace Freeman the Victim. Solicitor Guarantees "Big Time" Bookings in Return for an Advertisement, and Misuses Names of Agents. Hammerstein's Bars "Zit."

Grace Freeman has been the vic-
tim of one of the many theatrical
newspaper hoaxes. These stories do not stop at any means to
to advertise from artists. Miss Freeman's case is an example as well of what theatrical advertising has failed, in these days of much competition and little reputation.

A solicitor, on one paper today,
another tomorrow with some paper
having five or more solicitors—up
to ten—"on the street" seeking for "ads" from theatrical people (mostly vaude-
villa artists) to offer in return excepting "promises."

These "promises" embody nearly every known thing that could be of-ered in return for advertising. When the advertising is not solicited upon the
merit of the paper as a medium. The "promises" compromise the paper
without an exception, for the solic-
ter invariably believes the "promises" as made by the solicitor are in
pursuance of instructions re-
cived from his newspaper.

Whether that is so or not, various
does not know, but it does not be-
lieve the business managers or man-
gagers of any of the papers referred
in this manner. The solicitor who approached Miss Freeman could have been or are aware of the
methods and tactics pursued by these
men while in quest of "business."

For that reason only the name of the pa-
per involved in this particular and peculiar transaction is suppressed.

Grace Freeman, has a theatrical
comedy woman, and well known in the west. Appearing at Keith's theatre,
Boston, a few weeks ago for the first
time, Miss Freeman, the solicitor
made a decidedly aggressive
impression at that house, and one that
might lead any artist to believe fur-
ther engagements in the first class
vaudeville theatres could be secured upon
the strength of it.

In the early part of December, af-
after playing in Boston, Miss Freeman
appeared for three days at the Amer-
dican theatre, New York, not an un-
usual custom, when a new act to New
York is dearest of "showing" for
the benefit of local managers. Miss
Freeman's story thereafter is told in
the following statement:

"Miss Freeman," Mr. Ham-
merstein (of the "E," who passed
away the other day) approached
me on the street, while I was playing at the American, Dec. 7, and
offered me $10.00 per week for 30
weeks. I agreed and entered into a
contract with him for $12.00 per week which he
paid me on the 1st day of Decem-
ber. The solicitor then returned to his
office, and came back the next Sunday Dec. 10, in which he was
paid his $12.00, also the segunda of
me, $4.00, which he paid me the fol-
lowing week. He did not come as
agreed to, and has not paid me since.

If this man finds me, would give him
this address, the "E,"" Mr. Fre-
mans said. "I was offered $12.00 for the
"ad," booked by him the "first time."
He was a client of mine, and handled
by act and that you would positively hande
him my notes. This was done by the Em-
tique City and the Fifth Avenue theatre. In
t fact, he was the solicitor in both of these places, but fraudulently said to
me that he would not pay me for the
"ad" for a week. He said also "at he would give
you until 3:00 p.m. Wednesday, Dec. 30, to
pay me for the "ad." I have
bought up his two appointments to take you to
the "ad," and to keep you in this business, and that you don't keep either of them, but
are still trying to make an appointment to see
you. Mr. Kite, my solicitor, is now
in New York, where he says he has
made an appointment to see Mr. Hope
about the "ad." He also
promises to call upon you, and then
your solicitor, December 21, 1917.

The "Miss Jacobs" above is
directed to is Jenie Jacobs of the Pat
Casey Agency. Neither Miss Jacobs
nor Mr. Casey had ever heard of
Mr. Harris. When informed by Miss
Freeman the solicitor had used her
name, Miss Jacobs spoke to him on
the phone, demanding he call upon
her with a suitable explanation, or
she would place the matter in the hands of her attorney. Harris failed to
call. The only written acknowledg-
ment from him in the transaction is the following letter:

8:10 Tuesday.

My dear Miss Freeman,

I am writing this to let you know that I have checked on your reference and find
that you are a reputable solicitor. I am not at the moment in the market for an
"ad," but if you have any more information to pass to me, I may be able to use
them. Please let me know.

Yours truly,

(Signed) Sam Harris.

Upon learning the facts and dis-
covering she had been misled, Miss
Freeman threatened to consult with
her lawyers to ascertain if money had
not been obtained from her under false pretenses.

The matter was first brought to
the attention of Miss Jacobs when she
received a letter from Miss Free-
mans思路 the solicitor had been
ing received any attention from the
Casey Agency, as "promised" by
Harris. Not understanding what
Miss Freeman wrote of, Miss Ja-
ocols asked her to call when the de-
ception that had been practiced was
 disclosed.

Upon the matter coming to
Varniet, Miss Jacobs was called upon.
She is a well-known vaude-
ville agent on both sides of the
Atlantic, and is connected with one of the most reputable and reliable agencies (Pat Caseys) in the show
business. Miss Jacobs was still furi-
ous over the affair, and while speak-
ing of it, burst into tears.

"It's a terrible thing," said she.

"Goodness knows what the acts say about us when we can get the same managers to book them, but that isn't
so bad because it is pretty well un-
derstood in the profession, but to
have a man connected with a news-
paper fall for it is bad. Mr. Caseys
and my name in this way to help him
in his business and then to say that
I wouldn't handle the act because I
wanted too much money is some-
thing I think should be stopped. I
certainly am not going to allow any-
one to use my name in that way and
Mr. Casey thinks just the same. I have heard a lot of this before, but when a theatrical advertising solicitor promises
his paper, but there are many who have no hesitation in prom-
ising the same. He is promised,
thereby compromising agents as well.

Often the solicitor will volun-
teer that for an advertisement "a good letter' is all that is needed, no critical re-
view, or that reading notices (and of-
ten a special story on the debut) will be printed. A paper is privileged to use their name, and it is the solicitors who are connected with the busi-
ness departments of every publica-
tion.

Varniet does not pretend to stand
upon a pedestal, but it claims its sol-
icitors closely follow the ethics of
their profession. If reputable solici-
tors only are connected with reputable theatrical newspapers, which seek
business upon their standing or merit
as a medium, there would be no in-
stances such as the Freeman-Harris
case.

Some vaudeville agents have been
reported as informing acts if they
(always) would allow these particular acts to be advertised, they would re-
ceive a good notice in the paper, or that
the agents claiming to have "in-
fluence" with the critics. As far as
Varniet is concerned, there is no theatri-
cal newspaper of which this may be
said by any agent, and it is a par
with the methods of the solicitor of
the Harris calibre.

Interest in the advertising solicitor and his methods was talked on last Friday when William Ham-
merstein notified C. F. Zittel ("Zit") he
would no longer be on the welcome list at Hammerstein's Victoria.

The report was a surprise, for Wil-
lie Hammerstein, in all newspaper
matter-of-fact and cold proposition.

This solicitor associates no value of publicity or understands better
how to obtain it than this same
William. Mr. Hammerstein fostered him on a reputation for a line of advertising "Zit" struggled after, but Willie turned, according to
his own account, given to a Varniet
representative as follows:

"These 'Shooting Stars' have been
at the house nearly two weeks. Not
a line in the Journal. They didn't ad-
vertise him, but as the feature of
the bill were too small, amounting
up to perhaps $20, but always a hard-
ship on the acts.

The way in which these orders were
often forced was through the solic-
tor's "big time" in the "ad," or that he
was engaged to do some (in some cases he was), promis-
ing a "good notice" in return for the
advertisement, or a "reporting" on
the other hand. Sometimes happened
a solicitor on the back of the stage
after a performance in the front row of the orchestra, with a pad on one knee
and a pencil in his hand, taking
nerous notes, as though to thoroughly
dissect the entertainment, the elab-
orate preparation all being for the
purpose of flattering the acts on the
"small time" into advertising.

"Zittel's Weekly not so long ago took
up the question of the abuse of ad-
vertisers. He showed by one act, New-
york journal, which helped to eradicate this evil at that time. Since then, with
the promiscuous engagement of any
"advertising solicitor," the methods are getting much more reach to the
reputable theatrical newspapers and
their reputable solicitors.

Solicitors are divided into two
classes, the "good," and the "bad," not in the quantity of business secured, but in
the manner in which it is procured. A good solicitor only promises the ad-
vertiser he will see his copy is care-
fully followed, that the advertise-
ment shall be set up in an attractive
style; and that he will secure the best
position possible in the paper for the
act. Again a "big time" in the "ad,"
and an "advertising solicitor" promises
his paper, but there are many who have no hesitation in prom-
ising the same. He is promised,
thereby compromising agents as well.

Often the solicitor will volun-
teer that for an advertisement "a good letter' is all that is needed, no critical re-
view, or that reading notices (and of-
ten a special story on the debut) will be printed. A paper is privileged to use their name, and it is the solicitors who are connected with the busi-
ness departments of every publica-
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tors only are connected with reputable theatrical newspapers, which seek
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reported as informing acts if they
(always) would allow these particular acts to be advertised, they would re-
ceive a good notice in the paper, or that
the agents claiming to have "in-
fluence" with the critics. As far as
Varniet is concerned, there is no theatri-
cal newspaper of which this may be
said by any agent, and it is a par
with the methods of the solicitor of
the Harris calibre.
"INDEPENDENT" "SMALL TIME" WILL BUILD MORE THEATRES

Cunningham & Fluegelman Firm Expects to Operate Eight Houses Within a Year. Wall Street Backing. May Look for "Outside Bookings." Stock Companies Part of All Performances.

The "independent" "small time" vaudeville theatres in Greater New York will be largely increased during the coming season by L. Fluegelman, the operator of the Cunningham & Fluegelman firm, now playing "pop" vaudeville in the McKinley Square theatre, Bronx, and the DeKalb, Brooklyn.

Mr. Fluegelman declined to give any locations or neighborhoods his firm will invade, saying he preferred to announce as he went along such details for the erection of it were fully completed.

The policy of the new theatres is to be the same as at the DeKalb, acts with a permanent stock company. Edna May Spooner is the perpetual star at the DeKalb, heading her own company, playing successful weeks weekly, changing with the "split" of the regular program, and running the pieces about twenty-five or thirty minutes. Miss Spooner is under contract to the firm for two years, with an option of three more. She receives a certain sum weekly, supplying the entire pieces. A similar company, with a well known stock woman at its head, will be installed at the McKinley Square shortly. The companies may be exchanged in the different Cunningham & Fluegelman houses at stated intervals.

Cunningham & Fluegelman book through the Shay & Shea agency, which also has the house & Briston, another "independent" small timer, with theatres in Manhattan and Brooklyn. It was reported this week the two companies had placed a proposition before Harry Shay of the booking agency, to incorporate, take larger quarters and inaugurate an active policy in "outside bookings," linking these with the houses of the two concerns, each of the latter to take stock in the new agency to be formed.

At the Shay & Shea office, nothing could be obtained regarding this report, though Messrs. Fluegelman and Shay admitted the idea was in contemplation. From the meagre information gleaned, it would seem that Mr. Shay was the pivot upon which the proposed booking combination.

"independent" opposition to the larger "pop" vaudeville circuits in and about New York, appears to be the people connected with it. The Samuel A. Cunningham of Cunningham & Fluegelman is president of the Bankers' Safe Deposit Co. and has extraordinarily strong financial connexions, according to reports.

A manager in possession of considerable data regarding the Cunningham & Fluegelman firm, said to a representative Wednesday: "Do you recall a story Variety printed some months ago regarding a supposed theatre that was to be a "small time\' theatre\' about $4,000?"

Answered in the affirmative, he continued: "The Cunningham & Fluegelman firm is the outgrowth of that deal, partially correct and Fluegelman was treasurer at the Garrick some seasons ago. Then he was manager for Chas. Grapewin. Later he became part owner of the McKinley Square, and saw in it a new playhouse. He dropped in his influence with the company. Upon Cunningham being informed of the venture, and the Briston Co. refusing any more business with Cunningham, he bought the property, giving a lease to the two men. Afterward he took a third interest in the proposition."

"The profits ran from $400 to $500 weekly, and this week I pressed him at the time. When Fluegelman and Johnson sold the Crescent for $16,000 returning Cunningham his share of the profit, I let him have a lease for $5,600 yearly of a piece of property for which he did not expect to secure over $2,500 annually, Mr. Cunningham put out on a good road into the vaudeville business, telling Fluegelman to go ahead, get locations and contract to build; he would do the rest."

Fluegelman said to a Variety reporter是谁及无意间提到他，他却没有参加时，而他给了他一个关于Cunningham的描述。他声称这是他没有的事情。"This is solely a business proposition with us," said Fluegelman. "We have no stock to sell, don't want any partners, and there is no occasion for me to talk. We think there is money in this line of vaudeville and we are going after it. We are operating our houses as first class theatres should be. They are well built, modern and up to every respect, and we will place our house staffs against any on Broadway. That's all I want to say."

Leon Carpenter, manager of the Fifth Avenue theatre last spring, is manager of the firm's DeKalb, Brooklyn.

None of the new theatres to be built, remarried Mr. Fluegelman during the conversation, would be at less than $2,500 capacity.

Moss & Brill are building a "pop" theatre at Fifth Avenue and 44th street, Brooklyn. It will be called The Bay Ridge.
**PACIFIC COAST CONNECTION IN SIGHT FOR "ASSOCIATION"**

Chas. E. Bray in Readiness for Pacific Coast Invasion. May Form Combination including Bert Levey Agency, Western States, or Both. "Third Circuit" on the Coast a Present Possibility.

Chicago, Jan. 3.

The Western Vaudeville Managers' Association has decided to increase its Western connections, and a short time will probably be offering time as far west as San Francisco, with several additional weeks along the coast. While no definite statement could be obtained, the plan is practically confirmed.

Preparations for an invasion into the far west have long been under way and recently the combination of Bert Levey and the Levey Agency, Western States, or Both. "Third Circuit" on the Coast a Present Possibility.

Chicago. Several times the White Hats threatened to remedy affairs westward.

The San Francisco Sullivan-Considine office has in the past paid little attention to "outside houses" while the Pastages office refuses to book anything except its regular circuit theatres. Eventually both the leg and the Western States Vaudeville Association may join the Bray movement, since it seems a feasible one and the best way to straighten out the present complicated coast situation.

In the event of present plans failing through, Mr. Bray will probably campaign the west and corral what he can, independent of present western agencies since he has determined to break into the far west. Any alliance of this nature would mean a betterment of conditions and again might make what has long been a Coast "boogey" (the third circuit) a reality.

**CHICAGO'S ONE-DAY RECORD.**

Chicago, Jan. 3.

"The Winning Widows," the new Eastern Burlesque Wheel show which took up "The Majestics" route, broke the Sunday record at the Columbia Dec. 31, getting $1,000 on the day.

**CLAIM THEY WILL BUILD.**

Reports from Cincinnati that the Gordon & North Amusement Co. was in on a deal whereby it and certain Cincinnati capitalists were after sites in Indianapolis and Minneapolis for burlesque houses there, to be completed by next season, were confirmed in the New York offices this week. Through Cliff Gordon's appearance in Cincy last week where he filled a vaudeville date and incidentally held several conferences with Attorney Putnam, it is said that this man represents the Cincinnati men interested in the proposed project, the news came out.

The Indianapolis site has practically been closed, the building to go up near the Claypool Hotel. In Columbus, the men have their heart set on a place on High Street.

Charles Robinson, of Columbus, is one of the most active men working with G. & N. towards the realization of the new houses. The theatres are planned as adjuncts to the Columbia (Eastern Wheel) Circuit and will be patterned after the new Standard theatre which Rud. K. Hynicka built in Cincinnati.

The Columbus and Indianapolis houses will be ten-story buildings combining both offices and the theater within.

At the Gordon & North offices it was said that there was plenty of Cincinnati money being coupled with what G. & N. would invest. The latter are expected to own the controlling shares of stock.

The odd thing in connection with the announcement and verification is that experienced burlesque men like Mr. Robinson ("Cruise Girls") and Gordon & North should have selected two cities as which the Eastern Burlesque Wheel has tried out burlesque, without sufficient result to warrant keeping either town on the Columbia Circuit.

**$1,038 AT MIDNIGHT SHOW.**

Build in Young, O., Jan. 3.

A midnight show was given here New Year's Eve by Billy Watson's "Beef Trust," to receipt of $1,038. It was a turnaway house.

Newark, Jan. 3.

Sim Williams' "Ideals," playing the new Miner's theatre this week, sprang a new one on the Newark theatre regular by playing a midnight show, New Year's. The three performances $1,900 was the answer. The midnight show netted some odd $760.

Philadelphia, Jan. 3.

There was much hilarity around the theatres here New Year's and at the Trocadero, the Western Wheel attraction gave a midnight show which filled the house.

**FIXED MOTHERS FOR AMATEURS.**

Indiana. Jan. 3.

Judge Taylor of the Juvenile Court, fined five mothers $5 and costs each for allowing their children under 15 years of age to compete for prizes in amateur contests, in various picture houses.

**GALLAGHER AND SHEAN OUT.**

"The Big Banner Show" is going to lose its proprietors and principal players. Ed. Gallagher and Al. Shean. Webra & Leescher have signed the team to take the chief roles in "Boy or Girl," a new production the firm expects to first present in New York around Mar. 1 at the Amsterdam.

To replace themselves, with the Eastern Burlesque Wheel show, Gallagher & Shean and Webra & Leescher are getting in touch with the Western Circuit. Another change is the substitution of Ray Montgomery and the Healy Sisters for the vacant role; Shean and the Howe Sisters, the latter three-act leading the company last Saturday and arranging to open on the "small time" next week.

"The Banner Show" did a big week's business at the Columbia, drawing in around $7,500, but the week previous (before Christmas) the receipts were not alarmingly high at the Gayety, Boston. Starting the season in a somewhat weakened condition, the "Banner Show" has improved, and will reach its peak before the Columbia is opened.

Gallagher and Shean will rest for a couple of weeks until commencing rehearals for the "Boy or Girl" musical comedy. In that Mr. Gallagher will play a major role, he will use the initials his "Dutchman" as seen this season with the burlesque troupe. The last attraction will first open in Philadelphia and will make his next appearance at the State, after rehearsing for four weeks or so. "Boy or Girl" will star no individual.

**WESTERN WHEEL "AMATEURS."**

According to present plans, amateur nights will be the proper capper on most of the eastern cities of the Western Wheel before the season is over.

Tom Miner went to Philadelphia today with twenty amateurs and took along the trick drop which has been used at the Eighth Avenue theatre here for some years.

Next week, Miner and his amateurs will invade Washington, with Baltimore as the next stand.

It is believed that the "amateurs" will help business more ways than one.

**ZIMMERMAN STEPS OUT.**

Philadelphia, Jan. 3.

J. Fred Zimmerman who built the Liberty and Keystone theatres, has announced he has no further interest in the German-town theatre, in course of construction on the corner of and Ger- many-town avenue. The withdrawal of Mr. Zimmerman means that if the house is finished it will be with other capital. No further information has been given out.
An apparently official statement has gone forth to the effect that the famous Cavour restaurant in Leicester Square, is to be demolished, and in its place erected a first-class theatre at the head of which will be Oscar Asche now running "Klamber" at the Garrick.

Lewis Waller advised the taking over of Madame Tatischeff, Edith Norwood, and Lewis Broughton to New York for the chief parts in the "Butterfly on the Wheel." He called to London to the people wanted, and the run of that play came to an end at the Queen's theatre.

George Alexander may secure the English rights of "Turandot" the Chinese play by Vollmoller, recently done in Berlin. He will have a run of Eastern subjects and Eastern settings for Sir Herbert Tree now states he will shortly produce a Chinese drama, adapted from one of Pierre Loti's works.

There will be a Grand Opera fight in the provinces in the coming year. Doubtless owing to the slip given to this type of entertainment by the Hammerstein boom running in opposition to the Quinlan Company, which raked in piles of money this autumn, there will be a company promoted by Herr Ernest Dernhoft, who is said to have secured Kirkby Lunns for one of his leading singers.

The death has occurred of Senor Barbalonga, the Italian baritone, who has been in England the last eighteen months. He went to his home in Copenhagen a few days ago, and died suddenly. He was engaged to appear in New York in the early part of the year, and was to have sailed Dec. 23, booked for the Sullivan-Conradine Circuit.

William Mollison, the Scotch actor, who was said to be the best "Pistol" (in "Henry V") of the last decade, died at Dundee.

Seabu and Du Clos, the dancers from Paris, opened successfully at the Palace last week. They performed a series of exceedingly graceful ballroom movements, including variations of the "uncasp" waltz.

A feature of the forthcoming production of "The Night Birds" will be that whilst it is a musical piece on the lines of operetta no chorus will be used in the first part.

"The Marriage Market" is the name of a Hungarian musical comedy which George Edwardes is going to bring to London. Not only has he secured the English rights, but he has engaged Madame Portich, the Buda Pest "star" in the play. Curiously enough the entire action of the piece occurs in California.

"Charley's Aunt" is being revived for a short season at the Whitney theatre.

Wilkie Hard and Maltese Scott are in pantomime at the Theatre Royal, Birmingham.

Sir Thomas Lipton has presented Sir Edward Moss with a collection of valuable pictures, representing old time vaudeville "stars."

Nolla Webb was the chief attraction in the first bill at the new Savoy Theatre, Glasgow, which opened last week.

"The Blue Danube," a sketch by Samuel Collins, shown in America, has been disposed to O. P. Heggie, one of London's best character actors, and will very likely be in some West End music hall. Collins' other sketch known in America as "At the Switch," met with no success at the Tivoli. It has now been put on in another form as a curtain raiser before "The Honeymoon" at the Royal Lyceum. Telephone girl is Scotch, and the plot has been thoroughly Anglicised. It is doing well.

The news that Lee Shamarty will reach London shortly after the new year, has set theatrical folk talking as to his intentions. The story has been going around the Shubertas intend to get a theatre in London. Some have gone so far as to state the exact location. No confirmation is to be had.

Wilkie Hard has received permission from Herman Finck to sing a parody of "In the Shadows." This number has swept the entire kingdom in a popular wave. Bard's parody is very cleverly written, and devoid of suggestiveness.

"The Folliers" are to include in their performance at the Empire, Leicester Square, a burlesque ventriloquial show, "with apologies to Arthur Prince."

DRAMATIC AGENTS' OFFICERS.

At the regular election of the Dramatic and Musical Agents' Association Tuesday afternoon, Matt Grau was elected president, Paul Scott, vice-president; Herbert K. Betts, secretary, and Fred Darcy, treasurer. (Miss) Georgia Wolfe was elected to membership.

The trustees and the advisory board will be named at a special election to be held later in the month.

The Association will pay a tribute to the memory of its first president, the late Mrs. Beaumont-Packard, who was instrumental in effecting the organization.

From what I hear, a company or so now on Broadway, or at least the oldest and other than the first groups, should be a little more circumspect. Stories are wafted about, and may be magnified, without any effort on the part of those who hear them to secure verification, though the tales about the company this paragraph is written don't require any confirmation. They have several merry little parties, of their own peculiar kind, I am informed, and if no more judgment is exercised in the future than in the past, some New York daily may accidentally drop onto one of these things, and there will be a story as to a story about it. It seems young and healthy voices, if these companies with their odd assortment of choristers and principals cannot possibly claim ignorance of the going on, especially since no one involved is so very secretive, even behind the wings. The reproachful story when it does arrive will likely include all concerned. There isn't daily in New York which would not have found a way to "spread" that "wedding" affair lately happening, and one received information about it.

Sometimes I almost envy Pat Casey his popularity, for Pat is decidedly popular, and the high favor in which he is held appears to know no limits as to grades. I happened to see the following telegram lying on Mr. Casey's desk in his office. While Pat was delivering a short harangue that must have made the Times Building tremble at the vibrations of his strong young and healthy voice, if he just copied the wire, for I recognised the name of the sender. Dated Chicago, this is what is said:

"You have a big place in my thoughts. I don't quite know what has so strongly pleased you there; I guess it is that face and those eyes, which shine so bright. Merry Christmas and Happy New Year to you, Leyv Mayer."

I only know that Leyv Mayer is just about the greatest liar and brainiest person between New York and San Francisco, and when a showman can attract the good will of a man of Mr. Mayer's calibre, such as his wire to Pat indicated, I think it should be put on record.

"Modest Susanne" (Liberty) brought to Broadway pretty women and beautiful gowns. Miss Osterman was the best gowned of the cast. Her first dress was indeed a "creation," it was a white and pale blue, velvet, drapery of gold lace and tassels. A tea gown worn by Miss Osterman in the third act was a marvel in workmanship. The gown itself was white, and over which was a kimono coat of pale blue chiffon. The sleeves were banded in fur. Sally Fisher was demure in a gray costume that proved a good color, and won two dresses in one. A little unfastening and Miss Fisher was entirely in coral. An evening frock of old blue chiffon over pink was worn by Miss Fisher in the second act. For the last act she was charming in a white frock, trimmed in black lace. Florence Martin, a pretty brunette, was dressed in frocks of simple lines. Harriet Burt wore a white gown trimmed in green. The chorus in two acts were in evening gowns of every hue and combination, all sparkling in gold, silver, or pearls. Noticeable in the third act were white serge skirts and pale blue jackets worn by the chorus in a riding number.

The young woman of Smythe and Hartman (Colonial) is a pretty blonde who wears her clothes well. Appearance is a mustard colored tailored suit a change is made to an evening frock of the same hue. A third costume was a gray evening gown, having a touch of blue and coral.

Lulu McConnell (McConnell and Simpson) for her dual role in "The Right Girl" wears, as the weeping Interesting piece of old rose chiffon, and as the female drummer, a white shirt walet and skirt.

Gertrude Bryan, resembling Ethel Barrymore in her younger days, is the prettiest girl on Broadway just now. As a boy, Miss Bryan looks the part, not an easy task for a girl. With the Scotch kilts on in "Little Boy Blue" at the Lyric, Miss Bryan was at her best. At the finale she dons a simple white frock and carries out the lyrics of the song, "She'd Look Nice in Anything At All." The Bal Tabarin scene of "Little Boy Blue" is an exact duplicate of the original in Paris. The chorus women were elaborately dressed but a few of the smaller girls with Miss Bryan in a Scotch number carried the honors of the evening.

Catherine Hayes (Hayes and Johnson) will have cause to remember the wind around Times Square, and it seems some wind at times. As Miss Hayes emerged from the subway the other day the wind ripped her hobbled skirt from her knee, disclosing the scanty underdressing usually furnished a "hobble." A policeman came to her aid and bailed a taxi, which put her down at the Putnam Building just across the way.

WHITE RATS' CLUB HOUSE

An early view of the proposed front of the new club house on West 46th St.
Geraldonine Brooklyn Cunningham, pictures Rochester creditors the "pop" presented theatre business hit here. Arthur Claude Some Milton Gayety, next of his Campbell, Garvey Stock, Hoboken (Jay Packard).

TOLER CO. PUTS HOUSE OVER. Indianapolis, Jan. 13.
The Colonial Players, under management of Sidney Toler reopened the Colonial Christmas Day matinee with "The Chorus Lady." The Colonial Players are the most competent stock players this city has had. The Colonial was formerly a "pop" house. It is usually hard work to overcome the impression left by that policy, but they are drawing good business nevertheless.

The presentation of "The Chorus Lady" was all that could be desired. Lillian Sninnott in the leading role was charming. The rest of the cast were adequately satisfactory, especially Robert Hyman and Edwin L. Coe. The remainder of the company includes: May Anderson, Marie DeTrace, Julia Morton, Blanche Frederic, Walter Gilbert, Ralph Lingley, Ed- win Hope, Frank Williams, Joe Weston, Malcolm Fassett. This week "The Virginian" is presented with Mr. Toler in the leading role.

LEADING LADY GOES BACK.
Mina Phillips, former leading woman for the Corne Payton stock company, Brooklyn, who has been playing for some time in Trenton and the Orpheum, Jersey City, has rejoined the Lee Avenue company, opening next week in "The Passport.

After a week's lay-off, the Hill-Donaldson company resumed its touring and played to the beat New Year's business in years.

PICKED A DEAD ONE.
Atlanta, Jan. 8.
The Atlanta regime who inaugurated a stock regime at the Orpheum recently, closed down last week on account of bad business. Stock has been tried here several times without success.

TO succeed "THE STRANGER.
Wilton Lackey is rehearsing a new play at the Bijou theatre, which is to succeed "The Stranger." The new one will be produced in about ten days.

The new show will be put on at the Bijou Jan. 11, with a somewhat larger company than is now supporting Mr. Lackey.

DEATHS.
Neville Chuitt, manager of the Palace at New York, died Thursday night. He was 72 years old.

RECEIVER FOR "TICKET TRUST." Chicago, Jan. 3.
Theatre ticket scalping in this city was handed a body blow last week when the H. N. Waterfall Company, known as the ticket trust, passed into the hands of a receiver. One week before the New Year's harvest, the action was a serious setback to the Waterfall people, especially since the judge acting in the matter ordered Waterfall to that he shall not in any way assist in getting rid of the tickets acquired for the big holiday sales.

Incidentally it is hinted several of the "loop" theatres will find themselves heavy losers because they had profiteering in the financial condition of the "ticket trust" to advancement of several hundred dollars' worth of coupons for the New Year's Eve performances.

There is no law in this state to prohibit ticket trafficking. While the daily papers have from time to time attacked the methods of the spacularators, nothing has resulted. It is barely possible that theatre managers here, realizing the immense harm done their business by the "loop" win, will adjust affairs so that the selling and re-selling of tickets will become a thing of the past.

HITCHCOCK HAS SKETCH.
Gertrude Clancy who is said to be some singer will be placed in vaudeville by Raymond Hitchcock in a sketch called "The Girl from Chilida.

FERGUSON, NEWARK, READY.
Newark, Jan. 3.
After several delays in getting the house built, the new Shubert theatre is announced to open next Monday with Lew Fields' "Hen-pecks." Lee Otellengui, formerly connected with Waldman's theatre, will be manager.

NEW YEAR'S EVE DISAPPOINTING.
There was considerable theatre-going New Year's Eve, although none of the specially-arranged concerts got much of it. In fact it was only the regular Sunday show that did the business. The business, although the "Follies of 1911" at the New York theatre drew $2,360 into the box office. There was not over a $200 window sale at any of the legitimate houses that announced special shows. The advance sales were very light, if any at all. Atop the New York Roof $501 was received.

The Fifth Avenue, a regular house, boosted the top admission price to $1.50.

Some of the theatre ticket merchants laid in a supply of New Year's Eve tickets. Some still have some of them. That weather was against good returns in strange tastes.

Business all over town took a decided drop Tuesday night—more than usual. It was just a business. The houses that were willing to suffer the least was the Playhouse, which had $100 more than was taken the night after Christmas. Practically all others had a terrible Tuesday night. One house, with "Kismet" giving away a little "paper,"
SHOWS NEXT WEEK.

NEW YORK.

"A BUTTERFLY ON THE WHEEL"—1st week, 4th Ave. Theatre.

"AROUND THE WORLD"—Hippodrome (19th week).

"THE USA"—New Amsterdam (7th week).

"BOUGHT AND PAID FOR"—Playhouse (1st week).

"BOLLY PULLS THE STRING"—Comedy Theatre (11th week).

"BOSS"—George Arliss—Walsh's (1st week).

"GET US TOGETHER"—Gertrude Lawrence (8th week).

"GERMAN-AMERICAN OPERA CO.—Weber's (5th week).

"THE HARD TIMES"—Kinecakor—Royal 11th week.

"OVER THE RIVER" (Eddy Foy)—Globe (14th week).

"SPIRITED SERVICE"—Wallis Collier—Fulton (1st week).

"THE THIRD OF PARADISE"—Day's (1st week).

"THE UNKNOWN WIDOW" (Julian Eltinge)—Grand. (1st week).

"WE CAN'T.GetName IN THE LAND" (Eldo Ferguson)—Gaity (4th week).

"WHITMER AND BROWN"—James C. Hackett—Civic (4th week).

"WHERE ARE ALL THE FTLES" (Bert Leighton)—Boy's Town (2nd week).

"WOMAN'S MILLION"—Cabaret (1st week).

"WOMAN'S MILLION"—Cabaret (1st week).

"THE RETURN OF PETER GRIMM" (David Warburton)—Lyric (4th week).

"THE THROWING TID"—Broadway (Eden Lodge)—Empire (2nd week).

"VIKTORIA"—Winter Garden (4th week).

"VIKTORIA"—Winter Garden (4th week).

"VIKTORIA"—Winter Garden (4th week).

SUMMER OPERA—Irving Place.

VARIETY.
NEW ACTS NEXT WEEK

VARIETY

Initial Presentation, First Appearance or Reappearance of New York

"After Dark in Chinatown," Hammerstein's.

Kline Ammer Trio, Hammerstein's.


Harry Tunks and Stone.

"Uniforms," Colonial.

Windoro Troupes, Greenpoint.

John and Mae Burke (New Act), Bronx.

Louise Dresser.

Songs.

Majestic, Chicago.

Direct from the untimely failure of "The Lovely Liar" Louise Dresser enters, or rather returns to vaudeville, a triumphant success. Her initial performance at Majestic on New Year's day carried with it all the enthusiasm of her many Chicago admirers. Those present who were unfamiliar with her work were doubly and immediately convinced. A series of songs, mostly popular, make up Miss Dresser's routine, but none of the numbers contributes largely toward her success nor does the delivery. It is Miss Dresser's over-abundance of maudliness, her beauty and her winning suavity, that won the New Year audience. For her opening Miss Dresser renders a ballad that has to do with someone's Golden Wedding Ring. This was followed by "Daddy," "The Kind Of A Fellow I Can Love," "Put on Your Slippers, You're In for the Night," and "Babyland," for the finale. The two latter seemed to corrode the more sublimation. For an encore the chorus of the first song was rendered. A pianist accompanied Miss Dresser, at times a few passes behind. Perhaps better to a selection that might have been selected, but this is problematical since Louise Dresser's principal asset is her appearance. To anyone with an ear for beauty and a harmonious Louise Dresser is like a breath of fresh air.

Harry Thriller.

Equilibrist.

8 Mins.; Full Stage.

Hammerstein's.

Harry Thriller is doing the same act several others have shown since Harry Lee Coe first appeared in New York two years ago. All the balancing is performed on the two back legs of a chair. The same routine as first introduced by Lee Coe is followed. Whether De Coe's showing first took the edge off the others is not certain, but the fact remains the thrills assured by his show has been kept up by those who followed. Jolo.

Hugel and Sylvester.

Comedy Acrobat.

11 Mins.; Full Stage.

Murray Hill (Dec. 31).

Both men are in clown make-up, though not dressed alike. They go through a familiar array of tricks, closing with the piling up of tables and a chair, while one of them falls over backward with the break-away. They will do nicely for the big small time in opening position.

Kranz and White.

Character Songs.

Majestic, Chicago.

Eventually either member of this team will appear at the Majestic with a separate offering. This is not expected in the regular order of such things since both boys have played the house several times this season with as many different partners. And with each succeeding visit to the Majestic we observed that either someone's popularity was on the topogran or else someone's musical ingredient that formerly helped to fill the prescription was absent. With their present routine which looks original in every way, the Kranz and White duo looks, to those who remember the White City Trio, the boys are a disappointment. Perhaps this is due to an over-amount of musicality, for it seems possible the duo could be sliding backward. However, the fact that the duo is not as good as the trio was, proved beyond a doubt last Monday by the measure of applause dealt out by a packed house. As usual, character songs make up the offering and the singing may be the pair offered "The Dramatic Rag." performed before the Chicago audience in the Chicago city song scored what might be termed a whistling success. It is a polka in two better than the market is offered to-day. Well delivered with a bit of ad lib, it took all honors for the show from a musical standpoint. On the whole, Kranz and White stack up well against the present output of conventional rattlekicker acts, but from this pair a little more was expected than was delivered. They can both sing well. One encore was requested. "Violin Rag" came to the rescue, although it was that "Mysterious Rag's" turn in this house. As neither that nor "Alexander" was on the bill, the book makers cash all bets this week.

Kelly, Rio and Fagin.

Songs and Dance.

8 Mins.: One.

"Runaway Girls," Columbia.

Eugene Kelly, Violet Rio and Charles Fagin have proved a triple combination that looks quite good, although it seems to have been scattered throughout the entire show of "The Runaway Girls," leaving only a portion for the trio. And besides that Monday evening Charles Fagin had a cold, preventing his voice from getting very far over the footlights. This no doubt injured the act as a whole, for even though the boys did dance, it must have been painful and dusty around Kelly's legs. The dance will do. Miss Rio has an odd voice with some clothes, and Kelly, for a tall fellow, holds his end up strongly. The act could probably attract considerable attention, could it be given in its entirety, and all the members fit.

"At the Brink."

Dramatic.

10 Mins.; Full Stage.

Colonial.

A mawkish kind of a sketch, differently played, and intended to depict a psychological analysis of a woman's heart in the search for happiness.

"The Lawyer."

Comedy.

8 Mins.; Three-Accenture.

There is a lot of horseplay and the comedy o'erruns limitations in this sketch, but there is enough fun to keep a "pop" house entertained.

Harry Botter and Co. (2)."

Singer and Tap (2).

17 Mins.; Full Stage.

Murray Hill (Dec. 31).

Mr. Wilson comes to vaudeville with an enviable reputation in the legitimate as a character actor. His vaudeville debut bears it out to the full, but it is doubtful if the vehicle he has selected is exactly suited to the better vaudevillian. He plays an old veteran of the Civil War, bumbling about on crutches and in debt for board to a skint farmer. The one thing he lives for is an old philanderer about ten years old. The farmer insists on his board money and he throws it at him, afterwards remembering that he had bought the boy a suit to go to the store and buy himself a suit of clothes. Now he is "broken," with only the prospect of an allowance of back pension. The farmer jeers at the crippled old man about the war, whereupon Wilson goes into a lengthy peroration anent his bravery at the Battle of Chickamauga. It's a fine piece of "reading" and the characterization is better than vaudeville often sees, but neither the reading nor the song of "The Battle" is likely to "go over." When toward the finish, the farmer knocks down the picture of General Grant, the old man is sent out for a woman born of frenzy, throws aside his crutches, only to be hit with the rube unmercifully and then falls to the floor exhausted. The role of the farmer and that of the boy are both capably interpreted. But the sketch, beyond criticism as far as it goes, seems to lack the indefinable vaudeville touch.

New Shows Next Week

"Butterfly on the Wheel," 39th Street (Eddie Foy), Globe.

"Over the River," Daly's.

"The Business of Paradise," Daly's.

"The Return from Jerusalem" (Mme. Simoneau), Hudson.

"The Talker," Harris.

George Spink and Pauline Welsh.

Songs and Talk.

15 Mins.; One.

Fifth Ave.

This new two-act uncover one characteristic of personality in one Pauline Welsh. The overworking "coon shouters" would receive a lot of good instruction if they fun out of his gutturals through a session. As for looks Miss Welsh would easily be placed among the ten best lookers on the stage. In this act Mr. Spink plays the "beauty" for her besides playing the piano and singing a chorus. The arrangement could be shifted around so as to allow Miss Welsh to sing more songs, and her talk might be done away with. Better results would be obtained if the good looking girl occupied the centre of most of the running time. Mr. Spink makes a dandy accompanist and has a very good voice.

Nip and Tuck.

Comedy Acrobats.

7 Mins.; Full Stage (Exterior).

"Runaway Girls," Columbia.

A contortionist, who is also the comedian, and the "beauty" for her command favorable consideration from the audience assembled at the Columbia Monday evening. He gets much fun out of his contortion tricks and fumbling ludicrous positions. The comedian works in clown make-up, and gets away from the other comedy stock with a "beauty" for her besides playing the piano and singing a chorus. The arrangement could be shifted around so as to allow Miss Welsh to sing more songs, and her talk might be done away with. Better results would be obtained if the good looking girl occupied the centre of most of the running time. Mr. Spink makes a dandy accompanist and has a very good voice.

Onawa.

Indian Violinist.

10 Mins.; Full Stage (6); One (4); Special Set.

American Indians.

Onawa was a riot. The little girl can play a violin. A wigwam scene was placed around this girl in Indian costume. She made a pretty picture. The usual routine of violin acts of the present day was held to, the rag number being the closest. The choosing number is the "little girl a very big hit. It is not believed, however, that "Onawa" is a real Indian girl.

Irene Grange.

Songs.

10 Mins.; One.

Miss Grange is a dainty, pretty, sweet young woman, a bit too refined for the "planting" of songs in vaudeville, especially on the small stage. She conveys an impression of being a recent graduate from some vocal conservatory and possessed of natural talent, underveloped. She sings four songs and gives every indication of the right kind of pliable material.

"The Stolen Necklace." 11 Mins.; Four (Parker).

"The Stolen Necklace" is a stage adaptation of a magazine story. The tale probably reads better than its theatrical realization. It's a "burglar sketch." A hotel thief gains entrance into an actress' hotel suite while she is at the theater. He locates a diamond necklace, but is discovered by a young woman in the dress of a maid. The maid protects the necklace with a revolver, permitting the man to leave. The sight of the hotel detective drives him back to the room, where a Victoria. This is why it read better than it sounds. "The Stolen Necklace" can be played over the "small time"; it's sufficiently strong for that, but even so, might be improved by a reconstruction of the ending. There is no reason why the "paw" should not quarrel over the spousal, even perhaps fight for their possession, when the detective, who would have more time meanwhile to release himself than it required for the thief, could appear at the door for this in its "different way" to become decisive, the piece losses all the sympathy when the maide gives the work, which is the basis for Victoria.

The Elliott Harpais.

15 Mins.; One.

The Elliott Harpais. 15 Mins.; One.


Six people are employed in what could readily be condensed into a fairly good act for three. An old man, a bookworm, has picked up a child in the streets after he was run over but not badly injured by an auto. She is a slum-girl, never having seen the countryside, does not know the meaning of roughing affection, and grows very fond of the old man. At the opening they have been discovered for nouces by a man who has notified the Gerry society to come and take the child away. There is a pathetic parting between the two, in which the child gives the old man a Christmas present, an old second-hand bible for which she paid ten cents. As the child is being taken away the old man glances at the bible and discovers that it is a genuine Gutenberg, worth a fabulous sum of money. Three comedy characters are dragged in by the heels without good reason. The old man is quite well played and the child is acceptable, though a trifle theatrical in method. The others do well enough. Julo.}

"The Pitcher." Dramatic Sketch.

14 Mins.; Three (Interior).

The best part of the sketch is the singing and dancing. The three parts are well acted although none call for any great work. The sketch should pass without trouble on the "pop" circuits mark. Richard Brothers. Ring. 7 Mins.; Full Stage.

An act patterned after that of the Pederson Brothers and a very good small time edition of that offering, although the comedian at times fails to be funny. Jess.

Max Sherman, of the Freeman Bernstein agency, will become a Benedict Jan. 15, when he marries Stella Greenstein (non-professional), of Hartford, Conn.

Charles Merritt and Wynn Douglas will shortly commence a tour of the Sullivan-Codine Circuit.

Bulle Burke has received an invitation from Joe Miller to visit the "101 Ranch" in Oklahoma. Mr. Burke is very apt to look kindly upon the invite, as it's nice out that way, and Mr. Miller has promised to illuminate the barn every night so Bull can sing his fumesome for Broadway.
**RUNAWAY GIRLS**

The Burlesque Hall of Fame has never had the name of Peter Clark among the producers that may be there, but that may change if he has a harried job this season. Mr. Clark isn’t in the performance, but the show belongs to him.

What Peter did was to gather a courtly good cast of principals, as well as burlesque troupes that have been running this season. Then he gathered some sixteen or eighteen choristers, dressed them fairly well, and put a production around the entire group that is no discredit to the Eastern Wheel.

Mr. Peter didn’t do was to get a book that could be read. He could have staged a written play, but still, without that, the principals put over what they have been given very neatly and nicely, and entertainingly. The latter is what makes “The Runaway Girls” for '11-'12 a regular show, much better in the first part of the act, but livelier throughout, the company playing with a speed that covers up the deficiencies.

There are two acts and an olio of two numbers, called “The Runaway Girls from Dixie.” Act I has three scenes, two in full stage, and the second a stalling diversion, nicely taken care of by the principal woman of the company singing the “Billy” medley, with the men assisting.

The finale is a wharf setting, similar in “The Dreamland,” but in the “Runaways” used only for effect, though a considerate effort that might be obtained through a better lighting scheme has been lost by inscrutable judgement.

The opening scene of the first act is supposed to be “The Italian Garden, Bank Hotel, London at midnight.” Perhaps they are. It presented a pleasing appearance anywhere, and was used to exploit a “Cabaret show.” This opened the way for a succession of songs that sped along quickly, giving plenty of singing, and almost every one a chance.

The second act throughout is a plantation cast, with two numbers, falling down somewhat through the material in use. Even at that Messrs. Clare Evans, Geo. A. Clark and Joe Opp revised the stuff (even the ‘duel’) so that it brought strong laughs Monday evening from the holiday crowd.

The men mentioned make an excellent trio of comedians. Mr. Clark is a likable Dutchman because he is not loud nor explosive, and apparently knows his strength is in the Scotch character, as well as in the Scotchman, mostly those of Harry Lander’s repertoire, Mr. Clark gave evidence of being right at home and won many big laughs. Mr. Opp did his “Englishman very well, much better in fact than the usual stage character of that country. Perhaps that came from the personal appearance of the Englishman Mr. Opp made one season. He picked up and dropped his “Hi” perfectly, and gladly assisted as the semi-straight.

Mr. Evans as the Irishman is the chief comedian of the show. He is entitled to the distinction. A really good, unpreventable upon- time worn methods in dialog or action, Mr. Evans only spoils his performance by a conventional Irish manner, which is far different from the type of the type of the typical Irishman, and makes it very easy for the audience to appreciate his performance.

There was a number of numbers, playing about in the second department of the show, and there is no way of knowing what kind of numbers these are. Mr. Opp has his ‘joke’ number, which is a novelty, and perhaps the ‘joke’ number of the show.

**QUEENS OF FOLIES BERGERE**

“The Queens of the Folies Bergeere” is the initial attempt of Countihan and Shannon in burlesque. The firm has done very well, better probably from an inside standpoint than from an outside one.

The firm is not a big production in scenic equipment, but that is quite common on the Western Wheel. The opening piece is a hotel interior, very plain. The burlesque is a two-woman cast, but Miss Meadows is the principal, and Miss Ennals is the comic, which makes the opening for the burlesque. The shift changes to practically a bare stage. In costume there is much better. There are a number of changes, one or two attractive. The green dresses worn in the Irish number carried off very well. In one or two cases the same costumes were worn more than once. The tights, that everink arrangement, were not good.

Whoever wrote the “French Polly in Two Prolleys” (as the program puts it) was not mentioned. There is some little credit coming to the writer. The piece does very nicely. It is a good idea in the opening to have something in punch, and the vaudeville section seemed to be Babette in her natural coloring under another name.

A good bit of the evening, however, was an “Amazon March,” led by Violet Rio, but distinguished by a little chorister from the left end of the stage. Babette had a strut like a bantam rooster. She drew all the attention, and the house demanded four encores. The same woman was much better off, as well, but slightly overdoes it, to the disadvantage of the remainder of the line. An opportunity for her was there in the “Mysterious Rag” number, when sung by Babette. Some of the principals assisted, with the comic, but Chas. Fagin did the most for this through pretty stepping. It was an opening for a “bear.” Mr. Fagin might have grabbed off the youngest from the chorus for one encore.

Although Miss Rio well led the “Amazon March,” (in which the ladies are required to take the lead of the chorus, and bring the men off in the one) Miss Kelly, of the Trio, handled a Frenchman well enough, and did a Lieutenant without having anything thrown at him either. Both were good numbers, and the choruses were cheerful.

There were a plentitude of songs, and the dressing can pass, although Mr. Clark should supply Miss Ayers with a pair of tights to replace those that now show signs of having repaired in the rear.

Peter Clark, in the satisfaction, if not elation, of knowing that at last he had put on a show the Census Committee isn’t lining awake nights scheming, what will he do next? He has a hesitating committee to please, and must get something rather than the usual number of songs. When you figure that the Bronx theatre, one of the best on the Western Wheel, did not hold more than a three-quarter house, and that should have one of the top notchers on the Eastern Wheel, you can’t blame producers on that circuit for going light on the production thing.

Irene Calliman had the real soubrette part but did not make it important. Irene had little opportunity. She appeared with some combination of comic and acrobatic dance near the close, but it was too late for her to get very much. Missie Hall did a bit as tough thing and got a laugh or two.

The comedy is entirely in the hands of Joe Sullivan. Just the style of comedian Sullivan is said to be hard up. The work is along the same lines as Carl Henry, although in rougher make-up and he uses a rougher style. In the opening piece it was pleasant to see him at work. He always has a certain amount of confidence, and he had no assistance, but in the burlesque with two men working with him he did much better. The bladet, of course, was the result of the song, but credit, but aside from this Sullivan as a comedy judge was funny. His expression “I Warn You” repeated very often became extremely laughable.

George A. Wood makes a very good looking straight, wears good looking clothes and helps the appearance considerably. He has the right idea about playing a straight role. He seems too self-conscious. No voice and some dancing ability helped save the edge on him, and he became valuable through the leading of several numbers.

The Melrose Comedy Four contributed the principal to the outfit but they were not noticeable to any great extent. Miss Frase as a “nance” was responsible for some songs, but was not particularly good in the role. Miss Frase on the other hand is not particularly good in the role but at least is not offensive.

Miss Smalley opened the vaudeville section with a song and dance. Lilian Smallian was a prime favorite and although not a strong “single” she will have no trouble in getting away as now placed.

Wood and Meadows are not doing themselves justice by a long way. The couple have a very poor frame up, but they should take care and attention in placing their capabilities forward.

The Melrose Comedy Four were a big laughing hit. There is little real merit in the turn, but the audience laugh, so what’s the answer?

Countihan & Shannon have little to worry about in “The Queens” show. They contributed the other numbers to the Western Wheel that has anything on it. When you figure that the Bronx theatre, one of the best on the Western Wheel, did not hold more than a three-quarter house, and that should have one of the top notchers on the Eastern Wheel, you can’t blame producers on that circuit for going light on the production thing.

Jub.
The New Year’s matinee attendance did not pack the Colonial. If the show was merely thrown together for what is professionally a good theatrical week, it doesn’t matter much, but if as carefully framed up as some vaudeville programs are, the Colonial bill this week does not look it.

There isn’t much to the show, as a show. The two pieces (George Lawshod and Rube Marquard) are both in the second half, with two sketches in the first section, without a woman “signature.”

The American vaudeville managers have done their most to make the English singer, Mr. Lawshod, a headliner with drawing powers; but something seems incapable of lending any assistance himself, with the result he merely remains a headliner. This is the third season he has been over here. Lawshod’s selections of songs in his second week at the Colonial is quite ordinary for a featured foreigner. One, the number “The Doe’s Rib,” besides, in very poor taste, while “Oh, For a Night on Broadway,” sung Monday, was about the silliest thing he could have done; but, if it is something that might have been designed for a melodrama or a horse act. Lawshod used up thirty-three songs and one of the best of them was “Weary, Weary” of the “Rube Marquard” card. As Lawshod has never had an opportunity to try his forte as an appreciation of the various tunes, he could have shut off at any time by the stage manager putting out Rube Marquard’s card. Marquard followed the Englishman.

One point very much in the Giants’ pitcher’s favor is that he appears to appreciate his not a regular actor. Marquard is not an actor, but what money was invested in him, and something other than the holiday, the 1911 phenom did it, for he was the most enthusiastically received, as was his card. It came mostly from the upper section, but then, the upper portion was where the crowd stayed that afternoon. Annie Kent helps Marquard some of the material, and she tried out as a “singer.” As an act it passes because Marquard undoubtedly is a popular young man in baseball circles, around New York, anyway.

Joe Jackson copped off the comedians bit of the show. He opened the second part. This foreign comedy bicyclist, who is a natural pantomimist with more ideas of real comedy than have been strung along the vaudeville pathway in many a day, had the house bowling at Mr. Simon’s regular chance. “Lucky Jim” with Jane Court Howe and Co., was the other sketch, closing the first half. The story becomes clearer and clearer all the time that this, like other dramatic pieces, with very, very few exceptions, does not seem to handle bear repetition.

Lyons and Yocco did well, as they always seem to do in New York.

FIFTH AVENUE.

A bill, heavy with comedy, drew a good crowd to the downtown vaudeville house Tuesday evening. Comedy, attempted and otherwise, was the keynote between the opening and closing acts.

For this one comedy reason, Jack Wilson was up against it, but the fact that it was not hard to see why there is no way to burlesque comedy acts, so Mr. Wilson used “gags” from other acts on the program, word for word, and somehow resulted in causing the audience to take pleasure in having a laugh. The audience didn’t laugh, but, if two or three words were left there didn’t seem to be done more than was necessary. This made a slow moving performance out of what should have been a fast snappy vaudeville entertainment.

Adele Ritchie returns to vaudeville in the headline position. On her attractive appearance and stunning costume, she passed through nicely. Miss Ritchie needs material. A couple of her songs do well enough but she needs a “Winter” number again.

Connelly Sisters, “No. 3,” too early this season, with the vaudeville bill its real start. The girls got away slowly, due to stringing out their first number. They peaked up as they started to “The Beautiful Doll,” and the best little stopping at the finish, together with the natural comedy of Bette Connolly, sent them over nicely. The girls2 were doing the best act they have yet shown.

Tom Barnes and Beattie Crawford took up the running, and although it was still early, pulled out a very big act in “The Natural.” Miss Crawford has considerable weight and along the lighter lines makes a corps appearances. Eddie Leonard and Mabel Russell followed, and upheld their reputations as favorites at the corner.

"The Hold Up” closed the first half. The piece contains any amount of comedy melodramatic and a couple of very melo motors. It should be great in a house where the villain in a moving picture is hiked, but it is pretty trashy stuff to hand regular audiences. Without the train effects it wouldn’t have a chance.

Trovoato opened after the intermission. The violinst had his troubles at the getaway but he hammered away at them until the house began to “rag” with him. Then everything was lovely. There is no getting away from the fact that Trovoato does work “em up on his picture.”

Frank Bush, after a long absence, is back hereabout. Mr. Bush has brought back several new and good stunts. The evening dress cheers are also new. Mr. Bush was the first act from “No. 3” that did not do too much.

Delle Baker, second week, sang “La Belle Trovo” and there would have been enough at the late hour, and these three, if properly arranged, would have made her a legitimate hit. The audience were too strong for the third to follow.

The Sloon City Four and Aerial Bartlettas were on after eleven. The Baldwine appeared about eight. Harry Thriller (New Acts).

VARIETY.

HAMMERSHIT’S.

The bill at Hammerstein’s this week should undergo the English treatment. An English stage manager with his proper utensils would make Hammerstein a hummer. Of course he would have to have the show in England, for if Mike Simon ever started cutting the acts down the way they do in this country here, there would be no Hammerstein at all. Nevertheless with a long show that starts at eight and runs until eleven thirty, the acts have no use judgment and for their own good not insist upon running over time. There is nothing quite as bad as overwasting a welcome. There were times when the Hammerstein acts did more than was necessary. This made a slow moving performance out of what should have been a fast snappy vaudeville entertainment.

The New Year Roof.

That bunch on the New York Roof Monday afternoon had evidently made a New Year’s resolution not to applaud too much. The bill was of the usual “summed up” variety, running on two acts showing any advanced class.

The Morrissey Sisters got the applause of the afternoon and on form design. It was a farce, and head-to-head balancers, Angelo Trio, did some clever work and bolstered up the bill immensely.

Davy and Pearson opened. They have a lot of material that only consumes some time. With some of the New Year’s crops of jokes their act could be very improved. The man works as a German.

Mattie Quinns followed. She doesn’t get much on her songs but scored dancing. She might try another selection and discard one of her first numbers.

The best picture of the evening, a foil, showing a man “hopping” a moving freight from horseback. A difficult trick and one that cannot be tried on a piano.

After the Angelo trio, came Usher and the Girls in White, with their Weavers and their aerial act next. The Weavers made a good impression. Following the Morrissey Sisters, who did a bit cleverly with “Beautiful Doll,” came the close, came Temple and Hupp. They might also inspect the new supply of 1912 almanacs. The woman sings well but should obtain a later day ballad than the one offered at the close.

The Shellys (New Acts) closed the show.

AMERICAN.

On New Year’s Day the American up and down stairs was a pretty busy place. The show on the Roof started about 3:30, the show downstairs getting underway about two. Nine acts were given on the Roof, while about six were kept going downstairs. About twelve acts were used altogether, Pearl Whiteside and Irene and her band being the only play going the theatre and not the Roof. Business was big on both floors.

The Aerial Fusters (New Acts) were the ones to start the show. Hazel and Hawkins were “No. 2.” The older woman is somewhat rough in her work and talk. The little girl is a fair number of up-to-date songs. Onawa (New Acts) will have to be given the honors of the whole show. She was the real hit.

W. S. Harris was returned with his big juggling act. It remains the same, with perhaps more attempts at comedy by the woman. These are well received. A little balance is only being done by the juggler at the downstairs show.

Harlan, Knight and Co. did well in the old standby “The Chalk Line.” The sketch was well acted and if kept on the small stage should prove a revelation.

Ed Gray appeared next to closing on the American, and showed his powers. Metropolitan Trio and Johnson and Watts (New Acts).
SHOWS FROM THE BOX OFFICE.

(Continued from page 17.)

"Little Miss Low" (LaSalle).—Holds the season's record for a continuous run. Attraction is going quite as strong as ever.

"The Woman" (Pomander Walk) opened the second week of the season. The Box Office did not fail to find a full house in the second week.

"Miss Duderstadt" with Lulu Glaser (Iowa).—Opened New Year's Eve. Had good advance sale. No press notices given.

"Two Women" with Mrs. Leslie Carter (Garrick).—Opened. A piece called rather weak by the critics, who say that though starry, her bed role is too wide to permit usual claims of success.

"Excuse Me" (Studebaker) leaves Jan. 4, 1930. Los Angeles and always a good show. Miss Alice Lively in "Little Miss Fix-It" opens Jan. 7 for a week. The "Greyhound" (Rich) is also doing quite as strong as ever.

"The Red Roses" with Valeska Burtt (Princess).—Closing at the end of next week and Miss Burtt may return to vaudeville in February. It is understood she is earning $3,000 a week for the two-day. The No. 2 "Bunny Pulls the Strings" company, recently imported, will be the next attraction.

"Hanky Panky" (American).—Still doubtful if this expensive show can show a profit on any one week, unless comedies deserving of a better patronage. Business not quite as healthy as during first few weeks.

Chicago Grand Opera Company (Auditorium).—Continuing. A show that can attract profitable crowds. Will end the season with what will probably be the biggest winings in the history of the opera house.

"The Bohemian Girl" (Garrick).—Resurrection a signal failure. Manager Worm will not dare welcome the show again. Miss Millicent Fawcett as Mrs. Leslie Carter in "Two Women."

"Pomander Walk" with Gertrude Elliott (Grand Opera House).—Pretty comedy deserving of a better patronage. Business very dull.

Presenting some famous shows as "The Round Up", "Madame X", and "The Starry Night" equally well known and liked at popular prices, has given Mckiver's a business that has been big all season.

 мощность в сезоне упоминается в тексте как "The Round Up", "Madame X" и "The Starry Night".

"The Million Dollar" (Whitney) opened last week to a handful of people. Has no chance.

"Ten Nights in a Barroom" (Globe).—Expects to draw big from the popular element. So far major portion of patronage from opposite direction. Shows signs of an increase of receipts but not sufficient to hold it here after next week. Succeeding attraction not announced.

"The Woman" is probably doing the best business of the outlying theatres. Although there has been nothing particular to complain of at the Imperial and a few at the smaller theatres such as the College, Marlowe and Alhambra.

In conclusion, the whole is probably doing the best business of the outlying theatres. Although there has been nothing particular to complain of at the Imperial and a few at the smaller theatres such as the College, Marlowe and Alhambra.

AMERICAN MUSIC HALL (Gee, Jordan, mgr.: ind.).—The old year closed for "Hanky Panky" with a third capacity performance at closing. No cards but promises to run for a while.

MAJESTIC (Lynn B. Glover, mgr.: agn., Graham Urey).—One of the best of the run, very well run. Miss Louise Jemison (New Actors), lately married, star in a musical comedy, capably handled by a large cast. The box office was not hampered by the injection of additional complications and the bringing in of chorus people, who had nothing to do with the musical and other parts of the show. An excellent attraction.

BLACKSTONE (Augustus J. Flinn, mg.).—One of the best attractions of the season. A comparatively small show but with a very good gross. Miss Jemison's "Miss Liberty" is not too big to admit of the announcement of a second week.

CHICAGO O. H. (Geo. A. Kingsey, mg.).—A show on eight week and drawing well. Miss Jemison's "Miss Liberty" is not too big to admit of the announcement of a second week.

FOREST (Geo. C. Soto).—A cheap and cheerful show but with a very good gross. Miss Jemison's "Miss Liberty" is not too big to admit of the announcement of a second week.

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Music news: A sequel to Gen. Robert E. Lee's "Widow," has been announced by Vitagraph. "Mr. and Mrs. and the Baby," an interesting drama produced by Harry Kohl, was also announced for Vitagraph. The cast includes Charles Dicken, who is playing the part of a Washington lawyer.

Martin Brown was out of the performance of "The Kiss Wait" at the Lyric Theatre last week, as a result of an injury received while doing his dancing specialty.

The supporting company which comes to the City Theatre with "Management," next week, includes Charles Dicken, who is filling the part of the lawyer, and a number of other actors.

The number of股票 publicly purchased by the Union has been increased by a show of 2000 shares since the last report, bringing the total number of shares purchased by the Union to 20,000.

The name of the company is "The Union." The company was formed by reason of the success of the union in the struggle for better conditions for the stockholders. It is now recognized as a general purpose representative for the stockholders.

The lattering of the union is a matter of public interest, and it is hoped that the union will continue to serve the interests of the stockholders.

Miss Bennett, a veteran of the City Theatre, has been announced as the new manager of the theatre. Miss Bennett has been associated with the theatre for many years, and she is well known to the public.

Miss Bennett is a native of the City, and she has always been active in the theatre. She is a graduate of the State University, and she has had extensive experience in the theatre.

Miss Bennett is well known to the public, and she is looked upon as one of the leading managers of the city.

Theatre News: The opening of "The Kiss Wait" at the Lyric Theatre was attended by a large crowd, and the performance was highly successful. The cast includes Charles Dicken, who is filling the part of the lawyer, and a number of other actors.

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Touring in America: The managers of the City Theatre have announced the opening of "Management," a new production, at the theatre next week. The cast includes Charles Dicken, who is filling the part of the lawyer, and a number of other actors.

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A GREAT SONG

ROOM 60, GRAND OPERA HOUSE BLDG.

CHICAGO

E.C. KEITHLEY, PROF. MGR.

FJ A FORSTER - MUSIC PUBLISHER

"Garland of Old Fashioned Roses" was a veritable hit. The house laughed its head off at the funny English sketch. "Count the First" was another laugh-stopper. The Doughboys appeared in a comedy bit and showed cleverness in getting over the point. Bel Sera, Hebrew comedian, had no trouble in putting his stuff across. His songs in particular were a joy. Dave Neville started slowly with imitations of various familiar figures and finished with heavy applause. The Melnott Lasso Tramp, acrobats and wire artists, were in the opening position, but were only fairly well received. The house is showing independent pictures, which failed to start anything.

**COLUMBIA**—The Fortune Hunter pleased, with Fred Niblo and Josephine Cohen.

**Curt**—The Great Paris Grand Opera Company opened.

**BAYOT**—Three "Twi," excellent business.

**ALCABAR**—Black company presenting The Dawn of To-Morrow, with capacity houses during the week.

The Republic opened its big success, a strange accident happening the first week. A new talk act, consisting of three men and a seal met with mishaps. The talk act was running under the act three minutes and the seal ran off the stage and gave the cue and ran off the limit. The orchestra grew nervous, not allowing the audience to know that anything out of the ordinary was taking place. When the time reached four and a half minutes the drummer shot his prop pistol to attract the attention of the man in the tuxedo, but it did not work. The audience was then in an uproar, thinking the man dead. His partner, without a watch, realized what was happening, and jumped in to save him. The act was carried over, and the act held the cheers. The act, though never being presented before, met with an easy approval, the seal being a laughing hit.

The heavy man of the Six Brecks is reported to be in such condition that he may be committed to an asylum. The blood flowing from the veins was satiated by the brain. The accident happened when the Oakland Opera. The act is still working.

Mose Oppenheimer, interested in the B & C circuit, is here on a short visit due to the death of Mrs. Oppenheimer's brother. They will return to Spokane in a day or so.

There are now four theatres of note in the Western Addition. The Garrick, Prince and balcony.
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FOREPAUGH'S (Miller & Kaufman, agents; I. Kaufman).—Four Dolls; Morgan & Hare Broke and Co.; Harmon, Holley, and Davenport.
NIXON (C. P. G. Nixon, agents; I. Kaufman).—Six Dollars; Miller & Hare; J. A. Hays; F. E. Pratt; Missens.
COEURS-DU-ROSE (C. Coeur, agents; I. Kaufman).—Six Dollars; Miller & Hare; J. A. Hays; F. E. Pratt; Missens.
COLUMBIA (O. G. Nixon, agents; I. Kaufman).—Six Dollars; Miller & Hare; J. A. Hays; F. E. Pratt; Missens.
HARLEY (H. W. Harley, agents; I. Kaufman).—Six Dollars; Miller & Hare; J. A. Hays; F. E. Pratt; Missens.

ATLANTIC CITY

PLAYLAND
THOMPSON (J. L. Thompson, partners; I. Kaufman).—Four Dolls; Morgan & Hare; Holley, and Davenport.
NIXON (C. P. G. Nixon, agents; I. Kaufman).—Six Dollars; Miller & Hare; J. A. Hays; F. E. Pratt; Missens.
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HARLEY (H. W. Harley, agents; I. Kaufman).—Six Dollars; Miller & Hare; J. A. Hays; F. E. Pratt; Missens.

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VARIETY

New Orleans

By O. M. FABUL

O'REILLY (Martin Beck, gen. mgr.; agent, direct), rehersed Monday at the Palace Theatre. The play is under the producership of Fred Finkle Truog, and will make its New York opening at the Apollo Theatre with Miss Linda Morris, Mr. Charles M. Sullivan, Robert L. Younger, and David Fairbanks. The cast will consist of the original company, with some slight changes. The play is a romantic comedy, with music by Sigmund Romberg, and was produced in London by Sir Compton Mackenzie.

DAUPHIN (Henry Greenwell, gen. mgr.; Hubert). "Father" is the best constructed, most universally appealing play seen here this season and is doing excellently.

TULANE (C. Campbell, gen. mgr.; K. E.).

GREENWALT (Henry Greenwell, gen. mgr.;

Tulane Theatre, Tulane Square, "Too Much Married," and "A Day Old Boy," constitute the bill. "Too Much Married" is being given in the Lee Musical Comedy Co., while "A Day Old Boy" is playing the small rural show erected ordinarily; good business at both.

CRESSENT (C. Campbell, gen. mgr.;) "The Whole Bible" is the best constructed, most universally appealing play seen here this season and is doing excellently.

FRENCH O. H. (Julie Lapelle, impresario).

Lapelle's French Opera Co. in "La Fille de Madame Angot," "La Fille Mal Gardée," "Carmen" and "Madame Butterfly.

ULTRIC (Shorty, gen. mgr.;) Gigone-Pollock Players, in "Raiders."
PETE LAWRENCE and Co.

ST. LOUIS

By J. L. SERRET

(2% Wire)

COLUMBIA "Bengie" rejuvenated the holiday enthusiasm; Edwin Stevens & Co., in aside sketch, Four Elite, variegated act.

Besides Fragonard, Wilson & Wilson, acceptable; Doro, creditable performance; Wyman Bros., usual offerings; Emery's Pets, well received.

OLYMPIC (Walter Stanford, mgr.; K. & E.):—The Pink Lady continues another week to standing room only.

ALBERT (Matthew Smith, mgr.; Shubert):—Everywoman continues strong drawing card.

BROADWAY (Walter Davis, mgr.; Shubert):—Over Night going to blizzard weather. Failed to reach St. Louis for the Sunday opening. Filled large audience at night.


AMERICAN (D. E. Russell, mgr.; B. & H.):—In Old Kentucky" invariably draws heavily.

IMPERIAL (D. E. Russell, mgr.; B. & H.):—The stock company playing "Dark Thorne," at varied fare, well received. Cast popular price has brought about the old-time prosperity.

HAVILAND (Harry Wallace, mgr.; B. & H.):—The Balancing Girl," decided improvement on the previous offering, drew large audience.

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UNITED TIME

Berenice

In the Comedy Playlet

"BILLY'S AWAKENING"

By Frederick Allen

Billie Burke

Presents

"AFTER DARK IN CHINATOWN"

With] Jack Reid (The Famous Celtic Wit)

And Company of 15 People—15

Next Week (Jan. 8) Hammerstein's Victoria
MISS ALICE LLOYD
STARRING IN
"LITTLE MISS FIX-IT"
Management, WEBA & LUESCHER
NEXT WEEK (Jan. 7)
Studebaker, Chicago

RAWSON and CLARE
IN "KIDS OF YESTERDAY" (A delightful story of youth)
NEXT WEEK (Jan. 8), AND, SACRAMENTO.
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Talent and Novelty are Always in Demand
BUT, Both Need Expert Handling

THE MAN to Look After Your Interests IN ENGLAND is

Harry Burns

Representative ALF. ZEITLIN

play recently seen here in "Fillite" headline attraction, good and strong, above usual standard of vaudeville acts; Selznick and Gruen give bill, flying start; Delta Adler, splendidly and Walsh, please; Harvey-Davies Trio, big hit; Four Londons, close, splendid.

DENVER

By Wire.

ORPHEUM (Dorothy Rogers & Co., big bit; June Heath, scored; Four Forts, excellent; Boynton & McPherson, excellent; Leavens-Lackner, busy; El Dorado, well scored; Carlin & Parsona, local athletic boys, did highly.

EMPIRE.—First & Majesty, interesting; Will Oakland, excellent voices, Dosne & Forrest, pleasing; Downs & Young, well wall; Powder & Cadman, original; Phil Rosky's Foozles, well trained.

BROADWAY.—Robert Mantel in repertory. TADOR GRAND.—"Matt and Jeff.

Dorothy Rogers is quite a social favorite while here.

The Baker theatre changes hands Jan. 16. Mt. Wood, of the Rocky Mountain Theatrical Exchange, taking over lease. The same style of vaudeville policy will be continued.

ALTOONA.

ORPHEUM (Wimmer & Vincent, mar. agent, U. B. O.; rehearsal Monday 15th).—Jim Leslie, excellent; Longworths, good; McColl, good; Brother Shida & Co., excellent.


AMY ARMOUR.

MAJESTIC (Arthur Lane, mar.; agent, W. V. M. A.)—rehearsal Monday 15th; 1-3. Archer & Clark, good; Frank Mayne & Co., very good; Dave Beasley, pleased; Marlo Trio, aerial; 4-6. Garstka, Roberta, Mars & Debye; Miss Jean Irwin, Stewart & Mara, splendid.

RANGER, ME.

NICKEL (K. F. Ashen, mar.)—Bill Robbins; Geo. Moon, Shlush.

GRAPHIC (Burns & Grant, mar.)—Pictures and songs. HOWARD.

BRIDGEPORT.

POLLY (T. Kirby, mar.; agent, U. B. O.).—Mark & Mannie Warren, clever; Morton & Roy, good;RenderTarget, handsome; Frank Griffield, good; Bith, good; Albert, excellent; Lewis, good; Great Atlantic & Pacific, splendid.

PARK (J. F. Burke, mar. & E. B.)—Jefferson De Angelis; "Pearl Maiden," good business.

H. REICH.

BUFFALO.

SHAW'S (Henry Carr, mar.; agent, U. B. O.; rehearsal Monday 15th).—Pauline, pleased; M. Goldrumsbore, Sue; Homer Miles & Co., good; Four Holloways, clever; Three White Lilies, found favor; Marie Parent, pleased; Arthur Dagon, hit.


GARDEN (Charles E. White, mar.; rehearsal Monday 15th).—"Holiday Lovers." ACADEMY (Henry M. Woman, mar.; agent, Consolidated; rehearsal Monday 15th).—Shields & Gates, clever; Fox & Flan, fair; Parthenaas, pleased; Cooper & Riccardo, good; Lukin's Lula, Sue; Guy Dalley, excellent; Etow & Clifton, good; Alma, pleasing; Taki-Kish, splendid.

VITELLO (A. S. Berry, mar.; agent, Consolidated; rehearsal Monday 15th).—Al Lina, praised; Smith & Wieman, superb; M. Mrs. C wore, pleasing; Beata La Count, fair; Hyde & Willams, clever; Roberta's Animals, fine.

STAR (Dr. Peter C. Coots, mar.; agent, U. B. O.; rehearsal Monday 15th).—Merry Herbert; Sam Batter, in "She's Come from Mississippi." LUCY (John Laughlin, mar.; E. B. S. H.)—Thomas Sheen in repertory.

PLASA (Plas Theatre Co., mar.; agent, U. B. O.; rehearsal Monday 15th).—Maxie Alexander & Co., fair; Amelia, good; Frances & Crawford, pleased; Bobbe & Dale, clever; Ted Olson & Co., pleased; Leonard & Kane, classy; Carmen Rieles, good; Cook & Love, hit.

SHAKES.

BUTTE.


FAMILY (Chester Odette, mar.; agent, U. B. O.; rehearsal Monday 15th).—Week 1 stock.

EMPIRE (W. J. Swarts, mar.; E. B.; rehearsal Saturday 11th).—Week 15, Mr. & Mrs. J. J. Doffle, pleasing; Carmen's Circus, good; Arturo Bernardi, big; Case & Odem, clever; Olive Young & April, entertaining.

ORION (W. J. Swarts, mar.; Ind.)—Week 15, Close-Middle Comedy Co., good business.

BROADWAY (E. B.; rehearsal Thursday 10th).—Lamberti Opera Co.

SAC ADJUDICATE.

CAMDEN, N. J.

BROADWAY (W. B. McCartney, mar.)—1-3. Appalachian, pleased; Jones & Grant, funny; Danny Moon & Co., good; The Champion, usual; Four White Lilies, fine; Ted, Chels, Terry & Co., Gen. C. Davis, & Lyrics; Three Miller, friendly & Jordan; Yuwens.


CLEVELAND.

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January, February, March, the
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OUR NEW SONGS ARE "HITS"

FREE SAMPLES—Exora Powder, Exora Rouge, Exora Cream, Exora Cerate and Mascarillo
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HARRY VON TILZER MUSIC PUBLISHING CO., 125 W. 45th St., N. Y. City

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Managers, Agents, Performers

TO ANY ONE PAYING FOR THIS AD.
Any piracy or theft involving this title of ideas in the act are doing so without my permission, and are taking advantage of me for their own profit. For particulars address.

FRANK J. VALDO

THE VALDOS

**THE MARVELOUS VALDOS.**
Principal in Spiritualistic Art at the Comique.

The Marvelous Valdos at the Comique where they opened on Thursday, March 12th, to a house of more than 1,000. The act is a full delivery of all the spiritualistic freaks of the age, and went with a swing that certainly won the admiration of the big house. Miss Maria the Golden Girl, an original comedy, as presented by George Vagut and company was an amusing production. Mr. Valdo, the gypsy violinist, has also been secured to feature the picture show the first three days. She will become a fast favorite with the critical patron and she plays clasical and popular music. To see the music almost takes it. In addition to the above, the Valdos procured the very latest independent photographic productions—fifth century successes in the motion picture line.

NEW BEDFORD TIMES. Jan., 1912.

THE ORIGINATOR of the Act Known As
THE MARVELOUS VALDOS.

OFFER THIS ACT WITH

VARIETY

--*THE FIVE SULLYS*

**In the New Variety Parce**

This Week

(From The Well Known Sully Family)

**ANDELRSON-GOINES**

TAN-COLORED COMEDIANS

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VARIETY ARTISTS' ROUTES
FOR WEEK JANUARY 8
WHEN NOT OTHERWISE INDICATED.
The routes given from JAN. 7 to JAN. 14, inclusive, depend upon the opening
in the engagements indicated. All addresses are furnished VARIETY by artists.
Address care newspapers, magazines or agents.
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Next Week (Jan. 4), Hippodrome, Cleveland.

Salerno

Jugglers

Booked solid.

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Utile Milton M 1741 W Lake Chicago
Unique Comedy Trio [a] Nicholas Phipps

Trovato

This Week (Jan. 1), Hammond's, New York
Next Week (Jan. 6), Alhambra, New York.

Salerno and McDonald

Louisiana Cowboys

12 Troy St., Providence, R. I.

Walsh, Lynch and Co.

Presenting "tucking's rule."

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Wood Gillis 3623 W Lake Chicago
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Wower & Find Muse Worcester

Xavier Pit 111 W 34 Chicago

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ELLEN HUEGEL

THE SPEED KING

PAT CASEY, April

MAX GLACE

THE BUSY BEE

THAT LIVELY PAIR

EUGENE VIOLET CHARLIE

Kelly Rio Fagin

PETER HUEGEL AND TAYLOR

IRENE AND BOBBIE SMITH

DAINTY SINGING COMEDIENNES

PRESENTING A BRAND NEW SINGING PIANO ACT

Booked Solid Until September

PETER BOHM

SINGINGandum

TOOMER AND HEWINS

Comedy Sketch

"It Happened in Lonelyville"

Rewritten by JACK GORMAN

Direction, IRVING COOPER

IRENE AND BOBBIE SMITH

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Vaudeville's Latest Violin Novelty

MILDRED WARNER
Former Producer of Meyers, Warner & Lyon, now Presenting

ONAWA
"The Barefoot Indian Girl"

Special Scenic Effects
A Spectacular Musical Novelty

Direction
W. S. Hennessy

"ARIS-MYSTERIE"?

Direction of ALF. T. WILTON

MAXIMO
THE CUBAN WONDER
THIS WEEK (Jan. 1)
A Sensational Success at Hudson Theatre, Union Hill, N. J.
Closing the Show
Direction C. W. BOSTOCK
THE
MENLO MOORE
VAUDEVILLE SUCCESSES
GENERAL OFFICES SUITE 902 STRAUS BUILDING CHICAGO

MENLO MOORE'S
"STAGE DOOR JOHNNIES"
WITH
TRIX OLIVER
In a Bit of Song, Dance and Revel Set to the "Clink," the "Pop" and the "Honk-Honk" of Midnight Life
"VAUDEVILLE'S ACT DE LUXE"

MENLO MOORE'S
"Lads and Lassies"
WITH
DIXIE HARRIS
In a Merry Musical Melange of Playmate Days
A SPECTACULAR PRODUCTION

MENLO MOORE'S
"Mother Goose Girls"
(IN PREPARATION)
WITH
IVENE HUYCK
In Fantastic Fancies From Nursery Rhymes

MENLO MOORE'S
"RAH! RAH! BOYS"
WITH
LORNA JACKSON
In the Rollicking Musical Frivolity of Learning Days
"ON THE COLLEGE CAMPUS"

ALL PRODUCTIONS STAGED BY
MR. HAMILTON COLEMAN
FORMER GENERAL STAGE DIRECTOR FOR MORT H. SINGER

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THE
Guatemala Operatic Marimba Serenaders

RODERICO RODRIGUEZ
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Bassos

This wonderful act has been a sensation among music lovers at Keith's, Boston, Philadelphia, Portland and Providence houses; Shea's, Buffalo and Toronto; also Chase's, Washington.

NOW PLAYING THE PERCY WILLIAMS' CIRCUIT.

The tones of the instrument are enrapturing and with an energetic musical director (Mr. Edward Sobarzo) who has gracefully pleased thousands with his magnetic control, while his conducting has trained the original GUATEMALIAN expert musicians to a pitch of inspiration.

The mellow tones of this instrument are simply delightful, especially in "Carmen Selections", Cavalleria Rusticana the 2nd, Rhapsody of Liszt and many other operatic and popular selections.

There are no wires or metal of any kind to hinder the vibration of Marimba wood, which name is applied by the natives of tropical Central America, Guatemala, where this instrument originated.

Many imitators of the Xylophone have tried to copy this wonderful act, BUT UP-TO-DATE MANAGERS WILL NOT BE MISLED BY ANY OTHER SIMILAR ORGANIZATION. THEY KNOW THE ORIGINAL AND GENUINE

GUATEMALA OPERATIC MARIMBA SERENADERS

BOOKED SOLID

Under management of PAT CASEY

When answering advertisements kindly mention VARIETY.
BIG VAUDEVILLE CORPORATION TO OPERATE BECK’S PALACES


San Francisco, Jan. 10.

A $5,000,000 syndicate headed by Martin Beck was formed to-day at the Anglo-London Bank. Morris Meyerfeld, Jr., president of the Orpheum Circuit Company, is a director of the bank. He was present, as was also Herman Fehr.

This corporation will probably operate the Palace Music Halls in New York and Chicago, and may have been formed to operate other similar enterprises in America.

Mr. Beck, when seen by a Variety representative, had no additional information to announce, merely confirming the formation of the huge corporation and stating that a recent article in Vaners, which intimated that the Schlitz Brewing Company of Milwaukee was largely interested in the Palace music hall enterprises, was without foundation in fact.

The consummation of this huge corporation was the especial object of Mr. Beck’s trip to the coast. It undoubtedly portends important future developments in the vaudeville business in this country.

It would seem probable the intention of this corporation, while working in harmony with the Orpheum syndicate, would be to distinguish the new houses in Chicago and New York from the regular Orpheum Circuit.

Chicago, Jan. 10.

The announcement in a daily paper that the Keith interests had arranged to lease the Auditorium can be accepted with the proverbial pinch of salt inasmuch as existing operating contracts make such a deal impossible.

To those in the know, it is not thought that either the Keith or Albee faction will attempt to invade Chicago although overzealous press agents would have it believed that every first-class theatre in the town is available and being considered.

“Will Beck stop the graft?” is the question nowadays among vaudeville artists, who must apply for engagements in eastern “big time” theatres. With the news spreading of Martin Beck building a music hall in New York, the actor has been trying to learn whether that means the Orpheum Circuit will conduct a general booking agency for all theatres applying to it for programs.

The present “grafting” among those in the business in the eastern vaudeville houses is undoubtedly doing more toward the disintegration of vaudeville than any other one thing. The practice has grown so prevalent, it has almost been accepted as common usage.

By these “grafters” are meant the booking agents who charge a commission fee for placing acts, but the “inside booking men,” paid by managers or circuits to represent them and secure bills, which most often is done through selection of acts required from agents, or oftentimes by dealing with the acts direct.

Some of the vaudeville agents also get into the “grafting” class, but they are excusable in a way through having been taught how, by those “high-graders” who were not satisfied to receive five per cent commission upon acts booked through the agency they divide the profits of, but went further, telling the agents that of the five per cent, the commission men charge, the agency would take two and one-half.

INVESTIGATION UNDER WAY.

It is almost an assured fact that there will shortly be some sort of an investigation conducted by the office of the Commissioner of Licenses in regard to the so-called managers, or rather unlicensed agents.

Very quietly for several weeks there has been a systematic searching as to who was representing certain acts which have been constantly working but for whom no agent’s contracts have been shown. These acts may be called upon to tell what they know regarding their personal representatives.

Just how far the investigation will go is problematical. At the Commissioner’s office Herman Robinson, Commissioner of Licenses, refused to state whether or not any movement was either under way or contemplated by his office.

WOODS GOING TO EUROPE.

Europe will shortly be graced by A. H. Woole of A. H. Wool. A producer, manager has not set the date for his departure, but will leave within a couple of months, accompanied by Jack Mason, manager of numbers.

The couple are leaving to locate novelties in the theatrical line abroad.

“HANKY-PANKY” TO MOVE.

Chicago, Jan. 10.

But two weeks more remain of the engagement of the Lew Fields-Marcus Loew musicality that has been the attraction at the American Music Hall here.

The company is to take to the road. Just what direction the tour will take is unknown at present.

HOWARD, BOSTON, BLACKLISTED.

The Howard, Boston, which was placed on the United Booking Office “blacklist” last week and then removed from so questionable a distinction, is now honored by being placed permanently on the “prohibited” list.

It occurred this week, and was perhaps inspired through the Howard having been a “bad boy” once more after being warned. They have probably been “sneaking in” acts without permission.

CHANGES IN CHICAGO.

The Globe went dark Tuesday night because the public wouldn’t patronize the revival of “Ten Nights in a Bar Room.” No attraction is announced to succeed it.

Marie Dressler in “Tillie’s Nightmare,” will follow Marie Cahill in “The Opera Ball” at the Garrick. The latter show opens there Sunday night.

“The Kiss Walks” closes at the Lyric after next week and preceding The Drama Players the management will offer Lawrence D’Oyly in “The Earl of Pawtucket” and the Lombardi Grand Opera company for one week each.

“Bunty Pulls the Strings” will offer no Sunday performances, but three matinées weekly will be given.

GERTRUDE ELLIOTT STOPS.

Chicago, Jan. 10.

Gertrude Elliott, who has been playing at the Grand Opera House here in “Fomander Walk,” will close her season Saturday night, and the production placed in the Liebler storehouse in New York.

GIVING UP GRAND, BROOKLYN.

The Grand Opera House, Brooklyn, a Hyde & Behman property, will revert to that firm August 1, next, when the present lease of the house, held by Klaw & Erlanger, expires.

It is understood K. & E. will not renew their tenure, although it is not known whether the Brooklyn firm will thereafter operate the Grand themselves, or rent it to others.

There have been reports about that Cunningham & Flugelman, the “opposition” in the “small time” vaudeville division of New York, have been negotiating for the Grand, to present their policy in.

“NEW LITTLE NEMO” ACCEPTED.

Arthur Gilleeple, a western lyric writer, who has given Chicago the go-by for New York, has signed a contract with A. H. Woods for his “The New Little Nemo,” a musical comedy, music by Richard Stephens, which will be produced this year.

Gilleeple is remembered for his “Absence Makes the Heart Grow Fonder” and others.
UNITED TAKES A WHACK AT AGENTS’ ASSOCIATION

Opens the Doors of the Agency to Non-members of the Newly Formed Society. "Big Time" Agents Thoroughly Organized. Working Out the Agency Problem.

The United Booking Offices took a whack at the newly formed agents’ association last Friday, when the big agency elected to agents to several agents not members of the Vaudville Promoters Mutual Aid Society, and who previously had not received that privilege, although book- light "United acts"—and receiving the full five per cent. commission. Members of the agents’ association are obliged to "give up" to the United two and one-half per cent. of the five per cent. commission received by them although instead of giving it up, the agents have it deducted from them by the deduction of the amounts.

While the agents who were thus unceremoniously admitted had been seeking admission, they were not so elated after "getting in." Once in the United agency, these agents were called upon to sign the agreement, supposed to give the United authority to deduct the "split" commission. Another disappointment followed immediately to the newly admitted. While understanding that one "in" officially, they would have to "split," they were of the opinion the "split" would commence with the date of entry. This delusion was softly removed, when the agency men in charge of this department gently intimated that all existing contracts entered through these agents, and un-expired (whether booked sometime ago or the day before) would be subject to the "split" alteration. While the volume of "production" of the agents was in "in" may increase, it will not sufficiently cover the deficiency, as between the "full five" they previously received and the "split" they must now suffer.

The regular agents belonging to the society were "doubled-crossed" at the getaway, on Jan. 1, and not surprised by the Thursday afternoon, it is said, a committee of the Protective Society called upon the proper officials of the United, partially stating the aims and objects of the organization, and asking the support of the United Booking Offices. This was promised them unqualifiedly, with the further assurance the United was in full sympathy with the movement. Then the very next morning the United unlocked the doors of the agency to others.

The meetings of the agents’ society will be held Thursday of each week, either at the society’s office to be located in the Putnam Building or at a hotel. At the Thursday night meeting in the society’s office last week M. S. Benham was elected president, Pat Casey, 1st vice-president; Lidell Hart, 2d vice-president; Jo Paige Smith, treasurer, and Frank Evans, secretary. The charter members of the Society, besides the officers, are: Harry Weber, Alf T. Wilton, Edward B. Kelley, and Jack Levy. There are other agents in the membership, and that may be further increased. The foreign agents to be have been passed upon. It is likely Leo Maze (representing H. B. Marriott) and Paul Durand will be elected at this week’s meeting.

The talk of a "small time" agents’ association, to be formed on similar lines to that of the larger society, grew quite strong this week. There are from twelve to fifteen important agents (distinguished for the purposes of conveniences from the agents booking through the United) who would be included in the secondary society, both working harmoniously and for the mutual protection of all enrolled members of either society.

The chief object of the Vaudville Promoters Society is mutual protection. Under the rules and by-laws, the practice of acts "jumping" from one agent to another will be taken care of. Also where an agent finds himself unable for some reason, other than death, to book freely, his associates in the Society will place his acts, returning all commission received to him. In case of death, the agents’ business will be preserved for the benefit of his heirs, as was done in another way upon the demise of Al Sutherland last year.

An initial move made by the V. P. M. A. S. was to keep non-members, including several "managers, "promo- tion men, "production people," off the "floor" of the United. Much booking has been carried on by these, who secured some advantage by the regular agencies, and managers in the United Offices, merely because they did not come under the heading of "agents" and subject to the rules prescribed in the agency.

It was expected that if the United let down the bars of the "floor" to all agents, the commission men of the Society would not enter the offices, creating the condition once before obtaining, when the United attempted to get the better of the agents. At that time the agents remained in their offices. The managers had to go to those offices to secure acts. This condition repeated itself about a year ago when a present member of the Mutual Aid Society was "barred" from the United. He sat in his suite, rested his nerves and did all much business the United soon sent for him, worrying because meanwhile he had been losing the "split." "Trimm." In the offices to be established by the agents’ association in the Putnam Building will be a clerk, attending to the secretary’s or clerical work. It is understood the promoters will place their acts under contract.

NOT JOE SULLIVAN.

John Sullivan, an alleged theatrical agent, reported in the daily papers this week as having been found dead, is not Joe Sullivan, the vaudeville manager, who is located in the Putnam Building. Joe insists it is not he.

LASKY’S ANTIQUE GIRL.

Fletcher Norton in a new act entitled "The Antique Girl," Jesse L. Lasky’s latest, with twelve people, will open next week at Scranton.

ANOTHER CONTINENTAL THRICK.

(Special Cable to VARIETY.)

Berlin, Jan. 10.

While it is generally known that most continental managers are prone to resort to tricks of various sorts in their efforts to cancel acts for reasons which most of the acts will have no trouble in finding a new job; this is probably a new stunt: Manager Tichy of Prague had an act booked with him with a clause in the contract that permitted him to cancel at any time prior to the opening if he personally saw the act between the time of the signing of the contract and the opening and did not feel that it was suitable for the turn; of course there was a bona fide "play or pay" booking.

After several weeks he notified the agent who booked the turn that he had a somewhat similar act on the program and wanted to cancel. The agent refused and after considerable exchange of wires and correspondence, Tichy notified the agent that if his request for a cancellation was not complied with, he would journey all the way from Czecho-Slovakia to see the act, and then scratch the booking on the ground that the turn was not to his liking.

SHUBERT GOES TO VIENNA.

(Special Cable to VARIETY.)

Paris, Jan. 10.

Lee Shubert, who has been here looking over several shows, leaves today for Vienna, where he goes to secure an operetta on which he holds an option. He is expected to return here in a few days.

OPPERITA FAD.

(Special Cable to VARIETY.)

London, Jan. 10.

Leo Fall will be followed into London by Oscar Strauss, who is reported to have been commissioned by Oswald Stoll to write an operetta of about thirty minutes duration for the Coliseum.

Another show of the same type is due at Tivoli soon, and a second edition of "Brownie Pals" is to be sent into the Provinces.

Mr. Fall, is the author of the very successful operetta, "Waltz Factory," at the Hippodrome.

ANOTHER "NEW ACT" WEEK.

The Fifth Avenue will repeat its experiment of a program of acts, all new to New York, the week of Feb. 6. The last one, just before Christmas, was successful enough in its drawing power for that dull period to warrant the repetition.

The "All-Women Week" at the Fifth Avenue is arranged for has been deferred until Holy Week.

FREEDOM FOR MUSIC HALLS.

(Special Cable to VARIETY.)

London, Jan. 10.

The Lord Chamberlain has granted all music halls licenses to stage playlets, thereby putting an end to all future prosecutions for disobeying governmental rules, only on that score. Only last week Alfred Butt was fined $650 for failure to keep within the bounds.

ELVIN PRODUCES BIG ACT.

(Special Cable to VARIETY.)

London, Jan. 10.

"A Day’s Sport," produced by Joe Elvin at the Palladium on Monday, employs 130 assistants. The piece lacks comedy, but the panorama effects for the final sensation aroused a storm of approval. They consist of an automobile race at the Brooklands track.

OLYMPIA PLAYING VAUDEVILLE.

(Special Cable to VARIETY.)

Jan. 10.

The Olympia opened with a vaudeville program Jan. 5, due to the de- fection of Carroll Fleming’s colored act, which was to have presented there. It is doing poorly. The Four Readings, though billed, did not put in an appearance.

The January program is a good one, but some of the numbers are not particularly novel in Paris.

DICKENS SHOW YIELDS $12,500.

(Special Cable to VARIETY.)

London, Jan. 10.

The Charles Dickens’ Centenary testimonial at the Coliseum on Sun- day yielded receipts totalling $12,500. The affair was a huge success, both financially and artistically.

CHINESE PLAY FOR PRODUCTION.

(Special Cable to VARIETY.)

London, Jan. 10.

"Turandot," the play composed entirely of Chinese characters written by Carl Vollmoller (author of the "Miracle"), and produced some time ago in Berlin, Reinhardt, will not be seen in the halls of England at first thought probable. It has been secured for production in London but next October by Sir George Alexander, who has "Bella Donna" playing at the St. James theatre. "Bella Donna" is in for a big run.

CAMERON-WELCH COMBINATION.

A new vaudeville combination is under way: Tudor Cameron, of Cam- eron and Gaylord, who has "Big Scream" Welch, of Welch, Mosby and Monrose, have decided to hook up in double hand, debuting in a new act next summer.

"RUBE" MARQUARD SETTLES.

"Rube" Marquard, the ball tosser, who had a five-week’s contract with William Fox and failed to open at the New York Roof, has settled his difference with Fox by the payment of $75 to cover the expenses of billing him.

Fox had brought suit for damages and the case was about to come up for trial.

The agents complain, of course, but you don’t have to listen.
William Morris will have to be reckoned with once more in the big time vaudeville bookings, though on altogether different lines than here-tofore. He intends next season to have at least seven travelling road shows made up of vaudeville talent, but playing over the legitimate circuits. It is understood he is already arranging time for next season.

All vaudeville features will comprise the show which Morris is to send out, each to have at least one big star and perhaps two. Morris sails for Europe in a fortnight. The purpose of his trip is probably to sign up a number of foreign celebrities and to consult with Harry Luder, who will be under his exclusive direction next season. Morris moved into his new headquarters in the Times Building this week. These travelling shows will be operated to the regular vaudeville houses in the towns in which they play, but will be booked for not more than a week in a town, with the exception of New York, Chicago and possibly San Francisco. It is likely that should these shows develop in strength as box office attractions the number of them will be increased.

This plan of Morris' will compel the United Booking Offices to sign up a number of desirable acts early next summer, if not in the spring, giving them routes sufficiently alluring to warm them away from any inducements that may be offered by their unlooked for opposition.

The seven shows with which the scheme will be inaugurated will require from fifty to sixty acts, and at approximately $2 admission Morris will necessarily have to organize shows that will cost him more than $6,000 a week.

As an example of the earnestness with which he intends to equip his road shows in the matter of talent, it is understood that Morris offered Weber & Fields a large percentage of the gross receipts with a guarantee that their share would never fall below $4,500 a week.

WILLIAM MORRIS ORGANIZING VAUDEVILLE ROAD SHOWS
Will Flood the Country with Traveling Companies, Each Headed by at Least One Celebrity. Sails for Europe Shortly.

William Morris has made a strong showing in the legitimate business and has acquired a reputation for showing a business intelligence out of all proportion to his years.

Both Claim Franchise.
Atlantic City, Jan. 10.
A local paper, published the announcement that Louis Weisley, manager and lessee of the Savoy theatre here, has secured the United Booking and has arranged with Morris to produce his shows at his Theatre. The company also will produce its acts from that office. Jack Flynn, manager of Young's Pier, strenuously denies the story and claims that he has the exclusive right to play U. B. O. acts.

At the United offices no verification of this story was vouched for. Weisley is now reinstated as an authorized agent with the freedom of the booking offices.

Mr. Flynn was in town on Tuesday and sought an interview with J. J. Murdock on the subject of Weisley's right to play U. B. O. acts, claiming for himself the exclusive right of such a privilege for Atlantic City. He is said to be paying $76 a week for this right and does not feel like dividing the plum with an opposition theatre.

Disappointed at Norfolk.
Frank Mayne and Co. did not put in an appearance in Norfolk Monday night, and when Arrdel and Co. were dispatched to replace them, Mayne offered the altogether unbusinesslike and unmistakable excuse that he had entirely forgotten the date.

Asbury Park, N. J., Jan. 9.
The Common Council virtually shut out the building of new theatres in this town yesterday, when adopting the Building Code in effect in New York City. It means steel and concrete construction hereafter. This, together with the other strict provision, would entail an expenditure of at least $150,000 for the erection of any theatre.

A somewhat similar law goes into operation next October at Atlantic City.

Two New Sketches.
The Gordon-Conwell Amusement Company will place two new sketches into rehearsal next week. The titles of the pieces are "The Lifer" and "The Bri- dal Suite." The former is by Aaron Hoffman. The production will be in three scenes and six people will be employed in its enactment. The story deals with a life prisoner who, after serving 10 years in a penitentiary, wants to remain in jail but cannot under the law. He commits a crime to be set free.

The second playlet is a farce by Isabelle De Witt Kaplan.

V. M. P. A.'S GUESTS AT $10 PER.
The banquet of the Vaudeville Managers Protective Association to be held Jan. 18 at the Hotel Astor, first limited in the enrollment of diners to members of the Association, will have a few local managers or associates of members, and in consideration of waiving the first condition, the Association has informed its members that the last three or four diners brought to the dining table will be taxed $10 each for the meal, the payment to be made by the party issuing the invitation.

The very little bit helps is the supposed reason for the charge per head, to the vaudeville managers who support, with their partners and associates, the V. M. P. A.

"The Suspect" for Lowell.
The "Suspect," a dramatic offering which Wm. A. Brady is the sponsor for, will open for a tour of the Lowell time next Monday at the American with the Sullivan & Considine time to follow. The piece was given its initial presentation at Union Hill several weeks ago. The act was intended for the bigger time, but as the managers were not satisfied in the bidding for it Brady decided to let it go into the smaller houses.

Booned Abroad.
Frank Bohm has completed arrangements through the Marlinell office whereby Frank Ardell is to spend next summer in the Varieties Theatres Controlling Company, England. Black and Jones are also scheduled for the other sides this spring. B. A. Myers has booked them to open in April.

House Ordered Closed.
Waco, Tex., Jan. 10.
The Imperial theatre here was ordered closed by the authorities because of an epidemic of smallpox spreading through the town. The house is booked through the Hodkin's office in Chicago. It gave its first show on Christmas day.

Jess Freeman Goes to London.
Jess J. Freeman, long associated with the Vaudeville, sailed Wednesday for London via the Lusitania, where he will identify himself with the Harry Burns booking agency.

Jess will devote his time to looking after American acts and arrange foreign time through the Burns office. He will become known among the vaudevillians on both sides of the water, having had charge of Vanurri's London office for several years.

Duluth Branch of W. V. M. A. Chicago, Jan. 10.
The Western Vaudeville Managers' Association has established a new office in Duluth, Minnesota, under the management of one W. F. Kelly, who is proprietor of the Happy Hour theatre in that city. New houses in Superior, Wis., and Port William, Can., will be shortly added to the list of several in that section at present receiving "association" talent.

The picture reel isn't such an important act in "one" as it used to be.
HAMMERSTEIN LEAVES WITH VICTORIA STILL IN FAMILY

Oscar May Have Negotiated Another $100,000 Loan Before Sailing Wednesday. Capacity of Hammerstein's to be Increased During Summer

The fact that Oscar Hammerstein returned to London on the Lusitania Wednesday, set at rest all rumors regarding the purchase of the Victoria by Martin Beck, who is in the west on a tour of inspection of his circuit.

Accompanying him on the Lusitania is Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera House, which gave rise to rumors that the Metropolitan opera company was planning an interchangel of stars with Hammerstein's London organization as announced in Vauvar last week.

Just what disposition has been made of the Victoria property is a matter of conjecture, but there were troublesome times around the 44th street corner during at least a portion of the Hammerstein's stay in New York. This seems to have been entirely disposed of before he sailed and it is probable that E. F. Albee came to the front once more, in all likelihood with an additional loan to Hammerstein of $100,000 on that piece of property.

The alterations to the building, enlarging its seating capacity by about three hundred, which have been announced at various times by Willie Hammerstein in the three years, will be made during the summer months.

Meanwhile, the preparations for the erection of the new Palace Music Hall are being made without cessation.

Mrs. Malvina Hammerstein, divorced wife of Oscar Hammerstein, died suddenly Jan. 9, at the home of her daughter Rosa, who is the wife of Clifford Truesdale, had been in ill health for some time. Heart failure is given as the cause of death. She was also the mother of Stella Hammerstein.

"OLD HOME WEEKS" OFF

"The Old Home Weeks" proposed by Wilmer & Vincent for their theatres at Norfolk and Harrisburg, have been declared off through a couple of the acts engaged finding themselves unable to participate.

WILLS, MAJESTIC'S HEADLINER.

Chicago, Jan. 10.

Nat Wills has been finally selected as the headliner for the Majestic bill next week. L. Titecomb (Mrs. Nat Wills) will appear on the same bill.

It was rumored that negotiations pending between the management and Joe Howard had been closed and the latter would top the bill, but Major Lyman Glover decided that the writer had been considered. It was partially arranged that Howard be in Chicago during the week, a meeting of his creditors would take place and some suitable arrangements be made for the distribution of the assets mentioned in his bankruptcy petition.

SIG WACHTER GOING WEST.

Early next week Sig Wachtie will shake New York for the west. He is thinking of Denver as a desirable spot to locate.

Mr. Wachtie has been actively engaged in show business for some years in New York. Previously he was a newspaper man.

TO STICK TO VAUDEVILLE.

O'Brien and Buckler, who had decided to quit "vodewing" and stick to the simple life of the farm, have again changed their minds. They are going to stick to the "two-a-day" thing. There's more money in it.

NEW VAUDEVILLE CORPORATION.

(Continued from page 3.)

calling it a "split" and cloaking this procedure under the pretense of charging the "outside agent" for the use of the agency's floor, as a "clearing house.

Now, it's to be noted, according to an authentic story, a private detective agency left at the residence of a high officer of this agency a letter informing him that did he indicate a desire for the information, within seventy-two hours there would be laid before him a complete list of grafters in his agency. The writer in theory was grafting. The detective agency never received a reply to the letter. Whatever the "graff" in vaudeville bookings, how it is secured and to whom it goes, the vaudeville manager pays the freight. The "split" with the "outside agent" has cost managers thousands upon thousands of dollars in increased salaries agents have secured for their acts, while the cold blooded way in which this "deal" was put across has enabled agents and the grafters to the many incidents that have arisen in connection with it, since in operation, have left the opinion that "grafting" in vaudeville is approved of.

The managers have been helpless through being bound to this agency by through the expectancy of acts in trusting Martin Beck will open up a general agency where acts may be booked "upon the wheel," their writing condition is looked forward to become abolished. Otherwise vaudeville people say the business must dry up, and the managers who have not sufficient capital to withstand the steady increase of salaries made necessary through the "grafting" methods (and to support the "grafters"") will have to close their houses or go into bankruptcy.

It is claimed by many acts that to secure a route of one or more weeks on the eastern big time, "someone must be seen." Nearly everybody has his hand out, claim the artists, who say they would not care if all things were visual, otherwise, but it has grown to be the custom, according to them, that one "inside man" will say, "if so and so doesn't come across," then and so will get the act and the manager is that booking is good for a hundred," (or whatever the amount may be).

A standard trick, recognized all over America wherever vaudeville is played, was plainly told recently if he wanted a route from this agency, he must have to give. Out of curiosity, in pursuit of inquiries, and found the amount wanted was $50 weekly while he worked. He could not learn how many ways this $50 would go, or who might participate in it weekly, but there was no denial of the condition.

Another common belief is that an act looking for an opening is a big city act, pay a bonus to obtain it. The "outside agents" understand the conditions, though they will not admit them.

If such an act be convinced it could secure a season's route, without any "graff" attached, and a "play or pay" contract to work under, there are very few managers who would not make the inerable cut from their present salary, now maintained at a set figure through the act believing it must pay weekly to play, and wanting a margin left for insurance.

Some managers do their own booking, either directly with acts or through the "outside agents." These managers are few, but few of the others are. There are exceptions, where the "inside agent" is without the "graffing" inclination, but the majority are out for the coin, and from reports about, are getting it in large chunks.

Vaudeville is a business, present on at least $100,000 a week, $100,000 a week in sight while it is in sight. "Grafting" has obtained some seasons now, increasing each year. No actor will come forward to make an affidavit of the facts, through fear of having himself written out of vaudeville.

A couple of heads in this big agency do give some idea as to their thinking moments how to secure money out of the vaudeville business, besides at the box office. While they are not too keen on receiving the cue from them, go after it too.

With Beck and his booking office in New York City, with a fair assurance he would not get a little coon gets the job. New acts don't go in that. East just bull to cover up.

And the actor is right, because he is going through the mill himself and knows.

BECK BUYS SCENIC.

The new scenic department of the Orpheum Circuit theatres which Martin Beck ordered from Hugo Baruch & Co. when abroad, will reach New York in April, and their hiring will be assigned to the different theatres.

Painters are now at work on the big sign announcing the erection of the new Palace Music Hall in Times Square.

CHILDREN TRANSFERRED TO PEORIA.

Childs, who has been in charge of the New Grand, Evanston, has been transferred to the management of the Orpheum, Peoria, also an "association" house, succeeding Frank Rayman, who resigned. Childs' former post was taken by William McGowan, who resigned last week as manager of the Majestic, St. Paul, a Miles house.

USING FRISCO MODEL.

Chicago, Jan. 1.

Col. W. S. H., has made arrangements for a first-class vaudeville theatre to occupy the site adjoining the Linden theatre at 633 and Halsted streets.

Hatch will model the theatre after the style of the new Pantages house in San Francisco. The booking will be done through the J. C. Matthews circuit, which will replace vaudeville at the Linden.
Shelley and Dawson were forced to cancel all time on the Osa Sun Circuit, ill to the illness of Grace Shelley.

Pelson and Goldie, originally of Pelson, Goldie and Lee three years ago, have combined. Pelson of late has been of Pelson and Hill.

Shirley Kellogg, of the defunct "Three Romans" company, is rehearsing an act for vaudeville, comprising three people.

Alexander Gane, formerly of the Henry W. Savage dramatic forces, will shortly debut on the Loew time in a comedy playlet.

Dave Schooher and Louise Dickenson have been booked by James Clancy for the Orpheum Circuit. They open in Indianapolis on Jan. 22.

Arthur Wells still remains as musical director of Henry W. Savage's "Little Boy Blue" company, reports to the contrary notwithstanding.

The St. John (N. B.) Opera House Company shareholders have leased the theatre to F. G. Spencer for five years, beginning Feb. 1 next. No policy has been outlined by manager.

"The Motor Boat," out this week, has a story by Clara A. Luta (Luta Brothers) describing how he builds with his feet only, a 35-foot motor boat. Mr. Luta is armless.

Acts flying this month to fill foreign time are Jermon and Walker, Mabel Johnstone, The Three Bremans, Oceanic, 12; Robert DeMont Trio, Olympic, 24.

Percy Hance, second man with the Billy Clifford show, now playing western territory, has left the company and returned to his home in Urbana, Ohio.

Frank Matthews, with the Coban & Harry advance troupe, is now part of the "Pioneers"' sailing the "natives"' ships in the far Pacific, as they go to Palmyra, a new act for the company.

Frank McKeen's vaudeville offering, "The Ninety and Nine" has been temporarily withdrawn from the stage and will be seen in a new play next season under the direction of Frederic Thompson.

At the close of the regular tour of "Get-Rich-Quick-Wallington," the piece will play a return engagement at the Grand Opera House, New York, of three weeks duration. This will be in the spring.

Dave Ferguson, while playing the Orpheum, New York, City, it was announced that he was retained for a second week.

Rosecall Coblak, daughter of Rose Coblak, opens in vaudeville at Willington, Jan. 15, in a sketch by Edgar Allan Wolf called "The Obstinate Mice Granger," under the direction of John C. Poole.

"The Doll Girl," by Leo Fall, a foreign musical piece, will very likely be brought out the last of February by Charles Frohman. The piece is expected to get in swing for a summer engagement.

The Music Hall, a picture house at Milford, Mass., formerly the home of the legitimate attractions there, was almost destroyed by fire last week. Gordon Bros.' Amusement Co. had the house, with J. J. McGuiness manager.

Two "Man and Woman" teams of "small time" actors celebrated New Year's Eve by driving in a taxicab from the theatre at which they were playing to Child's restaurant in Times Square.

Vanessa has no correspondent at Milwaukee, Wisconsin. One of her sons, Jack, a vaudeville reporter, is in San Francisco.

James R. Barry of Molt H. Barry's attractions and later of K. & E.'s "The Ham Tree" will play the Irish door tender with Ned Wayburn in "The Producer" which opens Hammerstein's, Feb. 19, with twelve weeks New York time to follow.

Hans Bartoch, the American representative for the Felix Bloch Ernan playboking firm, after an extended trip abroad, will arrive in New York the last of the week. He is bringing some new plays which he hopes to place with American producers.

The Vanderbilt turns playing the Hippodrome, with contracts expiring in February, have already received renewals to carry them throughout the season. The Dollar Troupe is the only one to leave, owing to previous bookings.

Grace Hampton, with the Leonard Anderson company, broke her ankle at a recent engagement for the Orpheum, and is out of commission, last week. A member of the "Planophobia" on the same bill replaced the injured young woman for the remainder of the week. The Leonard Anderson act is not playing this week at the New Orleans Orpheum, as billed.

Jan. 4. The day before the case of Byron Chandler vs. Cecil J. Ryan and John Willard, the latter being for two weeks' salary to the suit was settled by coming with Chandler's "Betray" show, to be brought to the Bar. Jacob Weiser, attorney for the plaintiffs, ef- fected the settlement by convincing Chandler's representative to withdraw from court.

James H. Curtiss was manager of the Brooklyn in 1914. On his return from England, Orison R. Burr, of Kent Ave, Brooklyn, had some important business with Uncle Jim regarding the alteration of his gallery, which had been a result of fire regulations. The latter wrote but got no reply. Burr appeared in person and swore by all that he had not annihilated Uncle Jim's enterprise and said something but thought differently. Imagine Uncle Jim's surprise when a letter, dated Sept. 1, 1904, reached him last week being a much longer one and four months coming from Brooklyn.

John, the barber (John J. Rieser) has not recovered the stolen $12,000 diamond necklace of his wife, but John has been the Hotel Plaza through the circumstances. Last Friday Vanirn printed a note stating the fact of the robbery and the reward of $500 offered. About 4.30 that afternoon, John was called to the phone, and asked if the reward still held good. Vanirn, who did, was told by the strange voice to be at the Hotel Plaza at six o'clock Friday, carry a white handkerchief and walk up to the bar counter, blowing his nose. When he saw a man wearing a rain coat, having a belt in the back, that would be the fellow to slip him $500 to, but, he has to be in cash. John got the five hundred bills, had his shoes shined, face shaved and hair combed (all in his own shop), sent out for a rolling collar and a new tie, then took a taxi to the Plaza, his first visit there. Entering the lobby, John was somewhat puzzled, "as he could see no cigar stands ranging about. There was nothing else to do, however, so John walked up to each cigar counter, holding the handkerchief and blowing his nose. No man with a rain coat approached him. Thinking perhaps there had been a mistake made in the time of the appointment, John kept walking around the lobby blowing his nose every time he neared a cigar stand, until 7.18. But still no man with a rain coat. Per- haps John was the one in the chairs. He noticed three men in a group wearing rain coats, but they had the rear of their coats turned down. However, John's luck was not as good as his hopes, however, John sat down also, waiting for the men to get up, which they did two hours afterwards. John meanwhile taking a chance every now and then by giving each of the cigar stands a natal salute to see if the rain-coated fellow wouldn't appear. When John had been at the bar for a little while, the man that was seated at the bar, John disconsolately observed that neither had a hand on the back of his coat. About this time some- thing struck John. It was only a little idea, but the thought started him on a run for a taxi. In the rush he lost his hat, but told the driver to get straight back to John, the Barber's barbershop, on West 46th street, which the taxi did. John crashed in, a trifle excited. The shop was full of customers, and to his surprise all business by saying he hadn't gotten the diamonds, but he would give him $1,000 to anybody telling him who telephoned him he should go to the Hotel Plaza to get them.
THIRD BURLESQUE CIRCUIT
FOR WESTERN TOWNS


Chicago, Jan. 10.

A burlesque circuit that will operate as far as Washington, D. C., on the Pacific Coast became a possibility this week when it was learned that Otto Floto, acting in the interests of C. P. Bonfils and H. H. Tammen, had approached several managers at present working under franchises on the Eastern and Western Wheels, offering flattering inducements for their co-operation and active interest in such a company.

Sam Howe and Charles Robinson (Eastern Wheel) were mentioned among those consulted and whether either manager professed an interest in the scheme is unknown.

I. H. (Western Wheel) admitted to a Vaumart representative that the matter had been brought before him but refused to give him any information on the subject. It is understood that Herk was offered interests in towns at present uninvaded by the Empire Circuit and there are some indications that he thinks that the nominal head of the circuit because of his ability and inside knowledge of the burlesque situation.

Jack Curley, recent manager of Hackenschmidt and generally known as a shrewd sporting promoter, is said to be connected with the new deal, but his connections were not defined.

To a Vaumart representative Curley stated that such a project was in view and while several prospective towns had been looked over, nothing as yet had been settled.

Curley also intimated that John Croen had a few available houses in the West that might be utilized for burlesque provided the venture looked successful, but opined that the present lack of efficient management augurs such a circuit that the possibilities slimmer, though, in the same breath he declared that before the season of 1911-12 commenced there would be sufficient candidates to make the scheme a reality.

It is understood that the interested parties figure on sending twenty-five companies out to tour the towns west of Chicago, including Omaha, St. Joe, Colorado Springs, Cheyenne, Pueblo, Lincoln and on to the Pacific Coast.

Burlesque in a condensed form has been tried along the coast with little success, many of the so-called musical comedy companies have found one hour frollicks together with a vaudeville bill financially advantageous.

"MAKING GOOD" PRODUCED.

Baltimore, Jan. 10.

Barring a somewhat druggy and talky first act, William A. Brady's newest production, "Making Good," gives promise of developing into a good melodrama. Rows run riot throughout the four acts, three in the Maine forests and the fourth in the New York home of the hero. There is a fair amount of stirring action in the last three acts.

The piece tells how a spoiled son of wealth made good. William Courtney was the manly hero. Frank Hatch was fine as a drunken loafer, while Maude Gilbert scored as the heroine. John Willard did an effective turn as a wood-camp bully, acquitted himself creditably. Other roles were capably portrayed by Robert Lawlor, Griffith Evans, Ethelbert Hales, Charles Donald, Corbett Morris, Alma Belwin and Ann Warrington.

OFF AND ON AGAIN.

"The Man and Three Wives," one of the proposed new Shubert productions, has stopped rehearsals. Jimmy Pieurs is the star of the piece but passed it up and upon the inability of the Shuberts to prevail upon Sam Bernard to take on the chief comedy role, the present rehearsals were called off.

Isabel D'Armond and her vaudeville partner Frank Carter have been signed by the Shubers for this show with a resumption of rehearsals announced for next week. D'Armond and Carter and their vaudeville bookings in Philadelphia this week.

MUSICAL "SEVEN SISTERS."

"Seven Sisters," Charles Ceremony's former starring vehicle, will be made over into a musical comedy and put on out on the road under Joe M. Gates' management.

If the show is not prepared for immediate use, it will go on an early start next season.

Fred Boros, who translated the piece from the Hungarian, has just purchased a house at Bayside, L. I., where he expects to reside.

TURNS DOWN SHUBERT HOUSE.

St. Louis, Jan. 10.

Blanche Ring, first billed for the Garrick, a Shubert house, with her "Wall Street Girl" show, will not play the theatre as advertised. Her management would not stand for the $1.50 price being cut down to an even dollar, and the date was given to the Century, the K. & E. house.

The Shuberts threatened legal action. The Sunday papers carried her show as the next attraction at both houses, opening next Sunday. The Garrick added $1.50 price, withstanding its previous stand for reduction.

Frederick McKay, Miss Ring's manager, says her star will positively appear at the Century despite any proposed action of the Shuberts.

The funniest thing in the world is to hear two small time managers talk about their shows.

FULLER'S MINSTRELS READY.

What time is it to consider the readiness for a trip through the south and it will be routed through the New York offices of the southern circuits.

FAVERSHAM'S STOCK.

William Faversham announced in Boston last week, through his publicity man, to establish in New York a permanent stock company, in which will be interested a "few men of wealth" and also Lee Shubert.

According to the tale, Mr. Shubert is now abroad securing suitable plays for this venture and one of the numerous Shubert playhouses in the metropolis will be given over to the enterprise.

All of which brings to the attention of the public the loudly proclaimed permanent stock organization to be conducted in New York by Henry Miller after the holidays. Friends of Mr. Miller, when asked about it, declare that the stock enterprise has been deferred owing to the inability of the actor to secure enough good material for production.

Mr. Miller closes his season in Cincinnati next week and will immediately put into rehearsal "The End of the Road," destined for the San Francisco last summer, with a view to bringing it into New York at an early date.

Meanwhile the stock enterprise slumbers quiescently.

SOUTH PICKING UP.

Letters from theatre managers in South Carolina and Florida say business is on the mend down there and that this month is expected to be the best of the present season.

The crops are unloading and their store-up crops as planting time is near and there is a better price offered now than at any previous time last season. Last year they got a fraction over 14 cents for their cotton. Early this season, a little over seven cents was offered, with it now a fraction over nine cents.

WHITESIDE SECURES TYPHOON.

Walker Whiteside has secured the English rights for this country for "The Typhoon." Walker himself will be in the cast and will be meeting the parents in the piece, opening in St. Louis on Jan. 28. Walter Floyd has been engaged as business manager by the star.

"JIMMIE, JR.," FOR THE CORT.

Chicago, Jan. 10.

"Jimmie, Jr.," will be the next show at the Cort, if present plans materialize, and Freeve and Lederer will be the producers. Thomas Ross, who spent a brief time at the Cort last season in "Down Date," "An Everyday Man" will head the list of players engaged for the new piece.

PAPERBACK STOCK.
"PICTURE JOBBING" PRICE CUT DOWN TO $2.50 DAILY

Multitude of Actors Out of Engagements Bring About Reduction. $5 the Former Scale. Rate Dropped Steadily from $15 a Day. $1 Price Looked For.

There is no New Year's joy among the vast army of men and women employed by the various picture concerns to do "jobbing" from day to day, as the edit went forth from a number of both independent and syndicate manufacturers that beginning with Jan. 1, the daily wage would be $2.50 at the prevailing rate during the last year.

Since the present legitimate road season has proven so disastrous, hundreds of actors or "supernumeraries" have either "tapped" pictures or starved, having passed up the dramatic agencies and gone to the picture studios themselves to land "jobbing" assignments.

Each morning they have besieged the picture offices and with the directors having men and women by the hundred, they have come to the conclusion that the studios decided that a reduction in the "jobbing" scale would be accepted by the people eager to work.

Two independent companies and one "trust" manufacturer were out with announcements to the dramatic agencies last week that hereafter there would be "nothing doing" on the five dollar thing. Several companies threw up their hands in despair and returned word they could not afford to engage people at the $2.50 rate, as there wasn't enough in the weekly budget to justify them to take the time and trouble.

The agents now get twenty-five cents a job where last year they made fifty cents. As the weekly solicitations began telephoning to do one, can one figure what an agent would make if he sent one or two persons to a company where he had expanded twenty or thirty cents in 'phone calls.

It hasn't been very long since the "jobbing people" got fifteen dollars a head. This price has been steadily decreased until now it is at the $2.50 mark.

Engaging supernumeraries and real leads to work in the pictures in the $2.50 a job means a big financial saving for the film manufacturers.

Several agents predict that it won't be many months before the "picture jobbing" will be paid at the rate of $1 a day.

LOU'S BOOTH PERFORMANCE. Chicago, Jan. 19.

"Louise Lou" at the La Salle will turn its two hundredth performance Jan. 18, being the first play of the season, musical or non-musical, to reach that number in any part of the United States or Canada.

The management announces Jan. 13 as the opening day for the "No. 2" company, although the program is not given. Victor Morley has been engaged to play the part created by Bernard Granville. The untimely illness of the player engaged previously for that role kept the piece from commencing its road tour on New Year's Day as was intended.

AMSTERDAM'S "TRAIL," NEXT. The next attraction at the Amsterdam theatre, following "Ben Hur" in a fortnight or so, will be "The Trail of the Lonesome Pine.

PRINCIPALS STOP SHOW. Terre Haute, Jan. 10.

With stage set for the "Partisan Beauties" at the Park, Jan. 7, the show had to be called off when word came that the musical director and vacuums had quit the company and vamped for parts unknown.

"THE STRUGGLERS" STRUGGLING. Providence, R. I., Jan. 10.

"The Strugglers" came to town after a very harrowing week in Boston where business was decidedly below par. The company is looking for the show to close. There have been no turnaway houses.

This is the H. M. Horkheimer show that has closed and gone out again more times than any other attraction this season. A letter from a member of the company says the show "starved to death" on its Boston engagement. It followed "The Two Orphans" into the Grand. The latter quit the going with the men behind the show $3,000 out.

"SUZANNE" TO STOREHOUSE. Notice has been posted on the call-board of the liberty theatre announcing the close of "Modest Suzanne" Jan. 20.

Louis Mann in "Elevating a Husband" will succeed, opening Tuesday, Jan. 31.

"PEARL MAIDEN" AT THE N. Y. "The Pearl Maiden" is the next attraction to go into the New York theatre, Jan. 22, following "The Enchantress" at that house.

JOIN "MAN FROM COOKS." Flavia Acero and Marion Murray signed contracts with Klaw & Erlanger Monday to join the cast of "The Man From Cooks." Fred Walton will be featured in the piece. Rehearsals are to begin next week.

According to the present arrangements "The Man from Cooks" is first to be presented at the Apollo theatre, Atlantic City, Feb. 5. After Atlantic City's engagement will follow the engagement in Philadelphia with the hope that the production will be in shape for New York the early part of March.

SHOWS WARDROBE RUINED.

There came very nearly being no performance of "Betsy" at the Hippodrome on Monday night, due to the ruin of the show's wardrobe.

Miss La Rue's company arrived in town in the afternoon, and the costumes were taken out and hung up in the rear of the building. S. Z. S. who owns the theatre, had installed a huge tank to supply the sprinkler system, and this tank was directly over the show rooms. During the recent frost the water in the tank had frozen. When the steam was turned on, the tank burst, and four thousand gallons of water came down into the dressing rooms and flooded them.

There was not a presentable costume belonging to the company when they reported to make up at o'clock. Temporary dressing rooms were at once improvised back of the stage and efforts made to dry out some of the clothes, but with little success.

At 9:15 the curtain rose after a speech by the manager informing the audience of the cause of the delay.

"SIXTH COMMANDMENT" SOON. Leilah Morrison, who seems to have battled successfully with his road at the movie, is going to put out another, having accepted the "Sixth Commandment."

The company was engaged this week, the opening date being set for Jan. 17.

YOUNG AGENT DIES. John Bennett, advertising agent at the Orpheum for several years, died last week. He was twenty-two years old. Obsequies were conducted by the local T. M. A. lodge, of which Mr. Bennett was a member.

OPERA GOING TO COAST. Plake Ollars who is away on the management of Bob Irwin, after playing several weeks through the middle west, went over into Canadian territory and has been getting lots of money. The going over the line has been so good Irwin has decided to send the company westward through Canada to the Pacific. The show is to lay off for three weeks on the Coast during the summer and then will return eastward over the southern route.

VIOLA ALLEN'S NEW PLAY. Viola Allen in her new play, "The Herefore," by Rachel Crothers, first entitled "He and She," will be brought out shortly by Liebler & Co. in Boston.

STORM BY REQUEST. Paul Scott sailed away for Bermuda last week but before he went wished something on himself. He expressed a desire to see a storm while on the boat and Fritsl evidently from wish as there was a big storm which delayed Paul in landing at his destination.

It is almost time for someone to come forward with an uplifting Burke story.

"ARAB"S" CHICAGO RUN ENDS. Chicago, Jan. 10.

"The Arab," with Robert Edeson in the stellar role, closes its run here on Saturday night, after a fortnight's engagement at Powers theatre. The play opened on New Year's day and the following morning eight daily papers commented favorably on the piece and its presentation. That night the receipts were $304.

FRIEDMAN SWears TO THIS. Leon Friedman wire that Anna Held in "Miss Innocence" played at $18,700 at the Mason Opera House, Los Angeles, last week with Henry W. Savage's "Girl of the Golden West" as opposition.

RECHRISTEN'S SCHIEF SHOW. The new Fritz Scheff show, "The Hat," has been rechristened "The Nightbirds," and the Huberts are planning a New York opening before the Freeman Bros. send it out.

Ray Cox signed early in the week to become a member of the support of Miss Scheff. Miss Cox has started rehearsals with the company.


Harry Kelly, who principal in playing "His Honor the Mayor" on the road, has closed his season here last Saturday night. The company returned to New York.

HACKETT RETURNS TO ROAD. James K. Hackett and "The Grain of Dust" will leave the Criterion theatre after next week and again take to the road, where he was reported to have been doing a very good business.

New York did not take kindly to the dramatisation of David Graham Philip's novel.

OPERATIC TROUPE IN PORTO RICO. A repeat of fifteen operas will be presented there under the supervision of F. Bernstein, impresario, who remains in New York.

"THE FLYERS" ON THE FLY. "The Flyers," George Barr McCutcheon's own dramatisation of his own story, was rehearsing under Hayes Hunter's direction, opens next Monday at Rochester.

There were some changes in the company at the last minute and the newcomers this week were Mattie Ferguson and Sam Edwards.

Robert Drojet and Frank Dano are the principal male players.

"BARON TRENCK" ON ROAD. Fred C. Whitney took his "Baron Trencz" company to Washington by special train Jan. 6. Before leaving Whitney felt sure the piece would be in shape for an early Broadway presentation but if a theatre isn't available at present they will keep the piece going on the road until it can run into New York.
Ten per Cent. Assessment to Aid Alliance's Idle Men


New Orleans, Jan. 10. In an address delivered today, Charles C. Shay, international president of the International Alliance Theatrical Stage Employees of the United States and Canada, announced that the Alliance had agreed upon an assessment of ten per cent. to insure the payment of one dollar per day to members of the organization not employed; that is, the extra men about the theatres in the country and Canada, when not actively engaged during the theatrical season, will receive that amount.

"THE EXCUSE ME" MOVEMENTS.
The original Henry W. Savage company, "Excuse Me," with Willis F. Sweatman and Ana Murdock, after its present St. Louis engagement, will go into the "ozone nighters" for a fortnight and then open at Kansas City.

Just where the company goes after K. C. has not been determined but it is said that the "No. 2" company, now in the south, will be closed and that the Alliance will take up its route to the Pacific Coast.

SHIPMAN'S GOING TO BE BUSY.
Ernest Shipman, managing the present tour of Rex Beach's "The Barrier" in the west, plans to launch a second company some time this month. Shipman also has "The Silver Horde" in preparation.

"PASSENGERS-BY" FOR BLACKSTONE.
Chicago, Jan. 10. When Haddon Chamber's newest play "Passegers-by" is presented at the Blackstone here, following "The Case of Becky," which closes Jan. 11, the company will include Richard Bennett, Ernest Lawford, Julian Royce, Louise Rutter, Rosalie Toller and Ivy Herzig. The piece is scheduled for a two-weeks engagement.

COMPANY GOES TO NEW YORK.
Chicago, Jan. 10. The cast of "The Master of the House," which has just completed a successful nine-weeks engagement at the Robert, here, to make way for "Shorty McCabe," another Frase-Lederer attraction, left town last Monday and will congregate in New York to await the result of pending negotiations between the union and several different theatre managers in as many eastern cities. It is thought the piece will go into either Boston or Philadelphia for a run, but there is a possibility that New York will be the scene of its next efforts. Julius Steger, the star of the piece, is the recipient of many flattering offers for vaudeville, but Steger, now that he has practically proven his abilities as a legitimate drawing card, will probably remain in that branch.

REVAMPING "JACINTA."
"Jacinta," John Curt's new show, has been renamed the "Rose Of Panama." The company came in from Baltimore last Sunday afternoon and will lay off in New York for the next ten days to permit new dialogue to be written for it and to make the second and third acts and enable the company to rehearse.

The show is in line for a Broadway showing but Curt has not determined a house although he has been trying to land the Casino. The music is said to be the best part of the show, "Love's Fond Dream" declared to be a second "Merry Widow" waits.

There have been more changes in the company. Ida Brooks Hutt no longer singers the principal female role, a new foreign prima donna having replaced her. Carrie Reynolds has not returned to the company.

"THE CLAIMOYANT" NEXT.
"The Claimoynant," a musical comedy by Victor Hollander, now in New York, will be produced by the Frase-Lederer and the hero of the past month or sometime in February. Hollander will conduct the orchestra himself when the piece is produced.

"GUDGKONS" REVIVAL PLANNED.
Plans are under way for a revival of Louis N. Parker's "Gudgkon," one of his earliest plays. The intention is to bring it out before the end of the season.

LAURA NELSON HALL FINED.
Philadelphia, Jan. 2.
Laura Nelson Hall, who plays "Everywoman" in the piece of that title, now at the Lyric, refused to report for a rehearsal called especially for her benefit on New Year's day morning and was fined $50. Miss Hall handed in her resignation to take effect Saturday, Jan. 13, and declared she would attach the box office receipts to get her money back. She failed to do this up to Tuesday night of this week, Kathryn Grey will replace Miss Hall in the piece next week. "Everywoman" is having a very profitable run here so far.

REFUSED TO STAGE.
One of the New York dailies last Monday published a very pretty little story of loyalty on the part of an actor calculated to bring tears to the eyes of the profession. The hero of the tale is Paul Oleness, a Russian actor of merit who is playing in his native language at the Garibaldi theatre on East Fourth street.

The story goes on to say that Oleness was offered a $20,000 bankroll and an opportunity to star on Broadway, provided he abandoned his old friends, the socialists, and especially Emma Goldman, their leader, who has rejected the offer, with a fine sense of loyalty, declined the proposition.

Accordng to an intimate friend of the actor, he is making every effort to secure enough money to make a tour of the principal cities of America, playing in his native tongue for the simple and sufficient reason that he speaks little or no English. Thus far he has learned to say: "How do you do!" "Good night!" and "Business is bad."

It's a nice little tale, but not in keeping with the facts.

GABY SELLS NEXT WEEK.
Gaby Deslys has engaged passage on the Baltic for Jan. 17. Harry Piker goes abroad with her to appear in the halls there with the French dancer. Though Gaby raked in $4000 each week here for her Winter Garden engagement, the harvest will not be so profitable abroad as she is contracted to appear there for $600 a week. Out of this she must pay Piker's salary.

TWO WEEKS ONLY IN CHICAGO.
Chicago, Jan. 10.
Mrs. Leslie Carter at the Garrick in "Two Women" closes a two-weeks engagement here Saturday night.

Mrs. Carter opened New Year's Eve to a $2,270 audience.

WINDY CITY ADVENTS.
Chicago, Jan. 10.
Coming theatrical events for this month and next promise much for Chicago. Jan. 14, Wagenes & White produces "Theatre Box" at the Studebaker while the same date brings Ralph Herz and "Dr. De Luxe," Illinois, and Marie Caulh in "The Opera Ball." Garrick.

"When Dusty Pulls The Strings" (No. 2 Co.) opens at the Princess, Jan. 15. Other January bookings are: "The Escarecrow," Henry B. Harris' new production, Powers, 14; "The Runaway" (Biile Burke), Powers, 19; "The House Divided" (new), with Emmett Corrigan, Whitney, 20; "In Old Kentucky" (revival), McKiver's, 21; "Passegers-By," original company with Richard Bennett, Blackstone, 22; Elia Goodrich, in "His Neighbor's Wife" (new), Powers, 29.

The First February show will be the Drama Players (10 weeks' engagement), Lyric, Feb. 5.

JEFFLER GETS RIGHTS.
The John Jeffler, Inc., has acquired the American producing rights to "Dio Da de Moulin Rouge," ("The Girl from Moulin Rouge."). It is a one-act German musical comedy piece by Taufstein Knopf.

 Hoffmann Show Way South.
The Gertrude Hoffmann show may get way down south, into South America, after the engagement of the company at the San Francisco Comstock & Geat will present at the Manhattan Opera House in April.

Guarantees from southern managers, freighted on the Orient, have induced the firm to seriously consider the proposition of the show leaving here in May, to be gone until July, picking up the guaranteed money on route.

About 119 people will be carried on the trip, including besides Miss Hoffmann, three men who have re-engaged with Comstock & Geat for two years, with an option for three beyond, upon his services. Mr. Kosoff will be the stage director on the southern tour.

RETURNS TO THE COAST.
Chicago, Jan. 10.
"The Campus" left the Whitney Opera House last week and will return to the Pacific Coast while Anna Eves Poy, who was an attraction to the show, immediately left for Boston, where she will fill some vaudeville contracts. The Whitney will remain dark until January 20, when Emmett Corrigan will come there for a run with "The House Divided."

LOTS OF SHUBERT SUITS.
The suit instituted by Henry Jolson against the Shuberts for breach of contract comes up some time this week. The action grew out of his dis- cussions with the Winter Garden with sign of a settlement at this time. A similar claim of Maud Raymond against the Shuberts has been settled for $1,000.

GERMAN OPERA QUITS.
The German-American Opera Company, after a two-weeks' engagement at Weber's theatre, has called all bets in, with the phrase that Broadway doesn't show the proper spirit towards his German productions.

Eger looked to put on "The Girl In The Train" but for some reason failed to get it. He offered "The Waits Dream" however and is planning a road tour with the piece (German version).

This is the company that formerly played the Irving Place Theatre but a disagreement between Eger and Goodrich, the Irving Place manager, resulted in Eger taking over nearly the entire company, including principals.

MAY STAGE - "IN HIS STEPS."
Topoka, Jan. 10. If present plans are carried out. Rev. Charles P. Topeka's famous book, "In His Steps," will be adapted for stage production. Mr. Sheldon recently resigned the pastorate of a local church.

Topeka friends of the pastor believe the book will create a sensation on the stage.
WEBER AND FIELDS' JUBILEE WILL COST $12,000 WEEKLY


The task of selecting the show and chorus for the forthcoming Weber and Fields Jubilee is approaching completion. An impression exists in the minds of many that all the stars that ever played the old Music Hall would be included in the cast. As forthcoming of the old musical stock organization. This is not only impossible but highly impracticable for the reason mentioned signified to appear the prohibitive. As it is, the gross expenses of the enterprise as at present framed, will total over $12,000 a week.

In addition to those already announced, which include Lillian Russell, Fay Templeton, George Beban and a number of minor principals, who will show girls who appeared at the old house, it is practically a certainty that Wilie Collier and his sister, Helen Collier her sister, will be annexed. Likewise Bessie Clayton.

Collier will continue his show at the Fulton throughout the rehearsals, until opening day at Albany, Feb. 6, with the New York premiere Feb. 8, at the Broadway theatre.

Sam Bernard was negotiating with, but contracted to play with his own company for the road, at the request of which it was impossible to cancel. Edna Goodrich did some flirt with the promoters of the enterprise, but in the meantime has been managed by the management of Daniel Frohman.

The Weber and Fields Jubilee will be first in the field the current season for a sensational "all-star" road tour which will discount in a greater or lesser degree the Friars Frolic and the Lamb's Gate. The latter company have a "gentlemen's agreement" with regard to territorial rights and hereafter will alternate each spring between the east and west territory. Weber and Fields will tour only the eastern towns, the Lamb's Gate the west, and thus divide the market.

The details of arranging the Jubilee by the old partners at the 29th street music hall were not settled as smoothly as was the Smoothy market in full swing. Klau & Erlanger, with whom Weber is allied, were anxious to secure so important an attraction for the house as did also the Shuberts, with whom Fields are associated.

THESIE MAKING REVIVAL
"Wine, Women and Song" is to be revived by M. M. Thesie with new people, new songs and new material. It will be sent through the C. & E. houses in the south, starting some time this month. Ted Burns, formerly with Lew Fields' "Jolly Bachelors," will be featured. Nat Carr will likely be in Alex. Carr's former role.

A colored organization, forty people, billed as "Alexander's Ragtime Band," which will travel in the play as the featured act, will tour to the road next week under Thesie's direction, first playing down east and then going into Canada.

BURT BRANCHES OUT
C. A. Burt, who directs the movement of the Southern Theatrical Circuit, but since 1900 has been quietly securing a lot of travelling combinations, has found the increases in his list such that he has established a permanent branch of his office to take care of the business.

It will be called the Equitable Booking Office, with Burt as general manager. He intends to work with promotions with all theatre circuit managers.

BIG CROWD AT OPENING
Newark, Jan. 10.

With every seat upstairs and down taken, the new Sam S. Shubert theatre was dedicated here Monday night with performance by Lew Fields and his company in "The Hen Pecks."

Lee Ootegolgi, manager, who received many handsome floral reminders, made a speech. The house seats 1,400.

BANDMASTER RECOVERING
Philadelphia, Jan. 9.

Grote Vesselia, the bandmaster, was operated on by Dr. John B. Desv. for appendix of the German Hospital, this city, last Saturday. Vesselia has been at the hospital preparing for the operation since New Year's day and is reported to be on the road to recovery.

ANGEL AND PROMOTER AGREE
San Francisco, Jan. 10.

The Broadway Musical Comedy will not take to the road again for the present anyway.

A Mr. Rhodes, who was the "angel" and Mr. Alden, who promoted the show, have reached the conclusion the company can do better off the stage.

THATCHER'S "TURK" PAID
Jim Thatcher, wearing an expansive grin and with his hand tightly clinching a wad of greenbacks, is back on Broadway flushed with his success with a "turkey show," which he had out on the "one nighters" during the holidays.

Jim put out "The End of the Trail" Christmas Day, and his business at that time and on New Year's encouraged him to keep the show out longer than he intended. That the "turk" paid. Jim's roll will testify.

HOBOKEN NOT LUCRATIVE
Travers Vale, who closed his stock company in Hoboken and has now jumped into the Orpheum, Jersey City, is said to be losing money on the Jersey side and is reported to be closing up shop there in a week or so.

FIVE NEW ONES OPEN
Philadelphia, Jan. 9.

Five new shows opened Monday night and secured a fairly good start despite terrible weather conditions. The Real Thing, with Theses, is at the Chestnut Street Opera House. His Thousand Wishes and the papers were generous. The comedy of the show is weak. "Get-Rich-Quick Wallingford" at the Walnut is "a commuter" opened to a filled house and proved a good laugh winner. The piece opens slowly and closes very badly. There are plenty of laughs in the other two acts.

"The Pearl Maiden," with Jeff De Angelis, is at the Chestnut Street Opera House. His Thousand Wishes and the papers were generous. The comedy of the show is weak. "Get-Rich-Quick Wallingford" at the Walnut is "a commuter" opened to a filled house and proved a good laugh winner. The piece opens slowly and closes very badly. There are plenty of laughs in the other two acts.

GLASER DIVORCE HELD UP
Chicago, Jan. 10.

The petition for divorce filed by Lulu Glaser, who is here acting in "Miss Dudselske," was held over by the Circuit Court body this week when Superior Court Judge McDonald passed down a decision denying the decree until Ralph Hers appeared before him and made a statement. The Judge claimed that a Toronto newspaper clipping had come before his notice in which Hers stated that he was aware of the fact that his wife was desperately in love with another man and intended to remarry immediately after she gained her freedom. Hers also stated that he did not intend to interfere. The presiding Judge refused to proceed with the case on the ground that the matter will go over until next week when Hers comes to Illinois in "Dr. De Luxe," succeeding his wife at that time.

Miss Glaser did not appear at the theatre all week owing to a severe attack of tonsillitis, her part being handed to a substitute. The divorce case has created considerable interest in the play and the Illinois is thereby profiting. With Hers successful, Miss Glaser the press agent will have plenty of material to work on.

The couple were married five years. Cruelly was used as grounds for divorce by Miss Glaser.

DANNY BAGNELL QUITS LEGIT
Danny Bagnell has long stuck to the legitimate thing and has bravely batted from pillar to post during the holidays with a "turkey" attraction of his own but is now going to forsake his old love for vaudeville.

In a comedy playlet, Danny and three people debuted at Peekskill Thursday night.

WHERE GOING
O. E. Wee's road attraction, "The Girl in the Mountains," will keep going and is being booked through the south, scheduled to close Jan. 29.
DAVE MARION TO LEAVE WHEEL AT SEASON'S END


One season as the star of an Eastern Wheel Burlesque show would seem to be quite enough for Dave Marion. It came to pass last week that the comedian was dismissed from the "Runaway Girls" show and the officials of the Columbia Amusement Co. mutually decided to break the existant contract between them after the end of this season.

The meeting at which this took place was in the offices of the Columbia Company Friday. Marion wanted another franchise in the Eastern Wheel and when arrangements could not be made to his liking regarding another show he offered Columbia back the Columbia's contract with him.

Those conversant with burlesque affairs state that Marion will not return to the Western Wheel but will rather be found playing next season in the houses controlled and booked by H. Cribbage.

At the Columbia offices J. Herbert Mack, after consulting with Sam Scribner, stated that both parties had mutually agreed to break the contract with the ending of the present season. The "Dreamland" show has been high in the running as far as receipts are concerned. It was predicted that it would be found way up in the standing at the close of the season. It has been drawing particularly well in the towns where there are Western Wheel houses.

As Marion withdraws from his contract with the Columbia officials it may remain optional with the comedian to renew or not before some other arrangement is made for the franchise which he is working under.

BURLESQUE CRY IN SOUTH

New Orleans, Jan. 10.

Henry Greenwall has announced that negotiations with Jake Wells, representing New Orleans interests (probably the Western Burlesque Wheel, through M. Whallen, of Louisville, dickerer for an entry into the south by way of the Wells houses and the Greenwall here), have led to a tentative consummation of a deal whereby Wells takes over the Greenwall for a term of five years. Wells is expected here this week, when the lease of the contract will be signed, unless present plans go awry.

R. Chisolm and Arthur B. Leopold, a local firm, have acquired the Greenwall and for the present will continue the musical comedy policy now in vogue at "pop" prices. Leopold will be manager.

OPTION UNEXERCISED.

The option held by Al. Shean upon the lease of the Charles Barton franchise on the Eastern Burlesque Wheel has not been exercised up to this date. Gallagher and Shean are now operating "The Big Banner Show" through a lessee of Mr. Barton, which expires this season. The option is for one more year.

The burlesque men have been speculating what would happen in connection with the Barton Wheel franchise through Gallagher and Shean leaving their show to become principal comedians with the new production "Boy or Girl?" Werba and Leuscher will shortly put out.

Al. Shean went to the Variety representative that though his lease to Shean called for the appearance of that comedian in any production made in that territory he would have no fault to find if the show of Gallagher and Shean kept out would provide an equal quality of good entertainment as when they were with it.

WEATHER CAUSES SLUMP.

"The College Girls," Max Spiegel's shows which with the "Shooting Star" as an added attraction, were well on their way to capture the record at Hurling and Seaman's Music Hall last week when the weather handed them an awful slap. The record still stands where Gordon and North's "Merry White!" placed it over the $6,500 mark at the opening of the season. The Spiegel show finished a little better than $4,900.

Chicago, III., Jan. 10.

"The Winning Widow" which opened at the Columbia here last week and had it not been for the "Teenage Girl" which blew into town on Thursday, might have accomplished their desire. The show had $4,300 after the Wednesday night show. On Thursday night with the thermometer registering 9 below, the house was $400 short of capacity. Friday with it 12 below, was just as bad. On Saturday the show got $1,100 which brought the total for the week in the neighborhood of $7,600.

SHOW ORDERED STRENGTHENED.

Philadelphia, Jan. 10.

Pete Clark's "Runaway Girls," which played at the Columbia, New York, last week, has come in for an inspection on the part of the Censor Committee. It is understood from members of the company that Mr. Clark received notice to strengthen his show within the next 21 days, the usual time given for such a request to be complied with. The principal addition must be the addition of Collo and perhaps the burlesque business will have to be rewritten.

JOE DONEGAN VISITS CHICAGO.

Chicago, Jan. 10.

In charge of a card of clowns with any of those brickfaces on the job and the Cribbage Kid is mighty clever only one of his feet is a Protestant but he can make 'em think it's been exercised with that music peddler and I figure I must doll up to make the big front so I hits a Broadway barber for a shave and hair cut and believe me, what that second story guy did to my roll is a shame.

"At a swell lookin' skirt comes along and mists me, telling me I won't mind if she flirts with my hash book for a bit, so I tells her to go to 'em. That filly just takes even an six bits' worth of real estate outa my mitts and all the time she's keepin' up a line of bull that looks like the makins of a date and I'm so interested so that I pay no attention to the butcher with the raso and he just natchally puts the hype over on me for a three buck bill. Then a dinge puts the cloth to my Wixie ~ worn out but still fly out lookin' like a fairy, with a stogie for appearance. I thought I'd drop in on you while the oil lasts."

For a while up the Cribbage Kid. He's layin' against the bamboo, but his jubiles is about over, and I's goin' to put the prop to the Democ's, and watch for us at the Alhambra. Think we'll play the Al for a couple of weeks and then some more theatres around here before the cig whir' take another crack at Harlem.

"Get your pipet ready, kid, and climb up in the gallery. I'm through brickin' and hereafter there's a Mister on the front of my monomack. S'long.

(To be continued.)
WM. FOX IN NEW ENGLAND AGAINST MANAGER POLI


Springfield, Mass., Jan. 10. William Fox, who secured control of the Nelson theatre here on Nov. 1 of this year, has been under the management of Poli, he having got the lease of the property by assignment from the Shuberts.

Poli was ejected from the property, but won out in the courts. The lease giving the house to the William Fox Amusement Co., was filed here this week.

At the Fox offices here the report from Springfield was verified. It was also intimated that another announcement in the near future would give another theatre to the chain.

Mr. Fox sailed for Europe yesterday. There were rumors of important last minute developments just prior to his sailing.

Mr. Fox it was announced in Variety, some time ago intends to have a string of theatres in New England for next season.

CHICAGO “POPS” SPLITTING.

Chicago, Jan. 10.

The Empress (Sullivan-Considine) has not turned a profit for a week and has filed a suit to have a full week’s bill and bring next week will split shows with the Hamlin Avenue theatre. The latter has always been a “split week.”

STRAINED ACTORS IN COURT.

Harrisburg, Pa., Jan. 10.

Six members of the Singer-Phiend colored vaudeville troupe, who straddled here last November and have been here since waiting for the Court to settle their differences, etc., had their trial this week.

Harry Sheldon LeGarr, manager, was arrested for embezzling back salaries on charges of Mamie M. Smith. The charges of embezzlement was dropped and LeGarr held for larceny. As Mamie got back a signet ring which she charged LeGarr with stealing he brought a counter-charge of larceny against Mamie.

The troupe consisted of Minnie De Rogers, Viola Robinson, Joseph Fortune, George Tupila and Miss Smith. Their tour was brought to a sudden stop by a smallpox scare at Steetlton.

PLAN 8-C OPPORTION.

San Francisco, Jan. 10.

A syndicate headed by Sam Loverich is negotiating for a site (60x150 ft.) in Los Angeles directly opposite the Empress, the Sullivan-Considine house, where it proposes building a “pop” vaudeville theatre.

Rush Temple Changes Hands.

Chicago, Jan. 10.

After several sessions of unprofitable attempts to resurrect the business at the Rush Temple, the losses have finally rid themselves of the lease, and this time C. H. Allen will have the delights of the North-Side amusement place. Johnny McGraw will busy himself around the managerial department, and three dances vaudeville will be tried for a start. The house has been dark for some time. Everything from “pop” vaudeville to German stock has been tried at the house with little or no success.

FAMILY DEPT. IN BINGHAMTON.

Binghamton, N. Y., Jan. 10.

The Stone Opera House will be one of the two houses in the Empire Department's string on next Monday. The house will be turned over to a “pop” vaudeville policy with a bill of five acts and a program to be repeated by Misses. The house will split with the Burris in Auburn.

KINEMACOLOR ANNUAL ELECTION.

At the annual session of the board of directors of the KineColor Company Tuesday all of the former presiding officers were elected, including Mr. Ford as president.

Blossom Seeley.

It was almost impossible the past two weeks to pick up a daily paper which did not say “The Turkey Trot” or “The Grizzly Bear” must go, or that society had placed the ban on the dance, or that the ministers had combined to force the craze for new dances out of existence.

Probably very few people who remember the dance half of the Poppy, Miss Seeley to consider that a little girl playing with Lew Field’s “Hen Pecka,” opening on Broadway last August, had started this whole little dancer of the “Hen Pecked” number in that show.

Nevertheless it is true, for Blossom Seeley came to Broadway with her “Todolo” dance, little was known of the “Trot” or “Bear” aside from indefinite rumors which had floated here from the Coast.

With the advent of Miss Seeley the dance was given a great boom and it became popular over night. In taking the dance, however, Miss Seeley was not followed over closely or the suppression move in now that progress would not have been necessary, for the clever little dancer of the “Hen Pecked” gave nothing in her performance to which the slightest objection could be raised.

The “Todolo,” according to Miss Seeley, is a dance of Spanish origin to which no possible objection could be raised, and seeing her in the number, there have been no protests from the people. Miss Seeley will shortly appear in vaudeville, where she has been often imitated and grossly exaggerated. Her picture on “Rex” front cover of this issue.

LOEW INVADES PHILLY.

Philadelphia, Jan. 9.

The report that Marcus Loew had closed contracts for a week with the city caused something of a stir among the “pop” vaudeville circuits this week. Loew is said to have secured a contract with a local showman that he will sail the bills at 19th and Calhoun streets.

At the theatre today it was said that the deal had not been closed, although it was not denied that Loew was doing business with the owners of the house. Papers will probably be signed this week.

Loew is the only house playing combinations at “pop” prices in this city, except the Grand Opera House. No show is announced for next week, and it is said vaudeville, at a scale of prices to equal those of the other “pop” houses her will be the policy and, the opening is fixed for Jan. 22.

The National will be in close opposition to Forpaugh’s, playing three shows daily and booked by the Is. Kaufman Agency and the Bijou, now playing two shows and booked through the Family department of the U. B. O. The Bijou will go back to the three circuit arrangements in about two weeks, and a lower scale of prices will go into effect.

VAUDEVILLE LEAVES ROOF.

Vaudeville left the New York Roof last Saturday night. The entertainment now provided up in the air there by William Fox is moving pictures only.

It is reported the Loew Circuit may shortly discontinue its vaudeville shows on the American roof, confining the programs to the theatre stage below.

In cold weather it is difficult to convince New Yorkers anything with a “Roof” is preferable to an indoor place.

CHANGE IN MASON CITY.

Chicago, Jan. 10.

The Princess, Mason City, booked through the Sullivan-Considine office here, has changed management and will hereafter be run by Ar- ur & Humphrey. The former manager, one Heffner, will look after the destinies of a picture house in the same town.

FINISH VIRGIN SOIL.

Chicago, Jan. 10.

O. M. Selving has bought a site in Shelburn, Ind., and will erect a modern vaudeville theatre to seat 600. Vaudeville and pictures will fill the program.

Inasmuch as the town has heretofore been without amusement of any kind, the venture is expected to be successful.

MANAGER LOSS SUIT.

The suit of the Boston Road Amusement Co. (McKinley Sq. Theatre) against Lola Milton for alleged breach of contract, which also involved action in which Milton was plaintiff and the defendant had to file a non attachment of a check in jail in favor of the defendant Friday by Judge Morris.

The attorney for the managers has secured a judgment for Milton’s counsel with notice of appeal.

HAYMARKET AGAIN VAUDEVILLE.

Chicago, Jan. 10.

On January 10th the policy of the Haymarket was to resume playing vaudeville at its popular Friday evening vaudeville. The manager has been playing the higher grade of Stair and Havlin attractions. Jack Johnson has been engaged to produce the first week’s bill, supported by other acts. The shows will play a full week at the house.

Although the Kohl Castle company, who direct the operations of the Haymarket, have supplied the west side with the best attractions procurable, the public would not patronize, and the decision was reached this week after it was discovered that even the best road shows only offered an even break for the house management.

Many will question the advisability of this move, inasmuch as the same company operates the Academy only a few doors south of the Haymarket. But many doubt if one house interfering with other house's clientele. The management will endeavor to run along lines similar to the one followed at the Hope, offering big shows for ten and twenty cents.

The Haymarket was formerly booked through the New York end, and more recently on the bill has been erected by C. E. Kohl, Jr., Harry Bailey will remain as resident manager.

DAWTY CLOSES PICTURE SHOWS.

Dayton, O., Jan. 10.

Dayton’s picture shows are closed on Sunday notwithstanding Mayor Phillips’ order before election. The owners are having the law investigated relative to the closing of temperance pool rooms open on the Sabbath.

CHANGES TO LEGIT POLICY.

Chicago, Jan. 10.

The Lyceum theatre, Baraboo, Wis., which has been a leading vaudeville attractions book- ed through the Western Vaudeville Managers’ Association, will change its policy and go to revue for ten days. The theatre at Kewanston, Ill., also found it convenient to switch from vaudeville to the legitimate and will offer a road show. This move necessitated the cancellation of two full bills by the “Association.”

DISTRICT I. A. T. S. OFFICERS.


Frank Knezev has gone to Mr. Cle- mens for a fortnight’s rest.
VARIETY

LONDON
VARIETY'S LONDON OFFICE
5 GREEN ST., LEICESTER SQUARE. (CARL „JIMMIE" LONDON.)
W. BUCHANAN TAYLOR, Representative (BARD)
STOCK

VICTORY BATMAN AT LIBERTY.

Victory Batman, one of the best known leading women in stock houses, both east and west, has been on the Pacific Coast for two years, is back on Broadway greeting old friends.

Miss Bateman has been with the Max Figman stock company for several seasons, but left it to join the Nat Goodwin company which closed lately in the west.

Miss Bateman will likely accept a permanent engagement with an eastern stock company.

SPLITTING "STOCK."

A "split week" stock policy was inaugurated at the Odeon, Clinton street, New York, and the Odeon, Newark, last year, and it has been so successful that Max Goodwin, who opened this week with the company opening the first half of the week at the New York house.

The opening bill was "Men and Women" with "A Bachelor's Honeymoon" to follow. Three shows a day will be given, one matinee and two night shows.

STANDARD'S NEW LEADING MAN.

Philadelphia, Jan. 10.

The Standard stock players are to have a new leading man, Edward D. Lass, scenic artist. Spits & Nathanson signed Lovell-Alice Taylor as leading woman several weeks ago.

JUVENILE ACTOR DIES.

Salt Lake, Jan. 10.

Louis Craig, the popular juvenile actor at the Garrick, died Jan. 7 of spinal meningitis. The remains were shipped to San Francisco for interment.

LONG TOUR AHEAD.

Paul Harvey and wife (Merle Stanford) opened with the Jesse Shirley Company in Spokane Christmas Day, the former playing leads and the latter character roles. Harvey and wife are slated for roles with the "Bought And Paid For" and "The Easiest Way" companies which are said to be planned for tours of Arizona next season.

FIGMAN BACK FROM COAST.

Max Figman and wife, who have been playing stock in several Pacific Coast cities, arrived in New York last week and have gone to the home on Long Island for a rest.

When Figman returns to the stage he expects to give a play, "The Little Jocker," produced by him in Los Angeles last year.

Figman first played stock at the Alvaran, San Francisco, which went to Seattle and later to Portland. From Portland he went to the Burbank, Los Angeles, where he has been up to a few weeks ago.

HALL IN PAYTON'S CO.

Louis Lea Hall, formerly heading his own company in various New Jersey towns, joined Joe Payton's Orpheum stock company, Newark, playing a role in "Are You A Mason?"

THREE A DAY STOCK.

The "split week" stock regime at the Odeon, Clinton street, New York, and the Odeon, Newark, with Isabelle Preston as the star, was inaugurated this week with the company opening the first half of the week at the New York house.

The opening bill was "Men and Women" with "A Bachelor's Honeymoon" to follow. Three shows a day will be given, one matinee and two night shows.

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TICKET TRUST" CASE ON.

Chicago, Jan. 10.

The continuance of the "ticket trust" case revealed to an over-curious public the fact that the H. N. Waterfall Company, at present in the hands of a receiver, has made as high as three hundred dollars in one day.

An examination, however, does not show that any of the theatres mentioned co-operated with Waterfall or his associates in securing the tickets. The daily papers do not give space to the point, but have endeavored to place the blame on one or two individual theatre managers, but without success. The fact that blocks of seats were purchased at face value and show anything, insomuch as such sales are quite customary out this way. The Majestic with a large subscription list is frequently called upon to reserve seats for large parties, but there is every indication that the management does not desire the speculators to share in the profits, especially since a large seat rent in the lobby calling attention to the fact that coupous purchased from the sidewalk salesmen are not sold. However, the Majestic topped the list in the Waterfall operations. Until a law is passed prohibiting the trafficking in theatre tickets the "disease" will be remedied.

SECOND BURNTLEY RECITAL.

Curtis Burntley will give the second of her afternoon recitals in this city at the Republic theatre on the afternoon of Jan. 26. The program will consist of character impersonations and songs.

EDOUARD LANDIS BAND.

Ashbury Park, N. J., Jan. 10.

Upon the representations that Sousa will not lead his band next season, and that Edouard, a member of it, will have the direction of the organization during the hot season to come, the Beach Commission has agreed with the budding bandmaster to remain with the company during the next summer for the Arcade, at a weekly remuneration of $1,600.

CHURCH'S $20,000 DEPICT.

The Mormon Tabernacle Choir, which at present is playing in other cities, has returned west to Salt Lake City with the results most disappointing, the trip proving a financial failure.

There is a deficit of $20,000 on the expenses of the trip.

LAURA'S DEATH.

Dr. Carl Muck has tendered his resignation as conductor of the Berlin Royal Opera in order to accept the same position at the Boston Opera House for the coming season to assume the conductorship of the Royal Opera at Rome.

Martha Kellerman, house left New York Jan. 1, on a concert tour that will last late into the spring.

The American Siring Quartet has returned from a successful trip through the south and will now give the Carnegie Hall series.

Pawlo Allen, piano dauna, with the Metropolitan Opera Company, dissatisfied with conditions, has left the company.

Emilia Dema has come out with an emphatic statement that she is not going to renew her contract for the season and is coming to America to take up the opposite line of conduct.

There is talk of the Metropolitan Opera Company paying Boston even a visit in the summer of 1912, the visit being similar to the one made to Paris in 1910. ConductorGovernment, has announced that should the Metropolitan not be able to give him a first-class chorus, the Emperor Amato, the baritone, has been engaged for $500 a month, singing at ten performances.

Mrs. Grady-Over, formerly of the Kaler's Opera, Berlin, passed over her fateful event at being cast for the principal role in "Der Rosenkavalier" in Berlin, has left the company and is said to be on the point of coming to New York to join the Metropolitan Opera Company.

Eugene V. Prell, the German composer, has arranged his first opera, "Herzkrank," which will have its Berlin premiere early in the fall.

E. Van Horen, the cellist, has been booked for an extended concert tour in the old country.

Jan Khelsh is an orchestra impresario with the Gerald Allen company with headquarters in Milwaukee, he will have the latter study under the old maestro, Heftley.

Katharina Gitterer, the famous at the Metropolitan Opera House, must return to Rosco, Jan. 15, for a special performance before the Kaiser.

The Metropolitan Quartet has everything in readiness for a long American tour.

THEATER NEWS.

Yvonne de Tuelle, coloratura soprano of the Fiftieth Street Opera Company, is back in New York for a concert tour.

Solomon Hoffer, the tenor, who has been singing at the Concert Garden, London, has returned to his concert work and plays the role of Wagnerian at the Coliseum and occasional concerts. He has considered one of the foremost of Wagnerian tenors.

The Kaler's Opera in the Concert Garden, London, has closed with the second performance of "Rinaldo" and "Iphigenia," the first production of the season.

Thomas Watt, who sang the title role in the first production of Mendelssohn's "Rinaldo" and "Iphigenia," is back in New York.

Paul Althaus, tenor, is planning a concert tour in the spring.

Curtis Miller, English organist, after a series of engagements in the States, will go to Canada for a tour there.

Anne Ina Hammond, the German opera singer, has fled south with F. Whitney for the season opening of the D'Almaine company, who is scheduled to present American production of the "Henry VIII."
BILLS NEXT WEEK (Jan. 15)
In Vanderbilt Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)
NEW ACTS NEXT WEEK
Initial Presentation, First Appearance or Reappearance in or Around New York

Nerman and Hano, Fifth Ave. 
Howells, 115 Fifth Ave. 
Jimmie Britt, Hammerstein's. 
Scott and McIver, Hammersteins.

New Initial Pointing.

from possessed sumptuous "California" Mins.; little around score of making theatricals. 

John and Mae Burke need "an act" is not easy to surmise. All that is necessary for them to do is to cavort and prance about the stage, which is more than they have ever done. The whole audience has seen enough of them. The piano playing is of course absolutely necessary. In their "new act" at the Bronx this week they work for even more with "the one" in front of a drop depicting an armory, the headquarters of a suffragette army. John is a foolish looking messenger boy, and Mae is attired as a heroic suffragette soldier, in tights, double and feather hat. This scene is intended to be smart crossfire, but is not up to standard pitch. They repair to an interior setting in full stage, where John slips over a piano specialty that is little short of a riot. This is interspersed with songs and changes of costume on the part of Mae, whose wholesome personality endears herself to the audiences. John, with his fingers, silly leer and squeaky voice, elicited a bunch of laughs. The team has "class," and with the right kind of talk would be the topnotch in their line. As over piano comedy none of those that have shown to date have anything on John Burke. At the Bronx Tuesday night he held up the old piano and had to be wheeled out again after the act had finished. Jolo.

Robert T. Haines and Co. (4).
"The Coward." 

25 Mins.; Full (Interior) Alhambra. 

There will have to be considerable cutting done on "The Coward" before it will be acceptable to vaudeville audiences. As the one act play is presented this week by Mr. Haines and his company at the Alhambra it leaves quite a few things to be desired. The story which George Barrington has written for one so commonplace that those in front could read the result before the sketch had run five minutes. The theme chosen is that of a man's attempts to mend his reputation with him after he has led a decent life for number of years in a strange community, and achieved success there. As the act according to the program is in two episodes, the curtain falls raising again immediately to denote the passing of a month's time. With some remapping of the setting may pass muster, but that it will ever achieve any great vogue is doubtful. Fred.

Karl Kree.

Painter.

8 Mins.; One. 

Hammerstein's. 

Mr. Kree's has a novelty quite good enough to open the show on any large or small bill time. It consists of painting in colors with unusual rapidity a picture of a transparency through which electric lights are projected, which illuminate his work in a new way. Opening the show at Hammerstein's he did not have a half chance and eked out a modicum of applause from the handful of people assembled at that early time. Jolo.

Laure Guerite (1).

Singing and Dancing.

20 Mins.; Full Stage, (17) One (8). 

Hammerstein's. 

In her recent appearance at the Fifth Avenue, Miss Guerite has had an entirely new act written for her by Vincent Bryan, retaining only "Everybody's Doin' it" from the former presentation, as a finish. She is still assisted by George F. Moore, an especially able assistant and now works in full stage, excepting for the finishing song. There is an abundance of dialogue of the cross-fire pattern, all in rhyme and geniously concocted to enable it to be rendered while the costume changes are being made. The first number is "That Dramatic Rag," retaining the very fine costume of the previous vaudeville attempt; the second "An- eyed" in green velvet "pants" and coat. As its name indicates, it is an Italian dialect song. The third is "Lill Chicken in the Moon," done in a sly light. Between times Mr. Moore singsances and indulges in a running fire of talk, which is returned by Miss Guerite over a screen as she is tossing her cloak. Despite his excellence and "smartness" of the material, the good appearance and cleverness of the performers, the act did not seem to quite land with the audience. The "Everybody's Doin' It" number for an encore in "one" was the only "life" to the presentation and got the couple away to good applause. Hugh Blaney.

Songs.

Columbia (Jan. 7).

As an expressive singer Hugh Blaney has other vocalists stopped. Mr. Blaney sings a song very much as George Fuller Golden recites "The Village Blacksmith." His method was quite well liked at the Columbia Sunday night. He appeared "No. 2" and sang four songs. The first was about a pitch that they did to Killarney of some thing like that, and the second was a parody. The parody was on "In the Shade of the Old Apple Tree." Mr. Blaney got it over, Mr. Blaney got it over. He's some singer and makes you believe it by the use of his hands. Hugh has probably been singing for some time, although he is new to Broadway. 

Elise Kramer Trio.

Rings. 

9 Mins.; Full Stage. 

Hammerstein's. 

Just why Miss Kramer should have the act in her name is not disclosed in anything she brings to the turn, albeit a boom figure in white lights. The two men show a good act of the ring and trapeze sport, with little new unless it be one of them sustaining himself on the rings by his arms and balancing the other head to head. The woman does little until the finish, when she walks off carrying both men on her hips. Clipping the show they hadn't time to fully exploit the Ring and Trape ez edy" stalling so characteristic of foreign acrobatic turns. "The Waltz Factory" (Operetta). 

Hippodrome, London. 

At last the Hippodrome has unearthed a really big winner. It takes the form of an operette in miniature, and although the Hippodrome have refined, sift on the Vienna waltz craze. The first scene is an ordinary studio interior. It is called "The Waltz Factory." Feo Lahli (an obvious twist on Leo Fall) is busy at the piano turning out waltzes for exploitation in various parts of the world. Along come Smithson, a London comedian, and his pal, Charlie. Their mission is to secure for a London musical comedy a waltz. By some extraordinary means this musical comedy is waltzless. The fault must be remedied at all costs. Smithson explains he has been commissioned by the London promoter to set up a waltz that all will be a fruitless errand. In order to get an idea of the humor of the interview between the two typically Englishmen, it is necessary to speak German, and Feo Lahli, who thinks he can speak English, will have to imagine Bert Cooke at his best, and the part of the composer finely characterized. The composer intimates he will have his latest waltz played for the Englishmen at the celebrated Cafe, "The Chapeau Rouge," that night at 9 o'clock. He explains that he has not previously had this experience with his presence, although his compositions are always played there. The second act is the interior of the Cafe, a beautifully contrived scene, populated with the gayest of the gay. Here are Lulu Von Linden, great Waltz singer, a part played by Clara Evely. The Maitre d'Hotel announces he has had a letter from Herr Feo Lahli intimating that he will be present to hear his waltz played. Smithson and Charlie are sent down into a ferment of excitement. A moment later Smithson appears on the scene. He is acclaimed as the great composer, and this huge bouquet and flowers and great satin ribbon, pelt him with flowers until he stagger under the weight, and then, when he is almost unconscious, they place a wreath of laurels on his head. Bert Cooke is excellent at this juncture. When he is able to explain it is all a mistake, he is danger of being molested. The great composer arrives on the scene in time to effect his rescue and restore peace. The waltz is played and sung with Clara Evely doing the vocal part, and the curtain falls with the waltz already elevated on a pedestal like a comic statue. It is without doubt the classiest effort yet made in the music-halls in its line. It has set a fashion bound to be followed: for the next a6 months London will probably swarm with miniature operettas. It was specially written and composed for the Hippodrome and they will be well repaid for the enormous expense they have put to Leo Fall conducted, and with the actual application of the show called many times before the curtain. Bayard.
**The Family Entrance.**

Full Stage. (Special Set.)

"The Family Entrance" was designed for vaudeville and the big time. The sketch was shown privately the other day for the benefit of the principal auditors. It was said in the theatre the production was made by the author at an outlay of between six and seven thousand dollars, but to the New York audience there was a great amount of money. There were about fifteen people engaged in it. After the first three minutes none of the fifteen except the principal, in a dress of several seasons ago. A family entrance leads to the street, which is seen through the windows of the saloon. "The Family Entrance," probably suggested as the title through the fact or perhaps by the story bringing the several characters, including a couple of detectives through the doorway. They are seen, and sold by one of the characters.

Yull and Boyd.

Talk and Dance.

18 Mins.; Full Stage; One Special Curtain.

Columbia (Jan. 7).

Yull and Boyd are a western couple, man and girl. They have "pieded" an act together. They talk and dance, having two or three duties but the other a "mut," that for being the worst looking dog in the world, has a little something on Charlie Barold's "drunk" Dan. This mongrel, however, got the couple a big laugh at the Columbia Sunday night. While talking about the dogs fiching the "Mut" was seated on a stool and the other used his body to produce a plié plume. It seemed more of an accident than training, but should be kept in the act. The young woman is rather a pretty girl and a quick wit, but she laughs too much. For a finale in "one" the man does a stereotyped travesty ballet dance. The act is surrounded by a blue plush curtain.

Wille Weston.

Colonial.

Wille Weston was formerly in double band with the well-known piano player. With his own accompanist (unprogrammed), part of his "double" act and some new songs Wille Weston will appear in the Colonial this week. He was placed next to closing, following a long run of singing and got away with it in well merited applause. Wille is a capital little entertainer and with the proper spot will fill in creditably on any bill. Weston is still doing Bert Williams' "The Muffin Man," and Bert is some phonographs around the Colonial neighborhood Wille's efforts were applauded. He opens with "That Dramatic Rag," a new one for the Colonial regulars, and put it over nicely. Following the Williams imitation, he used "Insanity," with timely lyrics, and "Come Be My Yiddisher Colleen," having a pretty refrain, both songs being well received. Following his colored woman's lament, "Bring Back My Ever Lovin' Honey" by William "Nigger" Violin," and although others have beaten him to the song around here, there was a big hand. Julius Lezaz, who has been playing a "blit" on the chorus. The Colonial audience voted Wille a hit. Mark.

Sophie Brandt.

Songs.

18 Mins.; Three.

Fifth Ave.

Sophie Brandt, after a coup of seasons' absence, returns to vaudeville with an accompanist, three or four straight songs, and a beautiful gown. Miss Brandt has a delightful voice and an attractive personality, but she has a vaudeville act. Unstinted credit, however, must be given Miss Brandt, for she has endeavored to put over a straight singing act without the aid of any of the sure fire applause getters. "Coming Thru the Rose Garden of Summer" have all been slighted, which was quite a brave thing to do and probably a thing which no other star singer could do. While the effort is more than commendable, still after watching the audience insist that the Bell family play the "War Spangled Banner" and then all stand up in the wrong place, we cannot help but think that an ounce of Bunk is worth two of Pluck. Sophie Brandt was a hit at the Fifth Ave. Monday night. Several floral offerings went over the footlights. Dash.

If all the best looking girls are on the stage, where's the stage?

Never believe a route sheet, until after you have played the route.

OUT OF TOWN

The Four Casters.

0 Mins; Full Stage.

Young's Pier, Atlantic City.

The Four Casters are a combination of arias of vaudeville from two other well known acts—The Four Casters and The Flying Halley—which supplying two men. Shaner and Hasler were of the Halley's while Boyer and Kobler were of the Labs. All of the boys, however, will still from Reading, Pa., which town seems to have a penchant for turning out that kind of acts. The present combination has the goods and should top into one of the best casting acts in vaudeville. The work is neat and done with apparent ease. One of the four makes up as a "rubber" for purely purposes he does little in that direction and should work faster. The act went off to big applause. I. B. Pulaski.
Everyone will have his or her chance to see "Kismet." It will endure longer than you or we will, and perhaps attain the age of its source, "The Arabian Nights," the story on which it is based. "Kismet" is not the same Arabia as the Arabian nights: it is the Arabia of the employment of theatre devices.

The actors and actresses in "Kismet" are incidental. They are required to look at the curtain, see that the audience always pımız in and out. That may be the impression left by the current company at the Knickerbocker. The jobs are for actors who have done better things. But then again perhaps some day "Kismet" will be repeated or revived, and the audience will acclaim it as a "little gem." Until that day shall have arrived, the spectators will only remark, "What a great production!"

A great production to a producer means more than one thing; that he has placed on public inspection a sight. In "Kismet" it is all sight, with marvelous light effects, leading to the closing curtain, exposing those terrible "prologs," which could be likened to nothing beyond the prologs of "Everyway" in its poor mimetic "everyway." "Everywoman." No auditor seeing "Kismet" will ever forget "The Suk" (Bazzaar Street) of "Kismet," for the "Suk" is a profane first act, nor can they prevent themselves from observing how the swiftly moving scenes have been contrived, now a moment of animation, now a scene of sweet repose. Whether it is stage trickery or stage craft, the result is the same. Nor will the prison scenes of the second act or thesec damnatic, and the Harem scenes of the third act, with its mellow dramatics, atoned by a couple of swimming young ladies walking into a tank of water (apparently naked) to be followed by a man, stabbed and then held under the same pool of water to drown, be soon erased from memory, though it must be said that the attempted murder (completed by the drowning) did not strike a natural chord, for among the packed house (with no "paper" in) there were snorkers here and there at the drowning. More interest was expressed at the swimming strokes, which out-Kielermanned Annette Kellerman and also out-Hoffmanned Gertrude Hoff-

man! But it "differed" "Kismet." And still "Kismet" needs these not. "Kismet" needs nothing but its story and its production. It's a fairy tale, alive and living.

Mr. Skinner is in very large type, above the title. Mr. Skinner enacted Hadi, the beggar. He is the mountebank, he's real light, airy, free-care and fanciful; when he's not, he's not. The cast could be commented upon. For instance the reviewer sees but the funny side might say that George Reulph as the wholly blackened "swarmer" of the Weasly Mansur (Harriet Revelle) is the only likely opponent Jack Johnson could ever have, through Reulph's lighting he's the most dramatic of the show. After sputtering, but then the same fellow could remark Mr. Revelle lacked force, etc., but as before stated, the actors and actresses are incidental.

The story of "Kismet" is of real merit. It is a tragi-comedy of the utmost importance. The characters are all real characters. The settings are all real settings. The "sultan" is a real sultan. The "sultan's" court is a real court. The "sultan's" palace is a real palace. The "sultan's" women are all women. The "sultan's" men are all men. The "sultan's" children are all children. The "sultan's" servants are all servants. The "sultan's" slaves are all slaves. The "sultan's" servants are all servants. The "sultan's" slaves are all slaves.

(Continued on page 22.)
AL. REEVES' BIG BEAUTY SHOW

Al Reeves broke another record at the Columbia Monday night. He wore evening clothes.

Reeves bated on in the second act with the entire show growing bigger throughout the night with just as much success. His audience did not seem to mind that he was trying to sell "I'm the Same Old Al." Then Mr. Reeves saluted the audience, told them how glad he was to be back again on Broadway, what a good show he thought he had put on, and said that instead of singing "Give Me Credit Boys" he would warble a little ditty of his own invention, written for the purpose of the title and the refrain is "I'm the Same Old Al."

He would have been the same old Al if his wife hadn't dressed him up. He looked almost like a bank presi- dent. The outfit was a high silk hat, black combination frock and tuxedo coat, a pair of pants and gaiters. The only thing in the new act Al was wearing that seemed to make a hit with him were the gaiters. He kept them on throughout the entire act, but changed the rest of his clothes to a light suit and derby, that while they seemed new looked like the same suit he might have worn last week. Reeves came into New York with a bunch of girls that causes every other chorus in burlesque to resemble a bad dream. They were all patter girls, chortlers, all young, looking good and nice workers. Harry Von Tilzer was sitting down in the front row. Al caught him, and told Harry that he could pick any one of the girls that he wanted, but he sure had to have her back for the Tuesday matinee.

The Reeves show started a little late until Al Reeves gets on the stage. He doesn't get there until the second part. During the early portion of the performance Mr. Reeves is around the lobby offering to bet anyone that this show is the best he ever had and also the best on the Eastern Wheel. But when he gets to work in the middle of his company, even with the heavy handicap of wearing regular clothes, his free and easy way gives to the Reeves show a character more of his own. But while it is unusual and out of the regular run makes the performance very likeable.

The second part is called "Easy Picking," written by Andy Lewis. Mr. Lewis, the author, is also principal comedians of the show, that is next to Al Reeves. Mr. Lewis likes Mr. Lewis. During the burlesque he told the audience Andy had been with him for thirteen years and again mentioned that Andy is the best writer. Besides writing the piece Andy has the choicest part in it, playing a Hebrew. In the opening named "Flying High" Mr. Lewis is an aviator. Some of the dialog there is taken from the legitimate show "The Aviator." Some was manufactured by Mr. Lewis. A little chlorine comic should be sprinkled on it. It seems that for the past few weeks the bars have been let down at the Columbia, for the limitation form- erly enjoined on burlesques has been done away with. Some of the stuff in the Reeves show is spicy and some is very raw.

Lewis gets the best number of the show in the burlesque where he stage manages the chorus girls into a series of amateur attempts at doing little bits. It has always been a big fea- ture of the performance. Lewis and Reeves get plenty of laughs in the chorus act. The chorus girls are always accom- plished.

The first part hardly counts at all. Outside of the women there is very little to it, but about thirty good look- ing girls nearly constantly on view covers up anything that may be miss- ing. The women principals are nice to look at. There are four or five of them. The chorus girls, as written by Billings, show the best of the chorus girls have been made near principal with dialog. In one scene of the hotel corridor where there is much going on each of these girls attempts a "house." The Colum- bia audience thought they were very good.

Right after the first part Billy Im- man and Company played "Recognition." It's a sketch. Mr. Imman is a principal in the pieces, although in this piece he is only a minor part. Mr. George W. Scott is another principal. Mr. Scott also appears in the Imman sketch. During the burlesque. a Starring number was a number by Mr. Reeves announced it just before the event happened. He told the audi- ence Miss Russell is the greatest thing that has come. He got a lucky show to get an attraction like that. Marie Brandon did a too dance. She's on the program to do an act. Mr. Reeves announced her as well.

The finale of the first part is a sing- ing one by the girls. There is a very good "rag" dance in the opener in the Reeves show. Miss Holden sang the song. Miss Holden is a Brooklyn girl. Of all Al. Reeves' native towns, Brooklyn stands first, so the young woman from across the Bridge became a regular principal this season. She had another number in the burlesque, and when the Reeves show hits the Star, Brooklyn, they'll have to have the roof off to accommo- date the noise which this girl is go- ing to cause.

The Reeves show is doing big busi- ness all along the line, and Al. after taking credit for himself and giving quite some more to Andy Lewis, and also Mr. and Mrs. Tanakas, they've already got the money to get a car. The Coward (New Act) closed the first part.

The second part of the show held the "Rube" Goldberg in the opening spot. The "Rube" had all them the way and his "Minnie the Beautiful Waitresses" in six chapters for a finish was a scream from beginning to end. Miss McConnell and Simpson in "The Right Girl" next, held the attention and the work of Miss McConnell earned five curtain at the end. She works hard throughout the turn and the applause is only her just reward. Trovato next to closing did twenty-five minutes that was highly enjoyable. His repertoire which is practi- cally the same throughout as when he started proves highly popular with the audience. He can go as far as he likes on the propo- sition that it is the best show he ever had, but he saved some money Monday night. It is well known that the audience would not have taken their last show if they didn't have a show with the aid of any "plant."
HAMILSTEIN'S.
Monday afternoon Hammerstein's asbestos curtain was run down at a quarter to six. In the evening they managed to top off fifteen minutes, but still there was a surfeit of the early. It's a long siege to sit calmly through three and a half hours of vaudeville, no matter how good. The bill, on the whole, is excellent. It starts off with Kari Arees (New Acts), with the Sambo Girls second. The colored troupe of singers and dancers did remarkably well considering the early spot. Ed. Morton also had hard work considering his early position (third), but won out "big" at the finish.

Laura Guerite (New Act) was next in order. McKay and Cantwell arrived at the theatre on Monday at two o'clock and went on without a rehearsal. It was not discovered until Miss Guerite was on the stage that she was using their best song "That Dramatic Rag." As a consequence the boys suffered through having to follow Miss Guerite, repeating one of her numbers.

Edmund Breese and company in the sketch "Copy," closed the first half. The playlet is unworthy of the ability of so sterling an artist as Mr. Breese, but proved just once more that a vaudeville audience likes melodrama. The laughing hit of the bill was by all odds Joe Jackson in his pantomimic work. This man is improving daily in his artistic work. He literally convinced the audience with his nonsensical actions. Lydia Barry was probably as big an applause hit as anything on the bill, with Cliff Gordon pushing her hard for honors. It was a toss-up between the two.

"After Dark in Chinatown," a comedy, dramatic story of the underworld, is so very bad that it is worth going to see. Hayden, Borden and Hayden were next to closing, at eleven o'clock, and had no chance for comedy at all. They "cut to cases," omitting two of their numbers. Elsie Kramer Trio, gymnasts (New Acts). Despite the inclemency of the weather the house was almost filled on Monday night.

Was the passing of the standee ordnance irony on the part of the council?

They are talking of cutting down the two weeks' notice to over night.

VARIETY

COLONIAL.

There seemed to be too much singing. Hardly an act on the Colonial bill Monday that didn't have a song or two, with one new offering, "California," (New Acts) bordering on light opera. Even Will Rogers, on second, too early for this comedy man with the lariats who scores with both his talk and lasso work in any position, quietly remarked that he was going to sing as everybody else on the bill was "doing it," as the audience would later find out.

Eva Shirley and Sam Kessler opened. The elements delayed the regulars in getting seated, but there were enough present to appreciate Miss Shirley's voice. This young woman was in good voice and registered an individual hit. The act was well received.

Collins and Hart rung up a lot of solid laughs, while Yorke and Adams did well in the fourth position. "California" came next. "Cutty's" and the platter cleaner and made the biggest hit of the show. They opened the second half. Sydney Drew and company in "Stalled" caused laughter, the finish pulling the act out of the mire.

Willie Weston (New Act) was next in the avalanche of songs, with the seven acrobatic Plochians closing the show with a bang. Some somersaulting kid with these troupe. The act is a corker.

LOST THE WRONG LEG.

Dramatic agents are chockful of "type" stories but one of the best is told by Herbert K. Betts.

An author once wrote a play with a one-legged man as its principal character. Failing to find the right "type," the manuscript was temporarily shelve.

At last the "type" was found in Cincinnati, an agent rounding up a former "legit" who had lost a leg by accident.

The script was dusted, a company engaged and all in readiness for the rehearsal to start with the leading man. He arrived at the Betts & Fowell office and was ushered into the presence of the playwright. The latter gave one look, threw up both hands and ejaculated, "Ye gods, you won't do! It's the wrong leg."

NATIONAL.

The big headliner at the National Tuesday night was "Jack Frost," with the engineer of the house as his chief support. It was the coldest night this winter, and something must have gone wrong with the steam pipes, for the audience sat with their overcoats and wraps on with the temperature of the auditorium not much above the freezing point.

Following a couple of early acts, there were Tyson, Brown and company (New Acts), whose lighting effects at the opening of their burlesque sketch earned them a big round of applause, which served a double purpose—a sign of approval for the presentment and a step toward generating a bit of warmth in the bodies of all who indulged in the hand clapping exercise.

Tom and Stacia Moore started slowly and won out as they progressed. Mr. Moore gets a lot out of Charlie Case's song and the late James Richardmon Glenroy's gags. "Nine Krazy Kids" (New Acts) dram their act out a bit too long. It might be improved with a little condensation.

De Haven and Sidney sang much and danced a little. A reversal would have been far more acceptable, as the singing did not get them much, and the stepping was a healthy applause getter.

W. S. Harvey and company, which consists of a pantomimic juggler and a female assistant, was quite sensationally accepted. His feats of juggling were accepted as marvellous, the balancing of the bed on his chin for a finish evoking healthy plaudits.

JOE.

EVERYTHING IS LOVELY.

Flores Ziegfeld and the Hugo Baruch & Co. have resumed relations again, the former settling his account of $2,813 with the Berlin firm.

The foreign scenic outfits completed an order for "The Folies of New York," for a refusal of payment, Baruch & Co. cut all relations with the producer.

CASAD CLAIMS A "LIFT."

Campbell B. Casad is on the warpath. Out in the middle-west the Belle Barcus Comedy Co. is appearing in repertory. Among its pieces is "Don't Lie to Your Wife." Casad's play which Dave Lewis is now starring in, and Campbell intends to prosecute the company unless it stops using the piece.

MISS BARCUS.

(Continued from page 29.)

If this "Kismet" had not first been produced in London, high would have been the honors heaped upon Harold Pinter. Still, though, at that, with this mundane lot of modern presenting its opportunity to every man, can he but locate it, producing a piece like Mr. Flase has produced must be much more agreeable than publishing a paper, and in producing, Mr. Flase's forte seems to be the stronger. "Kismet!" If that is so, then Allah Be Praised, may Mr. Flase say.

Anyhow, see "Kismet." It will do you good, even you are a producer yourself, and know that no one else could turn out a regular show.

Sime.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

JOHN J. O'CONNOR

CHICAGO

VARIETY'S CHICAGO OFFICE

30 SOUTH DEARBORN STREET

Phone 4401 Central.

EMPIRE (N. W. Wick, mg.)—"The Sam Devere Show" is one of many imitations, some announced and many unannounced. However, this doesn't matter much, as it might be said that nothing short of an entirely new production would help materially. At different times one of the two comedians would get a few laughs, but probably laboring under the impression that there is nothing new under the sun, they never betrayed a trace of originality beyond a line or two. Will H. Ward takes credit for the book and lyrics, and evidently with no blush. Surely Ward doesn't expect anyone to believe that he originated any of the bits exhibited at the Empire Sunday afternoon. The scene with the boxers under the racehorses is the best for a few laughs, and some few season's ago "Miss New York Jr." had a bit very similar to the one presented.

TOURING IN AMERICA

Misc Ada Reeve

Communications—America: Care MARTIN BECK, Esq., Putnam Building, Times Square, New York City.

England: Care LONDON PRESS EXCHANGE, 15 Strand, London, W. C.
Just twenty years ago, in 1892, I published my first song with Willis Woodward, then one of the big publishers of the day. In 1896 my run of song hits commenced with "You'll Get All That's A-Coming To You," "Stories That Mother Told Me," "Jack, How I Envy You," "The Ragtime Dance" and others. This, my twentieth year as a writer of popular songs, is the most successful of my career. I wish to heartily thank all my professional friends for the staunch way in which they have supported me; and I trust that I may be able to write as many song hits for you in the future (with your able support) as I have written in the past.

**MY PAST HITS:**

**MARCH SONGS**
- "ALL ALONE"
- "JUST ONE SWEET GIRL"
- "WHEN THE FLOWERS BLOOM IN SPRINGTIME"
- "WAIT TILL THE SUN SHINES NELLIE"
- "BYE BYE, DEARIE"
- "SUMMER TIME"
- "MISS LIBERTY"
- "MARCHING TO THE MUSIC OF YOUR BAND"
- "WHEN THE BAND BEGINS TO PLAY"

**COON AND NOVELTY SONGS**
- "CUBANOLA GLIDE"
- "UNDER THE VUM YUM TREE"
- "I LOVE IT"
- "I'LL LEND YOU ANYTHING EXCEPT MY WIFE"
- "WHEN MARIOLA DO THE CUBANOLA"
- "I'M AN HONORARY MEMBER OF THE PATRÉS CLUB"
- "KEEP YOUR FOOT ON THE SOFT PEDAL"
- "GIVE MY REGARDS TO MABEL"
- "I LOVE MY WIFE, BUT OH, YOU KID"
- "DAD"
- "I REMEMBER YOU"
- "DON'T TAKE ME HOME"
- "FUNNY FACE"
- "TOP O' THE MORNING, BRIDGET McCUE"
- "MAHUTC HE CONY ISLE"
- "TAY"
- "MAKING EYES"
- "ARE YOU COMING OUT TO-NIGHT MARY ANN?"
- "COAX ME"
- "I WANT TO BE THE LEADING LADY"
- "MY LADY HOTTENTOT"
- "WANT TO BE AN ACTOR LADY"
- "I'D LEAVE MY HAPPY HOME FOR YOU"
- "I AIN'T A-GOING TO WEEP NO MORE"
- "OH, OH, MISS PHOEBE"
- "GOOD-BYE, ELIZA JANE"
- "WHEN YOU GOING TO DO WHEN THE RENT COMES 'ROUND"
- "ALEXANDER"
- "DON'T YOU LOVE YOUR BABY SO MORE?"
- "MOVING DAY"
- "MY JERSEY LILY"

**MY PRESENT BIG HITS:**

- "I WANT A GIRL JUST LIKE THE GIRL THAT MARRIED DEAR OLD DAD"
- "KNOCK WOOD"
- "THEY ALWAYS PICK ON ME"
- "ALL ABOARD FOR BLANKET BAY"
- "WITH HIS LITTLE CANE AND SATCHEL IN HIS HAND"
- "DON'T LEAVE ME NOW"
- "THE RAG TIME GOBLIN MAN"

**MY PAST HITS:**

**COON AND NOVELTY SONGS—Continued**
- "HANNAH, WONT YOU OPEN THAT DOOR?"
- "YOU CAN'T HARDLY NOTICE IT AT ALL"
- "CHOCOLATE DROPS" (Inst.)
- "WHOA, BILL" (Inst.)
- "IN A HAMMOCK BUILT FOR TWO"
- "WON'T YOU ROLL THEM EYES?"
- "I JUST CAN'T HELP FROM LOVING THAT MAN"
- "MY BAMBOO QUEEN"

**BALLADS**
- "MY OLD NEW HAMPSHIRE HOME"
- "DOWN WHERE THE SWANEE RIVER FLOWS"
- "WHEN THE SWEET MAGNOLIAS BLOOM"
- "WHEN THE HARVEST DAYS ARE OVER, JESSE, DEAR"
- "I WONDER IF HE'S WAITING?"
- "DOWN WHERE THE COTTON BLOOMS"
- "THE MANSON OF ACHING HEARTS"
- "THE BIRD IN A GILDED CAGE"
- "JENNIE LEE"
- "ACROSS THE BRIDGE OF GOLD"
- "IN A VILLAGE BY THE SEA"
- "THE VACATION MARRIED"
- "SOMEBODY'S WAITING FOR ME"
- "STORES THAT MOTHER TOLD ME"
- "I'LL BE THERE, MARY, DEAR"
- "WHEN KATE AND I WERE COMING THROUGH THE WOOD""
- "DOWN ON THE FARM"
- "THE SENTINEL ASLEEP"
- "IN THE EVENING BY THE MOONLIGHT, DEAR LOUISE"
- "WHERE THE MORNING GLORIES TWINE AROUND THE DOOR"
- "THE FROST IS ON THE PUMPKIN"
- "JUST SING A SONG FOR IRELAND"

**WALTZ SONGS**
- "DOWN WHERE THE WURZBURGER FLOWS"
- "UNDER THE ANHEUSER BUSH"
- "AND HER NAME IS ROSE"
- "ON A SUNDAY AFTERNOON"
- "IN MY LITTLE COVE ISLE"
- "TAKE ME BACK TO NEW YORK TOWN"
- "ALL ABOARD FOR DREAMLAND"
- "MIRVIE MAJORS"
- "IN THE SWEET BY AND BY"
- "IN VACATION TIME"
- "MAGGIE RILEY"
Young Man or Young Woman

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Chot Eldridge and Harriet Barlow

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'Miss Bessie Allen' assisted by the Princess of all lady illusionists

'THE HEART OF THE ROCKIES' this week following

CHOT ELDREDGE and HARRETT BARLOW

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MR. LEONARD has been forced to stop a brother artist from using this number already and to avoid further trouble and inconvenience takes this method of protecting his OWN material.

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CHICAGO
Send all Mail to CHICAGO

When answering advertisements always mention VARIETY.
like the best of the season. Everything went with a hurrah. The Three Navarros, opened Hill, Charles Connolly and Laura Harris, in No. 2 position, neatly delivered the show. Frank Randle, Sr. and Co. had a unique effect, and Corcoran & Ditton, filled in a disappointment and the others were equally missed. Anna Neagle, in "The King's Fool," is here, with the material. William Rock and Hammer, in "The King's Fool," at the Criterion. A. M. T. and "The King's Fool," next to closing position. Bob & Lang, "The King's Fool," in "The King's Fool," are flying pictures.

JOHNSON (G. A. Snyder, mgr.; agent, U. G. O.)—Harden; Frank Randle, Sr. and Co.; Myles McCarthy; "The King's Fool," in "The King's Fool," are flying pictures.


AT HAMMERSTEIN'S, NEXT WEEK (Jan. 15)

WINDSOR TRIO

A SINGING OFFERING WITH TRIMMINGS

Direction of ALBEE, WEBER & EVANS

THE CHADWICK TRIO

WITH IDA MAY CHADWICK

ORPHEUM CIRCUIT

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A SURE-FIRE HIT all along the line

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DENVER

By CHAS. LONDONER.
(By Wire)

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit):—“Courtierina,” splendid; Tom, Tags & Co., laughing hit; Conolly & Mulhern, noted; Hayes & Mosher, funny; Arlington Four, good; Lott & Keeler, splendid; Patty & Dorry, splendid; Pantages, excellent; Two Horse, good; Richard Hamlin, clever; Edward Clark, unusual; Charles Montele, good opener.

BROADWAY.—Robert Marshall, big opening.

ABOR GRAND.—“Mutt and Jeff,” immense opening.

The Crystal, formerly Pantages, gone under new management to the 6th. Harry Alexander, present manager, taking over the lease from Pantages. The prices will be reduced from 50c to 5c.; and they will run four acts and three pictures. Pantages bookings. This is the second time this season the policy of Pantages has been changed regarding prices. Under the new regime, with 4 acts and pictures at 5c., the Crystal will be the only house with the Balad theatre—the latter house running the same number of acts at same prices.

Denver has felt its bad business which has been prevalent all over the country, and one of the big houses will make a change of policy in a few weeks, to meet the conditions.

The moving picture proposition has failed all across the nation’s highways. There are about fifty picture houses in the city and only

“ARIS-MYSTERIE”?

Direction of ALF. T. WILTON

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three are making any kind of money—the Princess, Iris and Iris, which are located on Curlee street, the Elks of Denver. These three entered into an agreement to play at the Iris, time being the deciding point. No. 2 is a blackbird; No. 3 is a bluebird, and the original price of $2 was charged after the opening night.

ST. LOUIS
By J. L. REES.
COLUMBIA—Mrs. Daisy, well received; Big Ben & Dashiell, received merited applause; D. R. Warren & Co., scored; Charley Case, Black Family; Ross Couch; Gene Wall, the Three Lions; Lily Scheffler and the Wood Bros., all pleasing.

ULTRAPIC (Walter B. Sanford, mgr.)—Presenting a show in its entirety, received an ovation due to his personal popularity.

IMPERIAL (R. W. Hales, mgr.)—Sir Henry W. B. Savory, "Touche Me! Co. failed to arrive in time for opening night appearance, but a souped-up resident act, Alberti, Swatson and Ann Murdock feature of the cast.


HAYLINE (Harry Wallis, mgr.)—"The Squaw Man," pleasing as usual audience.

THEATRE (B. E. Russell, mgr.)—A pleasing bill presented here this week. Circuits are predominating. Bill No. 10, "The Navy," South Sea venture, comedy act and "Don't Trust a Woman." GAYETY (Chas Wallis, mgr.)—"The Passing Parade" did its business.

STANDARD (Lee Schechman, mgr.)—"Cherry Michigan" presents a good business.

CINCINNATI
By HARRY HESS.

LYRIC (J. E. Fowsey, mgr.; Studer)—"The Lion of the East," William his life of show, supporting disappointing save Helen Harold.

ULTRAPIC (Walter Woods, mgr.; R. P. Kraft)—Aside from Mrs. McClelland's work, the company failed to interest. "The Lion and the Horse" is best advantage.

WALNUT (W. F. Jockey; B. & H.)—"The Conestoga" well played.

PROPELLE (E. S. Petersen; Western Wheel)—"The Girl from Manuscript" pleasing.

STANDARD (Wm. J. Clements, mgr.; Eastern Wheel)—Harry Hardberger show, giving satisfaction.

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JOHN C. PEEBLES

BUFFALO

Maddox, James 1., agent; U. B. O.; rehearsal Monday 12.—Deyse & Mar-

GARDEN (Charles E. White, mg., agent; 4-C.).— "A SONG AND A SOUL" by M. A. 

IT ISN’T EVERY DAY

Misses Eunice McMillan and Olga Wills, do yourself a 
favor and see "IT ISN’T EVERY DAY." It is a 
beautiful love story that will please everyone. 

L. A. Mazedes, mg.—Music.

E.A. HELLER (Charles M. Ruggles, mg.; rehearsal 

F. S. DABSON (J. H. Tomlinson, mg.; agent; 4-C.).— "IT ISN’T EVERY DAY." If you want 
to see a real good play, see "IT ISN’T EVERY DAY."

K. H. MADDISON (F. S. Dabson, mg., agent; 4-C.).— "IT ISN’T EVERY DAY." Don’t 
miss this show, see "IT ISN’T EVERY DAY." A real good show.

S. S. JOHNSON (K. H. Maddison, mg., agent; 4-C.).— "IT ISN’T EVERY DAY."

A. W. L. EVANS (S. S. Johnson, mg., agent; 4-C.).— "IT ISN’T EVERY DAY."

H. M. MAIDEN (A. W. L. Evans, mg., agent; 4-C.).— "IT ISN’T EVERY DAY."

J. B. SMITH (H. M. Maiden, mg., agent; 4-C.).— "IT ISN’T EVERY DAY."

D. W. H. TAYLOR (J. B. Smith, mg., agent; 4-C.).— "IT ISN’T EVERY DAY."

W. H. JOHNSTON (D. W. H. Taylor, mg., agent; 4-C.).— "IT ISN’T EVERY DAY."
ANDREW MACK
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COLONIAL (E. B. Lyons, mgr.; Norman DeLamar, agent;—Empire)—Week 10.

EMPIRE (Lucie Myers, mgr.; U. B. O., agent;—Elkins’ Circle)—good; Mark Sullivan, well; Watson & Little, good; Duff & Lawrence, etc.—Juggling and a smash.

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JEFF HOFFMAN
(Sketch Writer)
The sketch is short, plain, smooth—telling the agent...I write that kind.

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Sanford, H.

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In their latest comic song review "\"RAGGEDY-\""

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"THE SPRING MAID"

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Rewritten by JACK ORMAN

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Any one using a card or ribbon in a bon-bon

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Van Hoven owns an 8000 Diamond Ring.

Van Hoven owns a $500 picture show at Au-

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vown owns a Motor Cycle costing $75, and Van

Hoven owns his OWN ACT. Do you REAL-

FULLY OWN THE ONE YOU'RE TRYING TO

This may sound silly to some, but it's just to

make the minds of some brilliant actors and

actresses realize they are not the greatest and

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Van Hoven again.
LOOK! LOOK!

Leo Carrillo is an imitationist that is worth two trips to see. I went again last night because I missed the better part of him the night before. No, he does not imitate Anna Held, nor Christie MacDonald, nor Sallie Fishel, nor Sarah Bernhardt, nor Edwin Booth Foy. He merely "takes off," as we used to say before that lovely word, imitationist, came into the vocabulary of the twice-a-day.

What ASHTON STEVENS Says

Clever "Take-Off." He takes off a couple of Chinese and an interpreter to give you the very snift and symbol (also cymbal), of a real Chinatown. He makes a noise like a little horse, and a hoarser (the joke is Mr. Carrillo's) noise like a big horse, and he expressed himself and George Wash in Italianized English almost as fluently as Sig. Bonfiglio recites with his feet. Mr. Carrillo's act is quick, good-looking, polite, and, I hope, profitable.

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A COMBINATION OF YOUTH AND BEAUTY, TALENT AND BRAINS—(INCLUDING "GOOD LUCK" SONGS)

No wonder they're "Cleaning Up"—"If I owned a theatre I'd book 'em for a run of 52 weeks a year!" WILL ROSSITER

THE FIVE SULLYS

in "THE INFORMATION BUREAU" Ask Anybody in the U. B. O.

Alf T. WILTON

By CHARLES HORNITZ

The Sullys are on the order of the Four Jesters and the Four Beulahs. From the front it looks like another Beulah, daughter and descendant, still in black-dress you can't tell. Well, it's none of that. It's the Four Sullies, and they are doing an emphatic bit. "GET UP BOUND!"
GOOD-BYE, 1911—SORRY TO SEE YOU GO, FOR YOU'VE BEEN ONE GOOD PAL TO US
HELLO, YOU
1912
HARRY VON TILZER
WILL TAKE CARE OF YOU, ALL RIGHT
HELLO, YOU
1912
IF WE WERE AS SURE OF LIVING FIFTY YEARS FROM NOW AS WE ARE OF THESE SONGS BEING HITS, WE WOULD ORDER OUR SPRING OVERCOATS FOR THE YEAR OF 1912. DID YOU NOTICE HOW DIFFERENT OUR SONGS WERE IN 1911 FROM THOSE PUBLISHED BY OTHER HOUSES WE DO NOT GUESS. WE KNOW WHAT THE PUBLIC WANTS, AND WE ALWAYS KEEP A YEAR AHEAD OF THE OTHERS. WE NOW OFFER YOU FOR THIS YEAR THREE NEW, GREAT BIG HITS.

Words
WILL DILLON
Music
HARRY VON TILZER

"DON'T LEAVE ME NOW"
A GREATER SONG THAN "ALL ALONE," A POSITIVE NOVELTY WITH A BRAND-NEW IDEA, A SURE-FIRE HIT. GET IT QUICK, IT'S A HIT ANYONE CAN SING IT.

"OH! MR. DREAM MAN"
IF YOU WANT A GREAT SPOTLIGHT SONG, GET "DREAM MAN." IT CAN BE RUN AS A BALLAD OR MONOGRAPHA. YOU CAN PLACE IT ANYWHERE IN YOUR ACT, AND IT WILL BE A HIT. BEAUTIFUL SLIDES, SCOTT & VAN ALSTEN, BY JAMES V. MONACO.

Words by
ANDREW H. STERLING
Music
HARRY VON TILZER

"THE RAG-TIME GOBLIN MAN"
DO YOU WANT A GREAT SINGLE NUMBER? DO YOU WANT A GREAT DUET NUMBER? DO YOU WANT A GREAT DANCING NUMBER? DO YOU WANT A GREAT RHYTHM NUMBER? WELL, THIS IS ALL OF THESE. AND NOT ONCE, BUT IT'S A HIT ANSWER.

NOTE—How to pick a hit! Close your eyes and stick a pin anywhere in this ad.

NOTICE—YOU WILL ALWAYS BE WELCOMED AT OUR CHICAGO OFFICE, G. H. BUD.

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MAUD TIFFANY
A NEW SINGING COMEDIENNE
Meeting with great success this week (Jan. 15th) at P. G. Williams' Bronx Theatre, New York City

LOOK! LOOK!
What ASHTON STEVENS Says

Leo Carrillo is an imitator that is worth two trips to see. I went again last night because I missed the better part of him the night before. No, he does not imitate Anna Held, nor Christie MacDonald, nor Sallie Fisher, nor Sarah Bernhardt, nor Edwin Booth Foy. He merely "takes off," as we used to say before that lovely word, imitation, came into the vocabulary of the twice-a-day.

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When answering advertisements kindly mention VARIETY.
SHUBERTS SPLITTING BRONX; WILL OPPOSE COHAN & HARRIS

Refuse to Come to Understanding With First Legitimate Firm in Above the Harlem. Repetition of Situation Between Grand and Manhattan Opera Houses.

The Shuberts are going to build a combination theatre in the Bronx to house their attractions. Cohan & Harris were the legitimate managers to first explore the region above the Harlem River. The latter is a Shubert them right in. When the C. & H. firm heard of the intentions of the Shuberts, it is said Sam Harris offered to arrange a deal whereby the legitimate proposition in that over-crowded theatrical section would be limited to one theatre. This meant the elimination of the Shuberts in the Bronx, although Cohan & Harris are reported to have voted their assent to any proposed admitting of bookings in the Cohan & Harris house, from either side of the factional legitimate field.

The Shuberts, according to the story, turned down all proposals and are going ahead with the building operations as are likewise Cohan & Harris.

When the story got nolosed around, the legitimate theatrical managers threw up their hands, saying if the Shuberts had enough money to do a thing like that, they should have some guardians appointed for them. While the Bronx is admittedly a fertile field for one legitimate house to show the Broadway attractions at reasonable prices, two theatres of similar policy in that section would only mean that either would be fortunate to break even.

The conditions that will be created above the Harlem by Cohan & Harris and the Shuberts will be very much like the present situation between these two concerns as disclosed this season through the competition of the Grand Opera House at 8th avenue and 23rd street in rivalry with the Manhattan Opera House at 8th avenue and 34th street. Shubert's property, held under lease by Comstock & Gest. With the exception of a very few weeks the Manhattan is said to have been a consistent loser since the season opened. The Grand Opera House is a Cohan & Harris property. The warfare between the two theatres will bring the profits of the Grand, according to reports, down to a figure not exceeding $10,000, and this mainly secured through offsets against the rent which Cohan & Harris have been fortunate to secure.

At one time the Grand Opera House was considered the best paying combination theatrical proposition anywhere in the east.

HAVLIN'S FOUND DANGEROUS.

St. Louis, Jan. 17.

Havlin's theatre closed last Sunday night. The step was a voluntary one on the part of the management. From present indications the house will remain dark until certain alterations declared necessary to insure safety have been made.

GERTIE VANDERBILT'S ACT.

Leaving "Red Widow," where Gertrude Vanderbilt scored one of her many successes in musical comedy, the nimble-footed dancer will essay vaudeville, opening Monday at Jacques' theatre, Waterbury, Conn., to "break in" the turn. Assigning her in the dances will be Rookee Johnson. On the same Waterbury program will be Lucy Weston, who is preparing her turn for an Orpheum Circuit tour.

NO CHANCE TO UNLOAD.

Chicago, Jan. 17.

The Lyric theatre, controlled by the Shuberts, is on the market and has been offered to Alex Pantages as a stand for his vaudeville road shows. The lease will expire in another year and calls for an annual rental of $45,000. There is hardly any chance of the Shuberts losing it meanwhile.

CASINO TO LET.

There is a rumor about that the Shuberts will not be adverse to the leasing of the Casino, New York, if a likely person with coin shows. The Casino was linked with the recital of the deal whereby Marcus Loew secured the Herald Square from the brothers, but it says Mr. Loew didn't want the 38th street corner.

BELL FAMILY WITH K. & E.

When "The Man From Cook's," the new Klaw & Erlanger production, starts business Feb. 12, the Bell Family, direct from vaudeville, will be a feature with it.

The New York Marinelli Agency arranged for the engagement. It is to run twelve weeks, with the act receiving $700 weekly.

CARUSO'S "KISMET" IDEA.

Caruso has informed several New York friends "Kismet" has operatic possibilities, and that he has written Puccini suggesting he consider the play for next season.

"GYPSY LOVE" MAY RETURN.

Chicago, Jan. 17.

"Gypsy Love" will leave the Chicago Opera House Feb. 3, and if pending negotiations are closed the Lehar operetta will be seen in New York. "Typhoon" is being considered as its successor, but as yet nothing definite has been closed.

GLOBE GOES INTO PICTURES.

Boston, Jan. 17.

With the close of the twelve weeks successful run of "Mutt and Jeff" at the Globe theatre, Jan. 20, the house will return to the summer season policy of vaudeville and pictures. For some years the Globe has been playing combinations.

UNITED LANDS LANCASTER.

Lancaster, Pa., Jan. 17.

The United Booking Office of New York will send the vaudeville programs to the new Colonial theatre from the date of its opening, Jan. 29. The Colonial will play two shows daily. Harry Mundorff in the Agency will program the acts.

GERTRUDE BARNES

SECOND ROAD SHOW TOUR.

Nora Bayes and Jack Norworth are seriously considering the feasibility of framing up another road show similar to the one they took out for the holidays, and making a tour to the Coast. If they materialize, they will play at $2.00 prices, booking in independent and any other theatres that may be available, starting in February.

For their fortnights they opened at Syracuse Christmas day, which was not so good, but on the two weeks ending at Erie, Jan. 6, they cleaned up a net profit of $5,800. Their program was arranged as follows: Maurice Japs, Mervel, James J. Morton, Louis Simon & Co., Intemision, Russian Dancers, E Cota, Bayes and Norworth (the stars occupying the stage for one hour.)

Bayes and Norworth are now playing dates, but if the road show scheme is resumed, they will begin again in February.

EDISON IN VAUDEVILLE.

Robert Edison, starring in "The Arab" under the management of Henry B. Harris, closed his season in Chicago Saturday and will appear in vaudeville in a condensed version of his former play "Strongheart."

KITTIE GORDON PREPARING.

Kitty Gordon is preparing to increase her bank account after the season with Jos. M. Galle's "Enchantress" shall have closed. That will arrive, Miss Gordon calculates, during March. In consequence of which she has advised W. L. Lykes to obtain four weeks in New York vaudeville houses at $2,000 weekly, otherwise meaning that before the May rush for Europe starts, Kitty would like to pull down $8,000 while resting during April from her somewhat arduous labors as star of the Galle's play.

The last time Miss Gordon made the vaudeville managers believe she was a drawing card, they gave her $1,750 each week. Since then Miss Gordon has invented a new idea in vaudeville at the back. For the extra exposure, the English woman wants the extra chance.
TITLED ENGLISH ACTOR GOING IN VAUDEVILLE

Sir Herbert Beerbohm-Tree Engaged by Alfred Butt for London Palace. Has a Sketch.

(Special Cable to VARIETY) London, Jan. 17.

Alfred Butt has brought about the theatrical sensation of the hour by announcing the first vaudeville engagement of Sir Herbert Beerbohm-Tree for the Palace next week, as the big feature of the music hall program there. Sir Herbert will appear in Rudiard Kipling's "A Man There Was." Sir Herbert's engagement at the Palace is for two weeks, at a salary stated to be two thousand dollars a week.

BALLET DANCERS ON STRIKE.

(Special Cable to VARIETY) Paris, Jan. 17.

Asking for an increase in salary, which was not granted in management, the great ballet went on a strike Jan. 15. The walkout has resulted in the theatre management presenting only works not requiring dancers until some kind of a settlement is effected.

There is a possibility of the chorus, electricians and stage hands deciding to strike in sympathy with the dancers.

ALHAMBRA'S EXCELLENT BILL.

(Special Cable to VARIETY) Paris, Jan. 17.

At the Alhambra, Herbert Lloyd got over nicely while Dorch and Russell did well with their musical act. The program as a whole is of excellent variety.

MONKS MAKE LAUGHING HIT.

(Special Cable to VARIETY) London, Jan. 17.

"Max" and "Morita," monkeys, at the Hippodrome this week, are the cleverest ever seen here and a big laughing hit.

BROKEN KING LOOSE.

(Special Cable to VARIETY) Paris, Jan. 17.

Baron Delors Amedee, Prince of Savole and Duke of Aoste under the name of Amedee, 1, King of Spain, 1871 to 1873, with a checkered career (spending the fortunes of his wife and himself and figuring often in the newspapers), wants a sketch for American vaudeville.

CONTRADICTORY ASSERTIONS.

(Special Cable to VARIETY) London, Jan. 17.

Oscar Hammerstein has arrived in London, confirming the report published here and in New York that he has engaged Enrico Caruso for a spring engagement at his opera house. It is said that one of the objects of his trip to America was to exchange Orrville Harrold to Otto Kahn, one of the directors of the Metropolitan Opera House, for a spring opera tour in America while Caruso sang in this city for Hammerstein.

Hammerstein is making announcements similar to those issued by him in Philadelphia. The impresario says the public must support his opera house venture through subscription.

Caruso denies the report he has been engaged to sing in London next spring at Mr. Hammerstein's opera house. He claims he received a phone message from Arthur Hammerstein and a letter from Oscar, but nothing was agreed on. And besides—which is more or less important—Caruso says the operas he knows are not in the repertoire of the London opera house owned by Hammerstein.

"REX" DARING AND DIFFERENT.

(Special Cable to VARIETY) London, Jan. 17.

Relnhard's production of "Oedipus Rex" at the Covent Garden Opera House Monday night is great in its entirety. The production is based on the usual Relnhard lines, but open to criticism on account of the horrible story and a too free use of the spotlights. It is daring, different, yet doubtful.

The acting of Martin Harvey and Lillah McCarthy was splendid. The production is colossal. Harvey, who is the manager as well as principal player, is already talking of taking the entire production to America.

(Special Cable to VARIETY) Berlin, Jan. 17.

Bruno Baruch, chief costume boss of the Hugo Baruch & Co. concerns, and Max Relnhard, the Berlin producer and theatre owner, who put "Samurum" on the stage, are expected to arrive in New York about the middle of February.

This is Relnhard's first New York appearance and it is understood that he is going there to make an American production of "Oedipus Rex" ("King Oedipus"), which was a big success at the winter circus here.

Relnhard owns the Berlin Kammerspiele and the Berlin Deutsches theater. He is considered one of Europe's greatest producers. At the Kammerspiele for 45 each one can see plays which fail to receive the sanction of the official censors. It was at this house that "Samurum" was first produced.

BOURCHER-VAN BRUGH SKETCH.

(Special Cable to VARIETY) London, Jan. 17.

Arthur Bourchier and Violet Van Brugh in "Marriage" have been booked for the Coliseum for next week.

SAVOY ON STOLL TOUR.

(Special Cable to VARIETY) London, Jan. 17.

Ellen Terry and Albert Bruce who have been engaged for the Savoy, which has now been officially leased to Oswald Stoll.

AMERICAN'S PARIS HOUSE.

(Special Cable to VARIETY) Paris, Jan. 17.

The Cafe de Paris has changed hands again and renamed the Cinema de Paris. An American by the name of Brockwell, who formerly had the American, a picture house, is in charge.

DISPOSING OF CONCERT MAYOL.

(Special Cable to VARIETY) Paris, Jan. 17.

It is reported Mayol, the singer, who has been conducting the Concert Mayol (formerly Parisien), may shortly dispose of his hall. He may later acquire the Scala here and remodel it, resuming its policy of fashionable cafe-concert business.

It is also rumored that the Nouveau Cirque may be rebuilt in the near future as a modern music hall.

Don't kid about hard luck—you may be standing on it.

"WALKED OUT" ON GABY.

(Special Cable to VARIETY) Vienna, Jan. 17.

Lee Shubert read a letter from Berlin the first of the week for a conference with Gabor Steiner, manager of Romana's music hall. Shubert made all sorts of overtures to the latter in a vain attempt to secure an extension of Gaby Deslys' time at the New York Winter Garden.

Steiner has Gaby under contract and needs her to enrich his coffers at this time of the season, knowing she is a card here. His contract with Gaby is for 5,000 kronen ($600) a week.

It does seem as though every time Lee Shubert leaves the hearthstone it means trouble for his brother Jakey. Tura's came in doubles for the Monday night show at the 17. This week, Monday night, Gaby was engaged to appear in "Oedipus Rex," and the German manager thought it might make a big success. But the German manager, who asked for $500, was not satisfied with the price.

Saturday evening, when Jakey advertised about thirty-five acts for that show. At the time to raise the price on the manager, J. J. sent his scouts out to hustle up turns in a hurry. They got some, but it did not mend matters much, for the Sunday evening entertainment at the Winter Garden was about the poorest show for the money New York has ever seen.

Monday more turla came for Jakey. With Mordkin placed in the performance to do his Russian dancing, Annette Kellerman vamoosed, leaving the program showing as it was called on to repeat the act he had given at the Colonial the same evening.

Miss Kellerman did not remain at the house upon learning Mordkin would appear ahead of her on the program, her dance before the diving exhibition running along similar lines to that of the Russian. With Kellermans out of the show, Jakey had her setting placed for Mordkin's exhibition, and called a diver from the audience to use Kellerman's tank. Miss Kellerman returned to the Garden Tuesday evening.

Jakey expected a cable from Lee, telling him what he should do with Gaby Deslys. But Lee, away from home, must have forgotten his brother, so Jakey paid Gaby pro rates for the Monday night show. He wanted her to remain over in the Winter Garden performance until Tuesday evening, but Gaby would not. She sailed Wednesday morning, taking Harry Plcer along with her.

Gaby, while in New York, so far eclipsed Harry Luddy's record as a spendthrift, the Scotchman's economy has been forgotten. Negotiating to tip any one in her hotel, Gaby practiced the same thing at the Winter Garden, leaving there without giving any of the stage crew more than a smile, after a consecutive run of sixteen weeks. Monday evening Gaby rehearsed a farewell speech to spring upon her associates on the stage. She asked them to remain after the show proper, to say goodbye, but when Gaby started on her speech, they "walked out" on her, only two of the company remaining through it. Those two were principals.

Martin Brown and Vida Whitmore have replaced Gaby and Pilcer in "Verla Violett."
AGENCY LAW INVESTIGATION WITH DISTRICT ATTORNEY


The investigation the Commissioner of Licenses is conducting, as announced in Vaudeville this week, has been completed. The office of the District Attorney, Commissioner Robinson, of the License Bureau, wishes to bring on a test case of the enforcement of the Law in regard to agents who are acting as such without a license.

Through the office of District Attorney Whitman letters have been sent to a number of prominent White Rats. Up to the present, but two of these addressed have taken any notice of the letter. Of the two who replied, but one divulged any information, and then did not sign an affidavit.

The letter the District Attorney's office sent out was as follows:

"DISTRICT ATTORNEY.
County of New York.

Jan. 12, 1917.

Dear Sir:

Mr. Herman Robinson, the Commissioner of Licenses, requests me to investigate the charge of violations of the law requiring the licensing of literary and booking agencies. All persons and organizations as to commissions allowed them.

The Commissioner suggests that it may be within your power to furnish evidence of violations of the character mentioned. If such be the case, I shall thank you if you will advise me, at your earliest convenience, as to such evidence.

Yours very truly,
(Signed) CHARLES R. WHITMAN.
District Attorney.

It is a case of the People vs. John Doe. The investigation is in the hands of Assistant District Attorney Leopold Leu.

There seems to be some sort of an underrun of friction between the Commissioner and the White Rats. Several of the letters sent out by the District Attorney have been received by members of the White Rats Board of Directors, according to report. These members are said to have consulted the counsel to the agency. They were informed the summons received were "requests" and not subpoenas.

A few days ago it was reported a meeting had been arranged in accordance with the resolution approved of at the convention of the American Federation of Labor at Atlanta. This resolution called for a conference between the Commissioner, the Rats, President Samuel Gompers and other officials. It was not held, according to the story, through some of the persons invited claiming they received the notification too late. The meeting was to have been held in the Commissioner's office.

The placing of the matter of the proper enforcement of the Agency Law in the hands of the District Attorney, removing it from the Commissioner's office, and calling upon actors to furnish evidence of violations seems to have passed the buck from the Commissioner to the messenger.

In the agency agitation which has been occupying the commission men for the last few weeks, nothing developed of note within the past few days excepting that the United Booking Office was "turned down" by a group of "small time" agents who had invited it to "come in" and "use the floor." Two or three other agents have been admitted to the United's "bookers" since the last bunch was let in. One of the new agents when called upon to sign the agreement which the United booking office has to hold out half of their commission, found the contract unread for a term of five years. While this is not generally understood, the impression is the United is preparing itself against future law suits to recover the amount of commission deducted from agents. Another protective step was noticed by the sunset the other day when the Vaudeville Collection Agency advertised it was a regular collection agency, and would attend to a regular collection business. If it concerned vaudeville people, the advertisement was inserted, as "evidence" if necessary at some time to prove that "The Vaudeville Collection Agency" is O.K.

5TH AVE.'S NEW ACT BILL

The program of all new acts (to New York City) for the Fifth Avenue theatre week of Feb. 5 has been partially laid out.

So far have been secured Florence Nash, with Joseph Jefferson and Co. in "1999" by Wm. De Mill; Jesse L. Lasky's dramatic playlet, "Lily," Mrs. Louis James and Co., Minnie Allen, Four Haslons, Newbold and Gribben. "1999" was first presented at an annual meeting of the Twelfth Night, Miss Nash will play in the piece for the week at the Fifth Avenue only.

MISS VAN STUDDIFF RETURN

It may be sooner or it may be later, but once in vaudeville, legitimate actor or actress seems to hide the remembrance of it within one of the latent brain cells. Through this vaudeville can be readily recalled when anything else fails down.

Which explains why Grace Van Studdiff, after closing her tour with an operatic troupe recently at Denver, took the fast express to New York, where she could see Bill Lykens and through Bill, find out once more if vaudeville could again see her.

Vaudeville is going to give Miss Van Studdiff a try. Some time this month she will appear as a single, plus drop, straight songs and everything that goes along with it. Provided, of course, provided the vaudeville managers are willing and the legitimate producers don't annoy Miss Van Studdiff with further offers to star in bad pieces, she will stick around the variety stage for the remainder of the season.

BECK'S PALACE LEASEHOLD

The lease recorded in New York for the site on which Martin Beck's Palace is to be built carries some interesting information. The property from 58 to 170 West 47th street and 1564-1566 Broadway has been leased to the Palace Theatre and Realty Co. by George H. Earle, Jr. The rental is $41,500 for the first year, $60,000 annually for the next 6 1-2 years, and $60,000 annually for the remainder of the term, expiring in 1923.

The Palace is to build an office and theatre building to cost not less than $250,000, the work to be started not later than April of this year. After the original lease expires new leases may be made at $60,000 annually.

Mr. Beck is expected to return to his office in the Putnam Building next Tuesday. He has been west for two weeks.

JIMMY BRITT TOO LATE

Hammertstein's missed. Jimmy Britt this week, although Mr. Britt was extensively billed about the theatre. He arrived in New York Tuesday from the Franconia, a Dance Hall, duo last Saturday. The delay obliged Hammertstein's to forego the new attraction to Broadway.

While the chances upon leaving the other side of taking the boat he did, or sailing on the St. Louis of the American Line. The St. Louis was due Sunday and arrived that day. The Cunard people told Jimmy the Franconia would get in twelve hours ahead, making New York Saturday night, but it didn't. Mr. Britt says he only missed the Hammertstein date by thirty-six hours. Then Mr. Britt added his opinion of the Franconia.

MARIE AND BILLY HART SPLIT

Toronto, Jan. 17.

Marie and Billy Hart, at Shea's, have agreed to divorce. This week will be the last of the team together. Miss Hart will appear alone in the future, known as La Belle Marie.

NEWARK'S $5,500 SHOWS

Newark, Jan. 17.

Newark is going to get some real vaudeville shows, according to F. F. Proctor, who isn't offering any excuse so far, for the programs given up to date in Proctor's "big time" house here.

Commercing with this week Proctor's playing also acts, and will continue to do so, the bills costng around $3,500 weekly.

The idea is that Hammertstein's New York seems to be drawing Newark people. "Big Army," so Proctor's going to give Newark a show that will keep the natives at home.

CASSIE'S THREE WEEKS

San Francisco, Jan. 17.

Classe Lofftus will be held over for her third week at the Orphian here. Since the advent of the English mime, the house has been playing to record business.

FRANK LE DENT

Who has been baked by WILLIAM MORRIS for some of his new shows. Frank Le Dent is a real "gong" player. He has played on both sides of the Atlantic with great success. WILLIAM MORRIS says, "LE DENT stand alone as a comedy genius."

MABEL TALIAFERRO IS BACK

Unless present plans are altered, Mabel Taliaferro is slated to be a vaudeville short in a show.
RINGLINGS LEASE GARDEN; DEMOLISHMENT POSTPONED

Circus Men Paying $200,000 Yearly for Fourth Avenue Side of Madison Square Garden. Madison Avenue Front to Be Replaced by Loft Buildings

Out of the many complicated phases of the Madison Square Garden transfer, comes at last the definite report that John Ringling has expected to today a lease on the arena portion of the big edifice for a period of five years. The rental is said to be $200,000 yearly, net, with the taxes and other expenses of maintenance most likely entailed upon the new tenant.

The people who make a practice of employing the Garden for exhibition purposes say Mr. Ringling has entered into arrangement with several of the large commercial exhibits to carry a portion of the rental burden. The Ringling Brothers may place two circuses during the year at the Garden, or possibly divide the time there to allow them a sufficient number of weeks to give New York a sort of permanent circus.

The lease to be executed by the company controlling the Garden in favor of the Ringlings will carry a cancellation clause, perhaps of six months or a year, during the five-year term. It goes into effect April 20 next. Until then the Barnum and Bailey Circus, Sportmen's and Motor Boat shows have taken up dates, the two latter companies transferring the time set aside for them at the 69th Regiment Armory to the Garden.

The Madison avenue front of the Garden extending back 140 feet to the arena, will be torn down and two loft buildings erected on the site. The show part of the building will be reached by a new entrance on Fourth avenue.

It is said the company renting to the Ringlings takes title to the Garden Feb. 15. The cancellation clause was inserted in the lease according to the story to allow the company if completing arrangements to erect two additional buildings on the Fourth avenue side before the five years expire.


The securing of the Garden by the Ringlings for a stated period relieves the brothers of the necessity of finding a New York stand for the annual visit of one of their big shows.

Late Wednesday it became noted about there was a possibility the rental price under the lease the Ringlings were to get might be boosted. This was said to be due to several operators trying to beat the circus men to the lease for the arena property.

TAMMEN DESIGNS PRESIDENCY DENVER, Jan. 17.

H. H. Tammen, one of the active owners of the Sells-Floto Show, has resigned the presidency of the Showmanship Association. The position he is holding is second place in the unit and the vacancy was filled by Gertrude Barnes. The show is to be managed by Glen Bolden.

NEW S/C MANAGER

Chicago, Jan. 17.

The Empress, the Sullivan-Considine line in this city, received its new manager, Jake Isaac, Monday morning. The property is connected with the Cohans-Harris forces in New York, succeeded John M. Cook. Mr. Cook goes to the Empress, Milwaukee, on the S-C chain. George E. Boyer, formerly at Milwaukee, has been transferred to Winnipeg. Edward Shields, late at Winnipeg, was moved to the Empress, Denver. Berth Pintrim, who has been dividing his time in Denver between the Empress and the S-C branch office, is now confining himself exclusively to S-C agency business at that point.

TABLOID MUSICAL COMEDY

Samuel T. Kleiser, a Chicago newspaper man, has written a tabloid musical comedy with score furnished by Frederick Innes, the bandmaster. It will be offered by Maud Lilian Berri in vaudeville shortly.

HARRIMORE'S SKETCH READY

The sketch to be played in vaudeville Monday night has been secured. He has engaged a company and will shortly appear for his debut in the variety, under the management of Arthur Klein.

SLIGHT FIRE AT AMUSEMENT PARK

Fl. Worth, Jan. 17.

Fire was discovered in the stables of the Majestic yesterday afternoon while the matinee performance was in progress. The blaze was in the property rooms caused by defective insulation of the electric wiring. The damage to the rear portion of the house was about $6,000.

L. B. Remy urged the audience from the stage to remain seated. No one was injured. An asbestos curtain was lowered. The fireproof construction prevented the fire from spreading.

POLLOCK SELLS SKETCH

Before "The Echo" went out last fall, John H. wrote a sketch which was a failure. Then he became general publicity pusher for the Orpheum Circuit.

Mr. Pollock never thought of the sketch as a "go" and took it to Youngstown. Just previously the show had played Dayton. John didn't even know he had the sketch let alone.

Anyway when Hass Robert read "The Son," a title given it by Mr. Pollock, the actor purchased the manuscript, and John gave Mr. Robert a receipt in full, with the privilege of changing the name of the piece, provided it was not called "The Echo." Mr. Robert will produce the Pollock sketch in vaudeville.

HOBBY MATTHEWS ALONE

Hobby Matthews is listening to the call of the wild. Although he has been off the stage for a long time and has been hob-nobbing with the vaudeville agents and incidentally has tried his hand at the legitimate producing thing, Hobby is stilling with vaudeville again.

He figures on doing a "singe," assisted by the "moonfaced Chinkman" he can dig out of the inner recesses of Chinatown.

STOLE TO PRODUCE

Chicago, Jan. 17.

R. C. Ferguson, until recently a messenger for the Southern Express Co., was arrested here this week by operatives of the Pinkerton Detective Agency, charged with the theft of a package containing $7,000. The lad when arrested was drinking wine to the success of a new vaudeville act, financed by him and due to open Monday at an outlying theatre. The sketch contained half a dozen principals.

TOO COLD FOR MISS HITE

Boston, Jan. 17.

Mabel Hite refused to leave Frost Springs, it is said, to face the east winds and cold blasts of Boston. She was billed to appear here this week as the headliner at Keith's. Emma Carus substituted.

WILLIAMS HAS STEGER

Pending the booking conveniences of the Klaw & Erlanger office in the appointment of dates in the east for "The Master of the House," with Julius Steger, Percy G. Williams prevailed upon Mr. Steger to return to vaudeville.

The return will be made next week at Mr. Williams' Bushwick theatre, Brooklyn, the vaudeville engagement having been arranged with the consent of Woods & Frazee. Mr. Steger's legitimate managers.

There is a possibility of a theatre in Boston or Philadelphia being designated by C. K. E. for a run of the Woods & Frazee show, with Mr. Steger in the principal role, created by him.

WIFE WANTS DIVORCE

Chicago, Jan. 17.

Marie Craig (Goodall and Craig) has instructed her attorneys to commence suit for absolute divorce from her husband, Will Goodall, with whom she has been working for the past several years.

Crudeity is alleged.

It's easy to make good; after you have.

TUCKER

"THAT SINGING VIOLENT" has been appearing at the American Theatre, New York, and meeting with great success. According to the trade, he is earning a remarkable sum. This act is distinctly different from any other in vaudeville.
Mai Foth and Jules La Barre are preparing an elaborate dancing act for vaudeville. Foth was formerly with "The Darling of Paris."

Charles J. McCormick is out of the hospital after undergoing a close call with typhoid fever. He has gone to Lakewood for a couple of weeks.

The "sister act" known as the Althea Twins will be revived. One of the girls married a couple of years ago and retired from the stage.

Adrienne Augarde, English, has been engaged by Werba & Loecher for the forthcoming production of "Boy Or Girl," renamed "Rosemary."

Beulah Foynter, who opened last week in "A Kentucky Romance" at New Orleans, will play the Star & Havlin time, working cast later in the season.

At the close of the road tour of "Maggie Pepper," Lee Kohlmur, the leading comedian of the organization, will have another try at vaudeville, in a sketch.

Prime Yountskey, while doing his "slide for life" at the People's, Philadelphia, Jan. 11, slipped and fell, breaking an ankle and being painfully injured internally.

Show folks quartered at the Hotel Theodore, Baltimore, made a hurried exit to safety early Sunday morning when the place caught on fire. No one was seriously injured.

The Press Department of the Orpheum Circuit announces that Bert Tenney, "modeling comedians" will complete a world's tour by going over that time.

Ted K. Box, a foreign act, will reappear over here for Sullivan-Conidine, after an absence of several years. He acts open at Columbus, Feb. 12. He sails on the Oceanic, Jan. 31.

Edwin F. Reilly, press agent for Corse Payton will shortly produce a one act play, "The Turn of a Card." Arthur Jarrett, Miss Katherine Rober and Miss Ethel Chapman are in the cast.

Joseph Carr, for five years with the managerial forces of the William Fox Amusement Co., and for the past season manager of the New York Roof box, has severed connections with the company.

Nat Carr will take to the Sullivan-Conidine route, starting at Columbus, Feb. 19. At least Mr. Carr has made the contract that way, although it has been reported he will appear in a production.

Missina Hogues, soubrette, with the Prospect Theatre stock company, who was taken ill while working at the house, was operated on Wednesday at the Brunnor Sanitarium, 137th street. Her condition is not regarded as serious.

Conlin, Steele and Cear have cancelled three week bookings in the west on account of illness of James Conlin, who came to New York for treatment. Conlin expects to be well enough to resume the tour in Louisville, Jan. 28.

The report that the Majestic theatre at Birmingham, Ala., had been destroyed by fire is erroneous. The fire was next door to the theatre. Manager Retti says the Majestic will remain open and play all acts contracted.

Charles Moreland, formerly of Moreland, Thompson and Roberts, is very busy at the Polyclinic Hospital, 221 West Chicago Ave., Chicago, and would like to hear from his friends in the profession. Magazines and papers would be appreciated.

Boxeman Bulger started the rehearsals of his latest sketch this week. In which Lucas, Leo Blackmer, Grace Huff, Joseph Clancy will appear, the premiere being Monday week at Docksider's, Wilming-

Frank Mayne wires from Grand Rapids asking VARIETY to correct the statement he forgot about his date in Norfolk. He adds: "I did not sign the contract or confirmation of same, consequently figured it put back with other eastern time."

Wilfred Arthur Jones, who is to support Margaret Anglin in "Lydia Gilmore," arrived from abroad last week. Miss Jones is a daughter of Henry Arthur Jones, the playwright who has written the Anglin piece. The play will have its initial presentation in Baltimore next week.

After having received contracts from abroad calling for the appearance of Bertie Powler and Barnes and King on the Moss tour in May, B. A. McG. has ordered his Monday office Monday night and had half of the interior of his nose cut away. Dr. Holbrook Curtis performed the operation.

Eva Tanguay will probably open March 24 to play about twelve weeks on the Orpheum Circuit, at a price. It is said, of $2,500 weekly. Miss Tanguay has just completed a return engagement in all of Perry G. Willia'ms' New York vaudeville theatres, excepting the Colonial.

Jesse Heathert, while playing the Orpheum, Denver, last week, received an offer from the owner of the "Miss Dudaelsk" company at the Illinois, Chicago, at once, replacing Lulu Glaser, who was ill. Miss Heathert was unable to ac-
cept owing to her Orpheum Circuit contracts.

Tell Taylor has taken the rooms of Thirty-seventh street and Broadway, formerly occupied by the Carl Laemmle Music Co. Taylor has been in the same building, but finding his business increasingly decided to move into larger rooms and make New York his permanent headquarters.

"The Night Birds," in which Pritil Sheff is to star, will have its initial presentation at the Academy in Northampton, Mass., tonight. In error it was stated last week that Cox had joined the cast. It should have read Hazel Cox.

The benefit was given on the New York Roof last night by Pat Casey and William Fox for the Walsh Fund, being raised for the family of Deputy Fire Chief Walsh, killed in the Equitable fire last week. On the New York this Sunday a benefit will be given under the direction of Joe M. Schenck in aid of the United Hebrew Charities.

Solly Lee, doorman at Hammerstein's, says he is a patient little fellow and doesn't mind people asking whether the entrance to the theatre is the subway or a photograph gallery, but Monday when a man with a trunk on his back asked Solly which track the 3:30 for Buffalo was on, Mr. Lee let loose a protest.

Charles K. Wildish and Co., six people, in an act called "The Pool Room," which was once under another name for several weeks, received its first showing on the big time at the Academy of Music Sunday. It has been booked for Hammerstein's by Alf. Wilton for the week of Feb. 5.

In the confusion of the names of Arthur Wield and Arthur Peil, VARIETY reported some time ago Mr. Wield might leave the director's chair of "Little Boy Blue" at the Lyric. Mr. Wield states he never had any such intention. He is still at the musical helm of the H. W. Savage success in that house.

Variety announced last week a new vaudeville combination to go into effect next summer, comprising Tudor Cameron and "Big Bream" Welch. The item was published with the authority of Mr. Cameron. From Toledo came a wire of denial from Welch, as follows: "You have been misinformed. Welch, Mealy and Butterworth will continue. Separation is impossible as per contracts."

Nick Kaufmann, the veteran showman, who has made Berlin his home for the past twenty years, is thinking of returning to his native land to re- side. Mr. Kaufmann is back here in April. His nephew, Frankie, is managing the troupe of 12 Kaufmanns. Minnie (Mrs. Chiniko) is recovering at the Kaufmann home in Rochester. Her baby daughter has been named Vera.

Daniel F. Hennessy is under surgery at the New York Hospital. Tuesday night eight people were playing. Dan dealt himself three fives off the reel. There being eight in the game it be- came necessary to shuffle the discards. Clark Brown threw away the "case" five and in doing so accidentally turned it over. Dan picked it up, placed it in the deck and dealt himself one more card. The shot-down five had four fives. Some dealer, that Daniel!
CHARLES SCHULZ

The Peanuts Gang, the popular comic strip characters, made their stage debut at the Alwyn Theatre in New York City on January 17. The performance was the opening night of the musical stage adaptation of the comic strip, "Peanuts: The Musical," which featured the voices of the original comic strip artists. The show received critical acclaim and ran for several weeks, setting the stage for future stage adaptations of the Peanuts strip.

VARIETY

STRIKERS' NOVEL PLEA

New Orleans, Jan. 17.

All members of the International Alliance of Theatrical Stage Employees of the United States and Canada have agreed to a tax of fifty cents per week for the purpose of continuing the strike in this city.

Some $5,000 will be obtained in this way, according to International President Charles C. Shaw, who is still here directing the strike.

In the case of Jaw, & Eirler versus I. A. T. S. E. Local No. 39 et al., the Alliance filed a plea in bar before United States Commissioner H. J. Carter, charging that the court is without jurisdiction to pass upon the merits of the petition for an injunction for the reason that the suit does not substantially involve a dispute properly within its jurisdiction, in that the value of the subject matter as alleged in the petition is not truly stated, and does not exceed the sum of $2,000.

This plea is said to be a novel one, inasmuch as the theatre company simply sought to join the striking stagehands from interfering with men employed in their places. The plea was filed by Attorneys Roux, Grant and Grant on behalf of the following defendants: John King, A. J. Hamilton, W. Huxen, D. W. Mason, J. Riehl, J. Binnott, E. J. Mather, E. J. Mauers, A. O. Troyer, C. Dolese, Walter Vall, A. J. Skarron, A. Alley, J. Alley and George Klump.

Harry H. Lindsey, one of the strikers, was arrested by the local authorities on a charge of stealing jewelry to the amount of $500 from a citizen of Bay St. Louis, Miss.

CLOSINGS IN WEST

Chicago, Jan. 17.

Among the shows listed as late closings are H. E. Pearce & Co.'s "In Wyoming," which went to the storage house early last week while playing Des Moines.

Klimt & Gascole called in "The Girl of the Streets," and one of M. H. Norton's ("The Missouri Girl") was brought into camp. Norton still has a "Missouri Girl" company touring California; also a piece of "Case Jones" which is reported doing well around the middle west. All three shows were touring the Stair & Harrin time.

HOLY NAME SHOW OFF.

Rochester, Jan. 17.

"The Holy Name" company closed here Saturday night, bad business forcing the Morrison-Ward show to suspend road operations.

MARRIED IN JAIL


Edna Katherine Pfaff, an actress, and Raymond F. Fletcher, both of Baltimore, were married in jail here last Wednesday.

The two were arrested in Cynthiana several weeks ago for attempting to put on a comic opera. The man was sentenced to sixty days in jail and a fine of $100. The girl was fined $10 and thirty days in jail.

The ceremony took place two hours after they were sentenced.

CHANGES IN CHICAGO.

Chicago, Jan. 17.

It is reported "The Pink Lady" will open at the Colonial, Feb. 19, taking the stage there now occupied by "The Spring Maid.

At the American, "Hanky Panky" closes Saturday night. Among the new shows mentioned to succeed it, New Field's "Never Home" seems to be spoken of the most.

"Gypsy Love" at the Chicago Opera House is slated to be replaced Feb. 4 by "Typhoon," in which Walter Whitstede appears.

"Shorty McCabe" at the Cort is undergoing revision. When that process has been gone through with, Jean Goldbraith will be found in the role of leading female, now occupied by Maida Turner.

C. W. Collins, the former dramatic editor of "The Inter-Ocean" has completed a musical comedy which will be presented by Mort Singer at the Princess sometime next spring. Collins is now engaged in pruning "Shorty McCabe."

The American Music Hall has changed its scale of prices and from now on the maximum price for a ticket will be one dollar.

Marcus Loew made the change during his current visit here. He claims conditions will force the lowering of prices.

BOOK MUSIC COMEDY.

Gordon & North have secured from the publishers of John Kendrick Bangs' book "The Houseboat on Stilts" the right to make a musical comedy of the story. It is said to contain a series of characters new to the stage.

THE COUNTS GIVES UP.

St. Louis, Jan. 17.

The Countess de Swirakoy and her troupe of Russian Dancers became lost the other day, amidst a maze of financing, somewhere in the wilds of Missouri.

Rather than to annoy her royal mind with the worries attendant upon a show that does not draw, the Countess called everything off. She may be working her way back to a regular city.

GARRICK TO CLOSE.

William H. Crane and his company playing "The Senator Keeps House," take to the road in two weeks, once more leaving the Garrick "dark."

Mr. Crane's engagement in New York has not been very profitable. There has been no wild scramble for bookings at the shortly-to-be-vacated theatre on 35th street, which has been more or less of a Jonah for the past two or three seasons.

GRACE GEORGE'S NEXT SHOW.

Grace George brings her engagement in "Just Get Married" at the Elliott theatre, to a close Saturday night and will immediately take up the rehearsal of a new piece by Bayard Voller, the title of which is as present "The Miracle," but as this would conflict with the big Reinhart spectacle of that name, it will be changed.

"THE TEST" STANDS UP.

The Test," with Eugenia Blair as star, has met with sufficient returns to warrant the Starr & Havel office in booking up a full route over its circuit. After playing western territory, it will invade the south.

LOEW LEASES HERALD SQUARE.

Marcus Loew has a three years' lease of the Herald Square theatre, commencing May 1, securing same from J. J. Shubert on a guaranteed rental and percentage of profits for the Shuberts. The lease contains a clause by which it may be cancelled at any time on one year's notice in the event it is decided to tear down the structure and erect a new building for commercial purposes.

It is not announced just what guaranteed rental and percentage Loew is to pay the Shuberts, but the guarantees probably cover the amount paid annually by the Shuberts to Richard Hyde (Hyde & Behman) said to be $30,000.

After the signing of the lease a dispute arose, it is said, between Loew and Jule Shubert with regard to the figures of the theatre. Pending its adjournment the lease is being held in escrow, with threats of legal proceedings to determine its status.

When Loew takes over the house he will inaugurate his regular policy of "pop" vaudeville and pictures.

Gives Million at $1.60.

Yesterday at the Million, prices were raised to $1.60 for big business at the Herald Square. Last Saturday night the house held a capacity audience. Henry W. Miller, manager of the theatre until Loew takes possession and when "The Million" shows signs of waning business, he proposes to replace it with "Everywoman" for a run (up to May 1) at dollar prices.

The fixtures of the Herald Square theatre were originally bought by Hyde & Behman in the old Booth's theatre at Sixth avenue and 23rd street was demolished. Even the Booth proscenium arch was carried up to the present Herald Square, at that time a circus amphitheatre built over an aquarium, the tank of which is still in the cellar of the structure. The circus was conducted by Bill Coup, in association with Bill Stickey and Jack Hamilton.

WEATHER THE TROUBLE.

Gus Hill has returned from his western tour of inspection of his "Mutt and Jeff" companies and reports that business in the country is worse now than it was before the holidays, due entirely to the severe storms prevailing in all sections. He predicts that with reasonable weather business will pick up with rapid strides.

HORNSHEIMER'S RECORD.

H. M. Hornsheimer is breaking all records with "The Strugglers." Not in box office receipts, however, but in the number of times he has sent the piece out this season and the circumstances under which it has closed in different sections of the country.

Members of "The Strugglers" struggled into New York this week, saying that the show stopped unexpectedly at Providence Saturday night. Something like $216 is said to have been taken in on two performances given in Providence (four matinees).

This is the third time that Hornsheimer has been forced to close through bad business.

Plenty of offices to rent in Times Square.

AD. NEWBROOK PRESENTS

"LITTLE LORD ROBERT:"

The Smallest Comedian in the World.

In a Unique Act full of the Hilarious Wit, and Fascinating Dances At the conclusion of his act Lord Robert holds an impromptu chat with the audience answering the questions anyone may care to ask him.

Bronx Theatre, New York, Next Week Jan. 25.
FOREIGN AUTHOR PROSCRIBES
THE SHUBERTS FROM HIS LIST

Graham Moffatt Won't Allow the Brothers to Produce
His New Play Over Here. The Shuberts' Standing on Contracts.

It is almost a certainty Broadway will soon have a chance to pass an opinion on another play by Graham Moffatt, author of "The Strings," one of the season's biggest successes.

Not only is it probable that a new Moffatt play will be seen here, but the author himself will probably appear in it.

Walter Haat, representing Mr. Moffatt in America, cabled the English author yesterday an offer for a Broadway showing of his newest play, "A Scrape of the Pen," which included also a bid for the appearance of Mr. and Mrs. Moffatt at a salary of $2,500 a week for eight weeks.

Mr. Haat would not make known from whom the offer came, stating that he did not yet know what his name was. The house to which Mr. Moffatt's signature had been secured. It is reasonably certain, however, that the offer would be produced in a "Broad- way" house, as Mr. Moffatt is more than a trifle incensed over the treatment accorded him by the Shuberts in the matter of "Burty." The trouble arose over the Chicago company, which opened out there this week. In the original agreement between Moffatt and the Shuberts it was stated that Mr. Moffatt was to produce and rehearse all companies playing "Burty," for which he was to receive an agreed upon remuneration for that purpose.

The first company Moffatt did rehearse, but the Chicago company were engaged on the other side and the play was produced and rehearsed over there. In the end, over the breach of good faith, Mr. Moffatt stated he would never have any further business dealings with the Shuberts.

Lew Fields was desirous of obtaining the new Moffatt show and it is possible the offer cabled to the author was from Mr. Fields, but his Shubert connection may bar Fields from the competing.

The frequency with which the Shuberts forget their contractual obligations is quite a noted fact on the other side. The Shuberts have given themselves a name abroad that of late has prevented them from securing attractions without first depositing cash collateral.

This occurred recently in the case of "Runruna," which opened at the Casino Tuesday night. The Shuberts were informed before the company would leave the other side, they would have to forward $4,000 as a week's payment in salary for the troupe, and secure passage both ways for the members.

The Shuberts dilly-dallied over the matter, spending a considerable amount in the course of their tour to escape the payments, but finding no one else who would deposit the money for them, the managers had to finally "come across" with the currency.

The delay in promptly putting up what was looked upon as a small amount created an endless list of talk concerning the status of the Shuberts, and greatly impaired their already low rating in Europe.

This, in a measure, it was reported at the time, was the cause of Lee Shubert making a hurried trip across, to be on the ground in person to secure any available attraction, fearing that the usual dickering the Shuberts indulge in over sought-for acts or shows might permit other American managers, against whom there were no complaints on contract relations, stepping in to secure the material upon hand. The Shuberts were afraid.

The Shuberts have become famous on both sides of the ocean for doing business under corporate titles. Some, excepting when on the way presented itself, have the Shuberts signed theatrical contracts as individuals. There are several instances, however, where people doing business with the Shuberts insisted upon Lee Shubert affixing his personal signature to any agreement made. This was more or less procured by the party to be the part side declining to do business with the Shuberts in any other manner. Lee Shubert is generally considered "good," and his name is more favored by show people than a "Shubert corporation."

"THE FLYERS" COMING IN.

"The Flyers." Frederic Thompson's production of Geo. Barr McCutcheon's story of the same name, will in all likelihood be the next attraction at the Shubert. It opened at Rochester Monday night.

The present attraction, "The First Lady of the Land," has been doing rather poorly since it opened.

LIEBHERRS WOULD LEASE.

Chicago, Jan. 16.

Now that the Grand Opera House has been turned over to Coban & Harris, Liebher & Co., formerly housing their attractions at that house, are seeking the lease of a theatre in this city.

Representatives of the firm have been making overtures to theatre owners, who might be persuaded to sublease.

DRESSING ROOM MESSAGE.

Lulu Glaser retired from the star dressing room of the Illinois theatre here on Saturday night, and was succeeded the next day by her husband, Jack Herz. When Ralph entered the first thing that confronted him was a message from his wife written on the wall. He personally fetched it off and refused to disclose the nature of the communication.

"TRENCH'S" FIRST WEEK, $20,000.

Washington, Jan. 16.

The new Fred C. Whitney show, "Baron Trench," which opened here last week at the Belasco, went a trifle weak on its gross receipts, which entails a heavy loss for the producer. The show is at big expense on its present road tour.

The "Baron Trench" show is in Balti- more this week, with next week booked for Philadelphia. It is understood Mr. Whitney will have everything arranged for a New York show- ing week after next.

"FRANCHISE" WINS LEASE.

Cincinnati, Jan. 17.

Stair & Havlin have renewed their lease on the Grand for a period of five years at an increased rental. The papers were signed Monday by John Har- lin, acting for his firm, and Chaas. F. Taft for the Sinton Estate.

Mr. Havlin almost lost the house because of not exercising his option which expires Monday. Mr. Havlin, of Chica- go, and Chaas. Murphy, the baseball man, were after the playhouse.

Havlin, through convincing the owners of the academy and the Erlanger franchise for this city, managed to retain his hold on the property.

"SHIRN" AFTER "DUDELSACK.

Chicago, Jan. 17.

Dorait Bryan in "The Shirn" will be the attraction at the Illinois, succeeding "Miss Dudelsack." Lulu Glaser and her company will take up their route toward the coast after closing here.

WOODS FUTURE PRODUCTIONS.

Excepting for another production or two that may appear under the A. H. Woods' title before the spring sets in, Mr. Woods has forgotten all about this season in a producing way, and is now actively engaged in planning his campaign for 1912-13.

The season to come will see a number of varied productions by the Woods' company, according to report, which also states that that very busy producer has a campaign for next year pretty well laid out.

ANGLIN OPENING DELAYED.

Baltimore, Jan. 17.

Owing to strenuous rehearsals in whipping the show into shape, Margaret Anglin was unable to open this week in her new play, "Lydia Gilmore," by Henry Arthur Jones, the premiere being set for to-night.

DIFFERENCE OVER TITLE.

Lou Wissell of the Stair & Havlin offices, is taking steps toward making Montgomery Brewster stop using the name "Comedy of Errors," claiming the producing rights to Rob- ert W. Chambers' story of that name. Brewster has used the title all season, and says, that his play has not been used in any sense encroaches on that of Chambers'.

Brewster, when seen this week, said he has finally made the show out as he had been planning to big business all along the route.

SURATT AT FIFTH AVE.

The Fifth Avenue House has engaged its feature attraction for the week of Feb. 19. It is Valseka Suratt, again brought into vaudeville by Jack Levy because the manager is willing to pay her $3,500 a week.

Miss Suratt will really start this tour Feb. 6, when with twelve people, she will use the Christmas time to "break in" the last scene from "The Red Rose." Alexander Clark will be in the company.

The Suratt show of that title closed a Chicago run at the Princess Saturday night. This week it is at Milwau- kee. The show's movements until the vaudeville home of its star arrive have not been announced.

"GOLDEN GIRL" COMING EAST.

Henry W. Savage's "Madame X" company, playing McCricker's, Chicago, this week, has been holding its own at the boxoffices on route and is now swinging toward the Pacific Coast.

Savage's "Girl of the Golden West" company, which has not done the business expected, will start on its return west next month. The original company of "Excuse Me" is routed to the coast, but the southern company, will rot close as rumored. The southern "Excuse Me" show will pick up the tune of the Chicago company and will play the middle west and Canada.

BLANCHE RING PLAYS CENTURY.

St. Louis, Jan. 17.

Despite a strong and intellectual fight on the part of the Shuberts to prevent Blanche Ring from appearing with her show, "The Wall Street Girl," at the Century theatre, that star opened Sunday night to a crowd- ed house.

The notoriety from the efforts of the Shuberts to block the Ring show resulted in turnaway houses.

Miss Ring was booked for the Shubert house but a change in the scale of prices resulted in the Ring management going to another theatre. Both advertised Miss Ring as their attraction this week.

GLASER JOINS COMPANY.

Cleveland, Jan. 17.

Vaughn Glaser, who has been in residence a considerable time, has joined the Cleveland Players at the Clevel- land Theatre and with several members of the erstwhile Ty Cobb company, which closed here Saturday night at its old stand giving new life to the stock機 at the Glaser house.

Glaser expects to be in the new house under construction here about March 1.
“VARIETY” IS CROOKED.
Chicago, Jan. 17.

The Mixer and Armstrong drama “The Greyhound” opened at the Studebaker this week and was pronounced fit by the local critics.

The play is set in the Mauretan and contains characters quite similar to those employed in “The Deep Purple.” “The Greyhound” tells a story of the underworld, showing the methods employed by the long-fingered gentry in relieving their victims of whatever surplus cash they happen to carry.

The action gives the layman an idea how easy it is to be trimmed in the different games of chance.

Bartech has announced a two-weeks engagement at Powers’ this week. The piece contains a deep plot with a train of sentiment running through. While making a favorable impression, it is hardly thought sufficiently strong to warrant a run longer than scheduled.

WEBERFIELD’S REHEARSING.

Principal rehearsals for the forthcoming Weberfield show started Monday. Edgar Smith completed the first part of the entertainment that the “All-Star” company is to present.

The book of the show for which the famous cylinderist has furnished consists of “bits” from the former productions that were made when the old Weber & Fields’ company held forth at the little Music Hall at 28th street.

George Beban is having a special part written for him throughout the piece.

Mr. Smith has contracted to deliver the book of the burlesque on the popular hits of the day within the next fortnight.

As announced in Variety last week, Bebe Clayton has been officially annexed to the organization. Feb. 8 has now been definitely decided on for the New York opening, at the Broadway theatre.

SYRACUSE MANAGERS ORGANIZE.

Syracuse, N. Y., Jan. 17.

An organization of the theatrical managers was perfected at a meeting held Sunday. For a long time, the managers have discussed among themselves the need of organizing for mutual protection and to further the interests of the various theatres and theatrical enterprises in this city.

The organizers were Charles H. Plummer and Charles Anderson (Grand Opera House), Stephen Bastable (Bastable), Francis J. Martin and The Weaver (in competing Opera House), Frederick J. Gage (Empire), Edward P. Cahill (Crescent), and William Rubin, as counsel.

It was determined the association will meet on the first Sunday of each month. At the conclusion of the meetings, the managers will dine together.

The association also decided that the managers of the moving picture theatres would, upon application, be admitted to membership.

RETURNS, WITH PLAYS.

Hans Bartech, the New York representative of the German company of play brokers and producers, returned to Broadway Tuesday, two days behind schedule, the stormy weather keeping him at sea overtime.

Bartech was gone over a month and visited both Vienna and Berlin. He returned with several plays, including farces, operettas, comedies and dramas, which he will submit to American managers.

One of the plays is a sequel of “Der Frauenfresser” (“The Woman Eater”), an operetta, music by Edmund Ronly, who wrote “The Love Boat” for Max Reinhardt. Bartech, who has stored an unprecendented success in Vienna, where it opened Christmas night, Bartech landed the piece on its premiere.

A drama, "Das Haus Am Meer" ("A House by the Seashore"), by Stefan Zweig, is being sought already by several American producers.

A comedy by Ludwig Fulda entitled "Der Seerauber," which Max Reinhardt has accepted for production at his Berlin and Vienna theatres, is in Bartech’s possession and is one of the year’s possibilities in New York.

LACKAYE LEAVES BIJOU.

Wilton Lackaye, revived "The Strange Case of the Black Bishop" at the Bijou Monday, his new play produced last week, "The Right to Happiness," proving an unmitigated failure. He will remain at Bijou, going to the Weehawken, and then playing the Shubert houses until such time as it is demonstrated conclusively that "The Stranger" is a not a profitable play.

The abandonment of Lackaye’s permanent stock company plan at the Bijou leaves the field clear for the announced coming of William Faversham with a similar scheme. Henry Miller was to have taken over the Garrick with the first of the year with a permanent stock company, but has been unable to secure suitable plays. If Mr. Faversham really attempts to establish a permanent organization in New York, the venture will be watched with interest and much skepticism on the part of theatrical folk.

The next attraction for the Bijou will probably be "Half Way to Paris," financed by Landler Sire. He has entered into an arrangement with Sam Rork for the piece, and engaged Sydney Rosenfeld to rewrite the musical comedy. Rehearsals will be commenced immediately and the house will remain dark for a few weeks until the musical comedy is believed to be in a perfect condition. As soon as possible, Victor Mapes will stage the piece.

ELMIRA LOOKING AHEAD.

Elmira, N. Y., Jan. 17.

The management of Horlick’s theatre is making advance preparations for the short season in New York last week with two broken ribs in his right side. On the way back, the boat was caught in a severe storm and Scott, while on deck, was thrown against the railing.

Paul Scott Hurt.

Scott, who cut short his visit in Bermuda to return to his office, located in New York a few days back, has been on the road to recovery.

The goods are authors nervously of late.—Vide manager.

AFRAID OF TEXAS.

Oklahoma City, Jan. 17.

After its appearance here last night, Henry W. Savage’s “Everywoman” company will go to Hot Springs to remain until Feb. 1, when it will reopen its road tour at Little Rock, Ark.

The show has cancelled its Dallas, Tex., date, owing to the epidemic of spastic meningitis in that section of the country. The producers of the company are no sure the members of the company to the disease which has caused considerable alarm in Texas for several weeks and have been entirely unable to secure a practicable quarantine. Mr. Savage gave orders for the company to lay off at Hot Springs.

The Texas dates may be played later in the season. The show was scheduled for Dallas Jan. 17-18-19.

Shreveport, La., Jan. 17.

Trizze Frignanz in “The Sweetest Girl in Paris" cancelled her Shreveport date, Jan. 14, because of a quarantined case of typhoid fever at Dallas was laid off.

The Texas dates may be played later in the season. The show was scheduled for Dallas Jan. 17-18-19.

REDDUCING “TOP” PRICES.

There seems to be an undercurrent of opposition at the legitimate theatres to a readjustment of prices. It has been discovered that whenever a show registers a genuine hit the higher priced seats are sold; at the same time managers have discovered that those in quest of orchestra chairs are loath to sit upstage.

The Purple houses have front the rows of the first balcony have been sold at the same price as the orchestra, but time and time again the downstage seats have been entirely sold out and the balconies comparatively unoccupied.

Charles Frahm experimented with this condition at the Criterion theatre some years ago during the run of John Hare in “The Gay Lord Quex.” He set aside the front rows of the orchestra in the stalls and reported that they were the first ones sold. At the Belasco and one or other houses in town now, $2.50 is being charged for orchestra seats rather than $5 for one of the upstage part of the house, the price of balcony seats has been reduced.

Henry W. Savage has “Little Boy Blue” running at the Lyric and “The Million” at the Herald Square. In an interview this week Mr. Savage claimed that by reducing prices in the balcony of the warm houses, he has largely increased the receipts. Mr. Savage feels that cheap vaudeville and moving pictures have made serious inroads in the upstage business of the legitimate theatres and advises a general readjustment of prices.

The present situation in New York has the manager of the theatre facing an all-male and more like that which prevails in London. It indicates a rapidly increasing class distinction.

LOOKING FOR AN HEIR.

If a certain Alfred Barnett can be located, he is quite apt to find himself an unexpected member of the family of rich men. Mr. Barnett came to this country some years ago and appeared on the music hall stage as an Irish comedian. Under the name, he is believed, of John A. or J. A. Leslie. He was last heard of some seasons ago in the west.

Upon reaching a substantial estate in Great Britain awaiting division. James P. McGovern, an attorney of 100 William street, New York, has been commissioned by the executors to locate Mr. Barnett (or Leslie) for the purpose of identifying him as an heir.

Any information regarding Barnett, even when last heard of, will be of assistance to Mr. McGovern, who may be written to at the address given.

“LE CORSaire” BAILLIS.
Kat'na Geltzer, the Russian dancer, is on her way home. Upon reaching Moscow she expects to present a new ballet founded on Byron’s “Le Corsaire.”
FRENCH PLAYS IN FRENCH
BY REPERTOIRE COMPANY


At last it is going to be the endeavor of a few chosen spirits with the co-operation of the Cercle to establish a theatre in Manhattan for the production of French plays in French. The plans are no longer in embryonic shape, but it has been definitely decided that the first performance of the company is to be given on Feb. 13, at a matinee, in the Hudson. This will be the first of a series which are to be known as "Matinee Francaise."

For the first performance Mmes. Pic-Laurin, Berthe Stigreaves and Jose Ruben will play the characters of Miss Stigreaves and Mr. Ruben have been in support of Mme. Bernhardt, the latter on the last tour over here. He is in present with "The Garden of Allah.""

The first matinee will consist of one-act French playlets, pantomimes, monologues and to Trentham Thursday. Several French societies in New York have been giving amateur performances. It is expected that from among these playlets will be found a number of persons to qualify for the professional ranks.

The promoters do not rely entirely upon the local French population for support. They have already taken steps to secure the promise of support from a number of New York's 400 and financial magnates.

Although there have been any number of French plays translated into English, presented in America and England, the greater portion have never achieved the success that has been theirs in Paris, due to the adaptation or translation. Of course, it is understood a literal translation from the French would undoubtedly call for police interference.

"The Right to Happiness," produced at the Bijou last week and lasting only three performances, is, in fact, it was noticeable through the play where the translator had smoothed over the rough spots. If he had not, there would be a tremendous advance sale there at present, and in all likelihood a police guard at the doors.

"ROSE:" GOING INTO DALLY'S.

After nearly two weeks of hard rehearsal with several new principals in the show and the addition of new dialogue for the second and third acts, "The Rose of Panama," formerly "La Cigale," was presented on Trentham Thursday, where it played yesterday and to-day, with a Saturday stand to follow at Easton, Pa.

Miss Chapine is the new prima donna, while Mortimer Weldon has taken Mr. Sheffield's former role. Dick Temple's part is now being played by John J. Mostert at the Shubert theatre, and Emma Janvier, formerly with the Fritsch company.

MAY STRAND WITH WINNER.

Shreveport, La., Jan. 17.

It is said "The Soul Kiss" company, at the Lyceum this week, is to disband after Saturday night. The show has been out twenty weeks and so far it is about $1,600 winner. The Mittenthal Bros., who have the production under their management, are said to have been dismayed by the reports from the towns along the Stair & Havlin line, for which the show is booked, and have decided not to take any chances.

The members of the company are rather disgruntled because of the fact the management is not going to pay their fares back to New York as is the usual custom. Some are sure to be stranded here with the closing, unless transportation is provided.

Henry Meyers of Chicago is on here and will try to gather a number of players for a condensed version of the piece for vaudeville.

At the office of the Mittenthal Bros. it was decided that there was any intention of closing "The Soul Kiss" company in Shreveport.

MISS CROSMAN TO THE COAST.

Henrietta Crosman will enjoy one of the longest tours on record this season.

Opening at the Maxine Elliott theatre, New York, in "The Real Thing" last summer, she has been playing steadily since and a tour is now booked extending to next July, running to the Coast and back to Winnipeg.

With a comparatively small cast they have been able to declare dividends regularly.

ROUTING "ZIM ZIM."

Lieber & Co.'s new show, "Princess Zim Zim," which has been laying off since Christmas week, will reopen when a full route has been laid out for the company.

When the Zim Zim show takes to the road again Dorothy Donnelly will not be with the company, Lieber & Co. having another woman in view for her former role.

BREAKING UP "SCALPING."

Chicago, Jan. 17.

The City Council has taken what may result in final action in an effort to stop ticket scalping. When the soiled linen was looked for it was found in the Shubert back yard.

An examination of several local managers proved beyond a doubt the Shubert firm was hand in hand with the seat brokers. Various managers who testified as to conditions showed a willingness to cease operations with the speculators provided the Shubert houses would end the practice.

Incidentally the council members passed a resolution asking for the revocation of the licenses of the houses with which the Shuberts have a connection. To date, Worm, sales to represent the Shuberts here, made an announcement (presumably under orders from New York) that hereafter no seat would be held aside for the hotel brokers and under no circumstances would any seats reach the hands of sidewalk men, but Worm's statement was not taken seriously. A few of the managers opined that one could purchase the best seats from the speculators hereafter, just the same as before, regardless of Worm's statement.

One of the aldermen is preparing an ordinance making it possible for the manager of the theatre's license, once the management is proven in collusion with the scalpers.


An ordinance is being drafted here by Councilman Frederick Jenkins on which will be presented to the Common Council to-morrow. The ordinance, if passed, will make theatre ticket scalping in Philadelphia illegal. It provides that the price of the ticket shall be plainly printed on its face and makes it a misdemeanor to demand a premium.

MUSICAL STOCK IN UTICA.

Utica, N. Y., Jan. 17.

Arrangements are being made to install a musical company stock company at the Shubert theatre, Feb. 5.

Utica, Jan. 17.

Nathan Appell is organizing a stock company in New York to open at the Majestic here January 29. From the various announcements in the stock field, Utica is going to have its share from now on.

KNOBLAUCH SAILS SATISFIED.

Before sailing for Europe Edward Knoblauch, author of "Kismet," issued a statement denying there was any feeling of resentment on his part toward Alie Kaiser, the play broker. Miss Kaiser had the placing of the piece in this country under hand. He states that Miss Kaiser acted entirely under his direction in the transaction and that his wishes were carried out entirely to his satisfaction.

2ND TIME FOR "THE FAMILY."

"The Family" closed at Worcester, Mass. This is the second time "The Family" has given up the road this season. There will be no third attempt.

LEWIS and CHAPIN
"TWO LOWEN KIDS"
in Vaudeville.
LYCEUM, TROY, SHUT. Troy, N. Y., Jan. 17. The Bernstein’s theatre, Lyceum, playing vaudeville furnished by Free- man Bernstein, New York, under the management of his brother, Paul F. Proctor, who has a picture house of his own here, is the new tenant of the Lyceum.

BIG HOUSE FOR PICTURES. La Fayette, Ind., Jan. 17. The new Victoria, first opened with vaudeville and later housing legitimate attractions, has been leased by Mr. Gollos, an outside theatrical man, and opened with pictures only, Jan. 16.

STOCK SKETCHES AT SAVOY. The management of the Savoy theatre (14th and Broadway) is now offering a stock sketch each week, with Eugene West and Catherine Henry as the principal players. The Savoy will very likely keep it up all winter.

Following the engagement of Eugene West and Catherine Henry, the Savoy management has secured Jim Thacker and company, comprising Donald Harold and wife, Fannie Pur- ror, Robert Fristol and William Jen- kins to present a condensed version of "Paust." The stock playlet will last an hour and a half. Jack Packard formed the company. If the stock idea pans out success- fully with the next few weeks, the company will be retained for the re- mainder of the season.

FAMILY GIVES UP STOCK. The Family theatre (128th St.), a William Fox stock, which has been playing stock at popular prices, re- verted to its former "pop" vaudeville and picture policy this week.

EXPENSIVE FILM FIRE. Philadelphia, Jan. 17. The explosion of several zinc-lined cases containing moving picture films caused the destruction of the ware- rooms of the General Film Co. and the Royal Picture Palace at 928 Market street early Saturday morning. The loss on contents and building to the Fire Insurance Co. is $10,000. Four other buildings and a church suffered to the extent of from $100,000 to $150,000.

Sigmund Lubin is the owner of the building, and the Moving Picture Company of America operates the Royal Picture Palace. The General Film Company was formerly a branch of the Lubin Co. Harry Schwabe is the local man- ger.

FOX IN NEW HAVEN. New Haven, Jan. 17. William Fox has leased from Henry B. Harris the Grand Opera House, and next Monday night will inaugurate the policy of "pop" vaudeville.

The same system of performance as obtains at his theatres in New York will be in vogue, consisting of six acts of stock playlets, (openings next September) is making good the an- nouncement several months ago he proposed to extend his operations to the extent of building up a circuit of houses in New England.

The opening of the Grand brings Fox into immediate opposition with S. Z. Poll’s vaudeville company, which charges up to 60 cents; Fox’s scale is 10-15-25.

SIGNING UP SOUTHERN CIRCUIT. About this time next week Clarence Weis and Aubrey Mittenhal will return from the southern circuit of "pop" vaudeville.

It is expected upon the return of Weis and Mittenhal, an off- season operation, to be detailing the towns and theatres where the Southern Circuit (promoted by Mr. Weis) will operate. The Mit- tenthal Brothers are understood to be interested in a financial way only with the project, having contributed no the- atres to it.

The United Booking Offices is re- ported to have made overtures to the proposed new "small time" circuit in the south for bookings, but these were rejected. The intention of the company is to organize its own agency in New York City.

LYDIA BARRY. After a most auspicious legitimate season at the Winter Garden, New York, Lydia Barry returned to vaude- ville. At Hammonstein’s last week Miss Barry made her re-entry a tri- umph.

Away from the present-day type of "American dancer" this is a most welcome vaudeville adjunct. Songs which have played so impor- tant a part in the making of the many and "Turkey Trot" and "Turkey Trot" of old do not figure in the success of the magnetic Lydia. A vein of quiet humor permeates her every endeavor, and which, in the course of ordinary handling, would never be ex- pected to arouse laughter become veritable shouts under her deft manipu- lation.

Miss Barry will remain in vaude- ville for the remainder of the season, having been routed as a feature attraction in all the larger cities by the United Booking Offices. Pictures of Miss Barry are on the front cover of this issue.

FORD OUT OF KINEMACOLOR. Following the annual meeting of the Kinemacolor Co. last week, when Charles E. Ford was re-elected presi- dent, Mr. Ford resigned the office, and has severed all connection with the colored moving picture concern.

At present Henry J. Brock, of the Mark-Brock Co., of Buffalo, and who is president of the Kinemacolor Co. of Canada, is in charge at the New York headquarters of the parent corpor- ation, under the nominal title of Managing Director. Mr. Brock is to return to Canada Wednesday night, to be gone a few days.

No other changes in the directorate occurred. A. H. Sawyer, who has been constantly with the company, still re- mains corresponding secretary.

COST "POP" CIRCUIT. Los Angeles, Jan. 17. The Globe Amusement Co. has been incorporated for $1,000,000, with a board of directors and officers com- posed of local businessmen.

The concern was organized for the purpose of constructing and operating a circuit of eight or more "pop" vaude- ville and picture theaters in the residential districts of Los Angeles and other houses in adjacent cities. H. W. Nixon has been selected as general manager.

MILES IN TOWN? C. H. Miles of Detroit, was expect- ed in town this week. Miles came on, as it was said, to arrange about a New York booking connection. Walter F. Keele, who does most of the Miles booking from the Keele agency in Chi- cago, was expected to accompany Miles on his trip east.

EX-BOOKMAKER NOW MANAGER. From handling coin in benches to tracking it at ten cents a piece, a fate that has followed Leon Stedeker, a bookmaker at the tracks when the going was good, but now a picture manager with a stand on a street avenue, between 59th and 60th streets.

The picture place opened last week. It seats 500. It is a store formerly occupied by the Mc- Farlane Furniture Co. When remod- eled for its first opening the building burned down the night before that event was to have taken place. The rebuilt theatre was lately finished.

"SMALL TIME" OPPORTUNITIES. Binghamton, N. Y., Jan. 17. Opposition in local "small time" vaudeville started Monday, when the Stone Opera House commenced busi- ness against Keeney’s Armory.

The Stone is booked by the Family Department of the United Booking Offices. Keeney gets his shows through Freeman Bernstein in New York.

FORD’S "OLD ROSE" TOWN HALL. Boston, Jan. 17. Tony Hart died in the City Hospital Jan. 13 of bronchitis. He was 40 years old, and was born on the stage as a German comedian. This was his native town. The deceased’s name in private life was Austin J. Heffern. Mrs. Agnes Goldsmith Heff- ern (the widow), three sisters and two brothers survive. One of his brothers is Mark Hart. Tony Hart, of Harr- ian and Hart fame, was his father.

BOSTON. Jan. 17. May Moss, 18 years, who for three years played with Lottie Davis, in "Victorian in the Country," was buried here through the efforts of Thomas Lothian, manager of the Colonial the- atre and the Actors’ Fund. The inter-ment was at the apple Ceme- tery. It was impossible to locate the friends or relatives of the dead girl.

DENVER’S NEW PICTURE HOUSE. Denver, Jan. 17. S. L. Baxter, the pioneer picture showman of this city, who owns the Sage and the Denver, is to build a large picture house Denver will have.

The location is at Curtis and 17th streets, opposite to the Crystal (former- ly Pantages). Mr. Baxter plans to erect a 75 feet, seats capacity 2,200. Plans have been drawn and work will commence in the spring.

CANT’ OPEN THEATRE. Brunswick, Me., Jan. 17. As a result of an attempted re- opening of the Panorama house last week, the combined boards of Selectmen and Health voted to close the same and the Town Hall indefinitely.

There are fourteen cases of small- pox now in town.

OBITUARY

Ralph Berlin, an early actor known on the stage as John Myers and of late engaged as a scene painter, was found dead on the floor of his home in New York, after a strange illness. It is reported that the cause of death was asphyxiation by inhaling illuminating gas which escapes from a small gas stove. It is thought that the tube had been accidentally. There was no sign of attempted suicide. Bechtel has a wife named Re- mon, a member of "The Golden Cocks." Dorothy M. Lee, a young actress, who has played with various stock organizations and was last with the La- ura Jenkins company, died early this month at her apartments in New York from a complication of diseases.

Rockport, Me., Jan. 17. Harry McCluskey died here Jan. 10 after a prolonged illness, due to a cancer. He was 49 years old and had been in the profession since 1879. He played with all of the larger min- strel organizations in the country. Pearl McCluskey, his wife, survives him.

Sydney, N. S., Dec. 18. Signor Dammacco, basso with the Melba Opera Company, Melbourne hospital two weeks ago from throat trouble. He was about 28 years of age.

Worcester, Mass., Jan. 17. Tony Hart died in the City Hospital Jan. 13 of bronchitis. He was 40 years old, and was born on the stage as a German comedian. This was his native town. The deceased’s name in private life was Austin J. Heffern. Mrs. Agnes Goldsmith Heff- ern (the widow), three sisters and two brothers survive. One of his brothers is Mark Hart. Tony Hart, of Harr- ian and Hart fame, was his father.

Boston, Jan. 17. May Moss, 18 years, who for three years played with Lottie Davis, in "Victorian in the Country," was buried here through the efforts of Thomas Lothian, manager of the Colonial the- atre and the Actors’ Fund. The inter-ment was at the apple Ceme- tery. It was impossible to locate the friends or relatives of the dead girl.
BILLY WATSON MAY BECOME EASTERN WHEEL MANAGER

CINCINNATI REPORTS DEAL HANGING FIRE FOR WESTERN WHEEL COMEDIAN—MANAGER'S CHANGE TO EASTERN WHEEL THROUGH CONNECTION WITH R. K. HYNICKA

Cincinnati, Jan. 17. A theatrical deal affecting the R. K. Hynicka-Jack Singer Eastern Burlesque Wheel may probably be one of the results of the visit of Frank R. Guzewiler to Washington.

Preliminary arrangements which indicate a successful consummation of negotiations have been completed.

Billy Watson, of the Western Wheel, is now in Washington, and may join Hynicka next season, replacing Singer. Watson is reported to have made an offer for a partnership in "The Behman Show" and "Painting the Town." If the proposed deal is consummated it may give Hynicka, an Eastern Wheel house, at Paterson, N. J. Watson is building a theatre there.

NO AGENTS NEXT SEASON.

Several of the burlesque producing firms in the Eastern Burlesque Wheel have decided not to employ agents for their attractions next season. Several managers have already dropped their advance men.

If the Western Wheel continues its policy of having two shows of the same management following each other over the Wheel the manager of the first show takes care of the advance man for the second attraction which have been experimenting in New York and through the New England stands without men ahead.

Gordon & North have in mind the engaging of a first class agent of the $100 calibre, having him as general press representative to look after the handling of the work for all their shows from the New York office by correspondence.

WESTERN MEET IN CHICAGO.

Chicago, Jan. 17. The Empire Circuit (Western Burlesque Wheel) board of directors, scheduled to meet Jan. 16, was forced to adjourn the meeting owing to illness of President James J. Butler. It will convene here Jan. 22, likely at the Folly theatre.

One of the main things which will likely be discussed is the prospect of the Columbia, Boston, being returned to the Empire fold.

The Wheel would like to get another hold on the Columbia. It was loath to part with the house. There is a possibility of the third burlesque circuit and the proposition to shoot burlesque shows through southern houses being talked of, but no definite action is supposed to take place at this session.

Unless present signs fall, Cook's Opera House, Rochester, N. Y., will be admitted as a regular house on the Empire circuit. The removal of the Western Wheel attractions through an arrangement with the Empire Booking Circuit of which J. H. Curtin is president. The Empire Circuit has been receiving sixty per cent. of the receipts. As business has steadily increased from the start and hold firm under pressure of conflicting attractions, Western Wheel directors have about decided to take it under its wing as a regular spoke.

JOINS "LOUISIANA LOU".

Washington, Jan. 17.

Lew Christy, who has been doing a French part with "Zallah's Own Company" on the Western Burlesque Wheel, left the show after its engagement at the Lyceum. He joined Harry Askitt's "No. 2" "Louisiana Lou" company, playing the French duke, opening last Monday.

SHOW LOSES ITS "PIGIEEL.

Blanche Bailey of the National Weber & Fields company, has been engaged for the revival. Miss Bailey has been displaying her shapely figure in one of the principal roles at Washington's "Dreamland" (Eastern Burlesque Wheel). She retired from the cast Saturday night.

OLD DOORTENDER INJURED.

Joseph J. Hennessey, for twenty odd years doortender of the London theatre on the Bowery, is in a precarious condition as the result of a fall at the Wheel, crossing the street. He was run over by a car Jan. 16 as he was leaving his house on an errand.

With his head crushed and severe internal injuries, he was removed to the Kings County hospital unconscious. Grave fears are entertained as to his recovery.

HOW TO STOP SMILING.

"The Jersey Lilley"' principal comédian and owner, "Blitch" Cooper, discovered some at the "Merry Whirl" to prevent his face from breaking into a smile. In the performance Blitch plays an old gruch. While in the Connecticut club he suggested to his manager, W. V. Jennings, an advertising idea which required that he should patrol the streets in his gruch make-up. Mr. Cooper was so advertised in the local papers he give anyone $100 who would make him laugh, and $50 to anyone he could not make laugh while on patrol.

When the plan was submitted to Mr. Jennings he raised the point that there were a number of actors in town who would go after the hundred, and perhaps win it through understanding how to tickle Blitch's ribs.

"Blitch" listened to the manager's story, and then countered on it by saying that every time he saw an actor coming toward him, he would say: "Well, we have a little game here. It is not so complicated as the Jersey Lilley" at St. Paul, where the show did $450.

Often a "run" in New York or Chicago turns out to be one-nighters.

REEVES' COLUMBIA RECORD.

JOHN H. REEVES' "The Merry Whirl" Show completed the week at the Columbia last Saturday night. It was said around the house he had taken the box office record for the theatre away from Gordon & North's "Merry Whirl."

At the offices of the Columbia Amusement Co., Monday, it was admitted that the show now holds the record for receipts at the house, but no figure could be obtained. The "Merry Whirl" last summer set the high mark, having Marjorie Lillian at the "Dreamland" during Columbus Day week did $8,180, Reeves, without a holiday and getting a big start at the Monday night performance. The New York experienced the worst evening of this winter (with the house then $400 below capacity) he is still claimant to have won out, and at the Thursday night performance, he was but $20 behind the Marion record on the same day (the Thursday of the show being a holiday).

Marion had a bad Friday matinee during his stay at the Columbia, which none could account for. Besides the matinee the Columbia at every show had a chance to check the Marion's happenings with that of the matinee seemed phenomenal, but it was proven by the box office statement.

The nearest to the exact figures to the Reeves engagement that could be learned was that his show did $209 more than Marion's, which would place the Reeves record about $90 over the "Merry Whirl" mark. Several burlesque men mentioned during the week that in the absence of an attraction having officially gone out as the Reeves takings, they could not understand how it was possible for Reeves, under the circumstances, to get the business which played to capacity business at every performance during its first week of the run the show had there last summer.

Theatrical men expect to take another record at the Star, Brooklyn, next week. To do so he will have to beat $6,100, drawn in there this season by the "Merry Whirl." As a special attraction for Brooklyn, Reeves is going to have a local beat around the show. It will be the same man who started the Wrigley to fame who is the proprie
tor of a saloon shown on a drop in the Reeves show.

Tuesday Cliff Clinger, hearing Reeves had claimed to have broken the "Merry Whirl's" record at the Columbia, remarked he would like to make a little wager that the Gordon & North figure still stood for that house.

SAM DES LAURA LIE UP.

Sam Des Laura, who has been confined to his home at 17th street and Audubon avenue for several weeks now, by a complication of complaints, is recovering and expects to be out in due course.

THE WAIL OF THE HICK

BY JOHN J. O'BRIEN.

(Wyn.)

It was two weeks later that I chanced to run across my friend, the hick, this time coming out of a Times Square office building, and after explaining he had been unusually busy, dragged me into a bazaar garage.

"They send you over the route for a soup and fish, another guy with a mitt like a steam shovel's crank nicks you for the price of music and then guesses you that you have about twenty odds left they make you do a Weston up the alley to a printer's layout for what song ain't bush, 'beh' about the moon, and we sing it swell together and Cribbage rolls his mouthpiece at the finish and it sounds great. Then we go and gamble and when they stop clappin' us we go right to the run play. Next comes Cribbage and his cards, and while he's doin' his last trick I'm beat out and do some stunts behind his back. That oughta make 'em laugh, and for a finish we sing some more stuff and say for yer.

"We're gettin' a fellow down here to typewrite all our talkin' stuff and we're pretty near rich. When we start that 'back of the hick' we'll have the mob up in the pit ready to give us the mit no sooner we pop out, and believe me kid, we'll make 'em eat it up.

"I'll get passes for the same as soon as the guy hires us, and don't forget to be there. 'Flock.'

(To be continued.)

LOCAL COMPANY TAKES HOUSE.


A corporation made up of Pittsfield citizens bought the Colonial. They intend running the playhouse along lines of their own. A statement issued said the theatre has been torn down and rebuilt along the lines of a modern playhouse.
VARIETY

NEW ACTS NEXT WEEK
Initial Presentation, First Appearance or Reappearance in New York

Six Moms Aruba, Hamsterman’s Burkes & Richmond, Hamsterman’s.

Three Leightons (New Act), Hamsterman’s.

Berto & Blyker, Hamsterman’s.

The West Bros., Hamsterman’s.

Andrew Hobson & Co., Fifth Avenue.

Harry Hirsch, Fifth Avenue.

Joel Bros., Fifth Avenue.

McAyn Arbuckle and Co. (8).
The Reform Candidate” (Comedy).

McAyn Arbuckle comes back into his own in his new vaudeville offering “The Reform Candidate.” The generously proportioned comedian has a role similar to that through which he became famous in “The County Chairman.” Mr. Arbuckle is part author of the story and also plays Arthur. There is no question they planned the star’s role first, and wrote the sketch afterward. In the matter of supplying the vaudeville audience, their role they have made a prodigious success, for as a shrewd political boss, with a home- made philosophy, a big heart, and an innate love of children, the comedian is as much at home as an oyster in a stew. With the sketch, the authors were not quite as successful, although the piece, aside from a slight leaning towards the over-sentimental now and then, will do very well for a trip over the vaudeville circuit for Mr. Arbuckle. The story is a reform candidate (Sidney S. Cushing), who, after making a strong campaign against the boss politician of the town (Mr. Arbuckle) finds himself in a box and is forced to seek out the Boss in an endeavor to gain his help. The Boss can’t see him, until the wife, a former sweetheart of the Boss, enters the game. When she mentions the two kiddies he just wits. The playlet contains some very bright lines at these times, that gives it a fast start and it was not an easy matter following up the gait. There is some little action at just the proper moment, which is of interest. Mr. Arbuckle has surrounded himself with a capable cast. Mr. Cushing does extremely well in a difficult role. At the Colonial Tuesday night, closing the first half, the sketch held attention from start to finish.

M. Miller Katz and Co. (9).
“The Reel Q” (Dramatic).
17 Mins.; Three (Interior).

Academy Of Music (Jan. 14).

The Real Q” is the dramatized version of a weekly magazine short story. S. Miller Katz is the central figure in the sketch, which should prove welcome on any bill. Katz is seen as an innately clever clergyman, who has a talent for types and in makeup strongly reminds one of the late Kyle Blyler as the smooth, oily tongued, fashionably dressed, and unscrupulous burglar. The “Mr. Q.” for whom the police are seeking day and night for one hundred and more burglaries of dental parlors, has a deal on when he is interrupted by a man who says he is McCready, a Central Office detective, on the trail of Q. The latter poses as the doctor. Shortly after, Jimmy, a dope fiend of burglaries inclinations, comes in, feigning illness. McCready has previously described Jimmy as the real Q. McCready handicaps Jimmy and they exit. The real Q disappears for a moment and the other thieves reappear and proceed to help themselves to the plunger. The real Q takes them unawares and shows them up as a pair of amateu burglars, the former recovering the appropriate daily marked roll used in the Jimmy frame up and forces the ”amateurs” to help him carry the “haul” to an auto. Each role is splendidly played. J. E. Pierson is capital and J. E. P. also scores. The finish, wholly unexpected and capital, was worked up by Mr. Herman. The greatest discrepancy between the two men is the stage presence and showmanship possessed by Mr. Herman. In comedy, Dr. MacDonald appears to have no ideas at all. The “fun” is so obvious, it tires. At the Columbia Dr. MacDonald closed the show. He held the house for a few moments, but they commenced to walk out on him very shortly. Those who remained noticed that a young woman seated near the front seat, whose electric chair” was occasionally stilled at a considerable rate of time, which as though she had been unintentionally shocked somehow by the light. This young woman is Mac- Donald’s wife. At a sketch in which her husband, Dr. MacDonald and his act might be worth while on the “small time.” In anything approaching a first-class act, who, with the turn, as it stands now, will merely serve to spoil the value of similar acts by an experienced showman.

Christienne and Louise.
Clara and Twins.
28 Mins.; Full stage.
Majestic, Chicago.

Christienne and Louise are Hollanders, and the dark horse of the Majestic field this week. They came practically unannounced. Because of this their success was more the surprise. The act opens in a sitting room, showing the pair in their home in Holland, attired as peasants and giving what appears to be an entertainment on the part of the Dutch. The act is a delightful one. One sees young and untried as the girl. She quickly accepts and before her husband can intercept her, makes her exit and jumps on a car to carry her out of town. A lively chase ensues from Holland to New York and with the end of the real they rush the sable and on to the stage. A little dialogue follows, when the man enters the orchestra pit to conduct the musical department, while the woman remains sitting in her coach, making the change for types of the Italian, French, Spanish and English girls, all excellently presented and handsomely garbed. The costumes help make up the novelty and the woman is really clever. The man meantime impersonates various musicians with the aid of facial and head wigs. The pair goes with a wondrous show dance. Monday night they scored a big hit. The girl has a certain amount of magnetism which, with her smile, compels one to admire her. It’s all very natural and in evidence from the stereotyped foreign offering and for this reason alone will make good.

Mae West and Girard Bros.
Songs and Dances.
10 Mins.; One.

Mae West is now trying out a vaudeville act with the Girard Brothers, who are also said to have been in the Folies Bergere show. ("A la Broadway.") Mae West exhibits a nice wardrobe, wearing a nifty Harlem outfit at the close. She works hard. The boys dance well but their voices hold them back. Mae West is a lively couple of femininity but a cold performed her from doing her best work. Miss West and the brothers need a lot of "pop." They wish to get some light work to put them in the kind of strain the faster company. The present frameup is not the strongest arrangement possible.

WYNN

Vedder and Morgan.
Dreamatic Sketch.
10 Mins.; Three (Interior).

American Roof.

In an excellent little dramatic sketch which worked up splendidly acted, Vedder and Morgan are receiving proper attention in the "pop" houses. Atop the American Roof Tuesday night the piece was over tellingly. The man enacts the role of a young millionaire, whose father has placed him in full charge of a farm. He is a strike in impending. In evening clothes Howard Van Hiefer returns home from an auto ride in a storm, having supposedly run down a woman on the way. He does not go back when he heard a woman’s agonising scream and he fails to drive the thought from his mind. Helen Richards, who is a ingrate and working in the interests of the mill hands, in ragged attire, puts over a "sickly" look on Van Hiefer, making him believe she saw him hit the woman, whom she later found dead. She has his auto number and makes Van Hiefer believes she knows all. He fails for one last effort to protect himself and to the plunger. Then the she tells of the "frame-up." The woman in particular does some good work, and her voice is heard in every corner of the house.

Dr. MacDonald.
Electrical.
18 Mins.; Full Stage.
Columbia (Jan. 14).

Dr. MacDonald is a very poor "copy" of the late Mr. Herman. The greatest discrepancy between the two men is the stage presence and showmanship possessed by Mr. Herman. In comedy, Dr. MacDonald appears to have no ideas at all. The "fun" is so obvious, it tires. At the Columbia Dr. MacDonald closed the show. He held the house for a few moments, but they commenced to walk out on him very shortly. Those who remained noticed that a young woman seated near the front seat, whose electric chair" was occasionally stilled at a considerable rate of time, which as though she had been unintentionally shocked somehow by the light. This young woman is Mac- Donald’s wife. At a sketch in which her husband, Dr. MacDonald and his act might be worth while on the "small time." In anything approaching a first-class act, who, with the turn, as it stands now, will merely serve to spoil the value of similar acts by an experienced showman.

Sime.

Edouard Jose and Co. (8).
The Father" (Dramatic).
15 Mins.; Interior.

"The Father" is evidently the title of the act. The object is to try to whip into shape on the "small time." It is not as strong as an offering as his "Strike," in which he last appeared here. Mr. Jose, the actor, has the opportunity the former piece did. Jose is the father, deserted by his wife and child twenty years before. The wife on her death bed writes a letter to her husband, confessing she lost track of the child. Jose, finally locates her at a theatre rehearsing for the leading role in "The Father." He does not reveal his identity, but obtains employment as a copyist from the manager. At a rehearsal he is pressed into service to read the lines of the "father" in the piece. The girl is not capable of "feeling" the part assigned to her. But when the old lady sent in her to him, getting the better of "father," mistakes some of her childhood instead of the written lines of the play, she turns to him with a cry of "father" that delights the producing manager's heart. The piece will hardly do for the bigger time. The role is not suited to Mr. Jose. His conception of it is too stagey, also. Prof.
New Acts in "Pop" Houses

Harry Cutler

English Singing Comedian. 10 Mins.; One.

Harry Cutler, through "choosing" well will be a surefire "single" for the "small time." His opening number, a burlesque of an Italian song, started him nicely. This he follows with "The Shabby Genteeel," which if the song isn't. Bert Clarke's, Cutler's manner of present. ng is distinctive of the former comedian. The number got over to great results. The announcement of Lashwood's "Latch Key" brought a round of applause and the song earned him two encores. Finishing with an Englishman's version of "Alexander's" he went big.

Fred.

The Stillmans

"How Dunn Was Done" (Comedy.) 19 Mins.; Three (Interior).

One Mr. Dunn is fond of statuery. He installs a life-size figure of a woman in his home. The audience gets a peep. Mrs. Dunn prepares to go out but admonishes hubby to do a hundred and one odd things during her absence. She exits and while Dunn is handing out a merry line of chatter while putting over the "装修公司" the "statue" comes from behind the curtains up stage. While the sketch is too long it serves the Stillmans with an amusing vehicle for their "movie" houses.

Mark.

Enigma.

Mechanical Doll. 8 Mins.; Three (Interior).

Enigma is of the mechanical doll list that has long ago lost its novelty on the "big time." The act, however, seems to find big favor in the "pop" houses. A young man works with Enigma, operating "it" and making the announcements. At the finish, the doll falls from a chair and then shows up as she was a real, live human being all along.

Mark.

Douglas Robinson and Co. (1).

Comedy Sketch. 17 Mins.; Three (Interior).

A man, Iris middle-aged, his and a boy form this combination now playing the "pop" house. The Irishman indulges in considerable horseplay and handles all the comedy, a lot good for intermittent laughter. The boy sticks around long enough to sing "The River Shannon Flows." There isn't any consistency to the sketch.

Mark.

Jack Laurence.

Monologist. 11 Mins.; Two.

Murray Hill (Jan. 14).

Laurence's work in blackface takes long study of the methods of Bert Williams, but the best he delivers is a rather weak imitation. In a messenger boy's outfit he delivers a song that gives him a start. Then follows a monolog anсет the Subway, which is just as well, and as opening number traffic thoroughfare. The gallery "got after" him before he seemed to be half through it. Another song closes the turn.

Fred.

Musette.

Violinist. 14 Mins.; One.

Murray Hill (Jan. 14).

Musette is a combination of Yvette and Trovato. She opens with a classical selection, a little too long. This she follows with "rag" numbers interspersed with a bit of classical music a la Trovato. Her final number is "Ocena Roll" to which she does a "rag" dance. It is pretty and her manner of putting the material over, although "chosen," will get plenty of work on the small time, and it should be no surprise to find her working in the bigger houses later on.

Fred.

Leonader and Lyster.

Sing and Talking. 10 Mins.; One.

Murray Hill (Jan. 14).

Evidently an English man and woman team. The woman opens the act with a semi-classical number. She has a good voice, but somehow gives the impression that she is an impersonator, and not a good one at that. Her and her partner's part of which is "blue." The man might consider that a top hat is not quite the accepted form with a dinner coat. The turn is fair.

Fred.

J. J. Morrison and Co. (9).

Protagon Sketch. 21 Mins.; Full Stage.

Murray Hill (Jan. 14).

The protagon offering shown by Mr. Morrison and his company smacks strongly of the days of the popular melo. Mr. Morrison essays six roles. His company consists of two men, one the wealthy master of the house and his butler. The piece may do for the smaller "pop" houses.

Fred.

Legot and Co. (1).

Jumping. 14 Mins.; Full Stage.

Murray Hill (Jan. 14).

The turn Legot is offering will do nicely for the opening end of a "small time" bill. He has quite a little comedy in the offering that he puts over in a nice quiet manner. The greater part of his juggling bits have been seen before. His hat work is the best. The greater part of the time is given to comedy rather than to juggling.

Fred.

Ray Wyle.

Double-Voiced Vocalist. 6 Mins.; One.

Wyle again sings strains from "My Hero" off stage in his soprano voice, and then appears to sing "That College Rag." Wyle again sings "My Hero," in two voices and the audience "gis's hop." He should fit in on a "pop" bill very nicely.

Mark.

Hosley and Nichols.

Monologists. 16 Mins.; Two.

Columbia (Jan. 14).

Hosley and Nichols are colored, and a comedy musical turn. One is the comedian, the other playing straight. At the very best, it is but a "small time" act, in music and comedy.

Fred.

OVER THE RIVER.

In "Over the River," a musicalized version of the well known farce "The Man From Mexico," Charles B. Dillingham has a couple of things that could be the loveliest of the lot was Mona. Maurice and Mlle. Madeleine d'Harville, in a most artistic, and slightly off-color, "Cabarret Dance," a dancing number while the fingers were awaying, acrobatic walks, so perfectly graceful and expertly executed, and with such apparent ease as to receive the applause of the hands of the audience. Between his theatres and cabaret engagements, the Maurice person will soon be the rage of New York.

The cast in the first act of the second the Marvelous Millers did a two-step glide, a dance much more acrobatic and strenuous than the "Cabarret Dance," and hence received a larger volume of applause. The third act "sensation" in the way of a terpsichorean effort, called the "Tongo Dance," essayed by Lillian Itheraine and Joseph C. Smith, was a rather mild affair. Smith bears an enviable reputation for this sort of thing, but apparently he was unable to make any "fire" into his dance.

The "Tongo" danced in thirty seconds with no demands for an encore.

In addition there were other dances and songs of the most cabaret type. One novelty of the evening was "Ring-tang-a- ling on the Telephone" an interpolat-ed number by Jerome and Schwartz. The music bears so close an resemblance to their "rum Tum Tiddley" as to fail to deceive the most musical ear. These song writers also handled the "Little Red Hen Isn't Such a Bad Old Town," and Clark and Schwartz are credited with "Chop Block Rag," a production number with Schwartz at the piano. Jeanette Methven, with a few freak high notes, sang a song accompanied by two sisters. While it was another "unusual" specialty, it was not anything with a dash of joy.

The show itself is a funny farce of the far-fetched variety and gives the star, Eddie Foy, the best opportunity he has ever enjoyed. It is an eccentric "dress suit" part and he makes herculean efforts to adhere to it with surprising consistency. Of course he does his finger-snapping, dance and strut, the Foy trade-mark. But he got much comedy out of the legitimate farcical lines and situations.

The cast included Frank M. Rainber, Frank Wonderlee, Charles L. Kenny, Harry Hermen, Lester Crawford, Maid Lambert, Lillian Itheraine, Malvila Stewart, Edna Hunter, Osborne Searie, Josie Sadler, William Sellow, David Andrada, Joseph C. Smith, with "songsters" and Orchestra or herself are recognized to be entitled to individual mention. In most cases, however, it was probably due to the pruning of all the star's role to the number.

Three things in "Over the River" stand out strong enough to cause the crowd at a big hit. They are Eddie Foy, Mr. Dillingham's bizarre specialities and Jerome & Schwartz's "Ring-tang-a-ling" song. It is announced that the specialties will be changed from time to time.

Mark.

THE TALKER.

"The Talker" as presented by Henry B. Harris at the Harris theatre isn't what might be termed a play, but rather an episode that has been chopped bodily out of life in one of Gotham's suburbs.

"The Talker" is an object lesson, one that has been seen by every young wife whose husband is a sal- aired man. The show is not an expensive one. Its three acts are played in the same set, the entrance hall and dining room of a typical suburban cottage. The program is rather faulty for it does not state the time supposed to have elapsed between the second and third acts. The cast, headed by Tully Marshall and Lillian Albertson, contains but nine characters.

The only fault in the play is that it is just a little too talky during the first few minutes of the opening. But once the play gets under way it holds, alternately with a sob in the throat and a laugh on the lips until the curtain falls on a sweet, simple scene.

Harry Lenox (Tully Marshall) is a clerk in a New York office. His salary is perhaps forty or fifty dollars a week and several years, long enough to purchase a home on the installment plan. With his wife and himself there lives his mother, Mrs. Lenox (Lillian Albertson) is an ardent advocate of woman's rights and a fervent free thinker. She believes that woman should have a right to live her life and makes it continually. Although she spreads this doctrine broadcast in the confines of her suburban set she is willing to let the others try it.

Ruth Lenox (Pauline Lord), the sister, becomes imbued with those teachings and breaks off her engagement with a young police officer set and runs off with an automobile salesman who is already possessed of a wife and family. Up to this point the play has been说实话, the final scene leading to the close of the second act, after the discovery of the runaway, there is a moment of tense- ness while Lenox in a speech from the stage with recrimination flays his wife, because of her teachings which have taught the girl to believe she was "living her life" "courageously" by eloping.

The third act brings about the return of the prodigal, and the restora- tion of happiness in the Lenox household.

The cast of the piece is capable throughout. Mr. Tully and Miss Albertson fill their roles admirably. Miss Lord is also fully capable of handling her rather difficult role. As a hen-pecked hubby, Wilson Day furnishes the great portion of the comedy. The scene of the Peterson's as Jessie Smith was the real home loving wife of the typical suburbanite.

The roles portrayed by Malcolm Dunbar, Eline Foster and Warren Munsell, while not of great importance were well acted and lent toward making the piece a picture from life.
SUMURUN

This week’s program lives up to the billing. It sounds like a good show and it is being worked out even a trifle better than it reads. The performance gets a start with the rise of the curtain and it is still going strong when the picture screen is lowered. The audience Tuesday night (a large one though not capacity) enjoyed every minute and there were very few of the usual early leavers.

Work and Ower are coming in for a share of the credit for the generous manner in which the rest of the show was received. The boys put the house in good humor, practically before they were seated. Ordinarily it would appear as though Work and Ower were too strong for opening position, but they do the show so much good everyone should be satisfied.

Chick Sales followed the acrobats and passed through nicely. His comedy character bits were taken in good part and the audience laughed easily at the rube school room, without giving way to much applause at the finish.

Kajiyama, the Japanese handwriting expert, fitted in after the audience had been bewildered, and the novelty of the turn interested.

Little Jap is a good showman and sells his goods in a very wise manner. He is not considering comedy into the proceedings which is a help.

Weston, Fields and Carroll were in just right after the hand writing. The boys cleared the house and applause hit, “There are many points in favor of this rathskeller act.”

Firstly, the boys do not seem to want to do too much, and secondly there is a kid piano player in the turn who is a little wonder, just full of comedy. He’s got a comedy face. When he smiles, you smile with him. The act throughout is fast. Maclyn Arbuckle and Co. (New Act) closed the first half.

Julius Lenzberg and orchestra opened the intermission playing Victor Herbert as they played it very well, no little feat by itself.

Yvette followed “Natoma.” While the giggle little violintist was so thunderous applause hit, she held a great attention and interest. The audience didn’t seem to know just how to take her. Yvette is doing a very good act, one with many sides to choose from.

John C. Rice and Sally Cohen in “The Path of the Primrose” were a big hit. This sketch is bound to win new laurels for the capable sketch couple.

Frank Tinney for his one-week return-engagement to vaudeville, was placed in a very suitable position. What Tinney did to that audience was a ploy. For a solid laughing nothing has been heard to beat it in many a day. There’s no pulling away from Tinney, the more you see him the funnier he is.

The Four Lukens closed the show with an amusing offering. A couple of buoyly new tricks made the audience sit up. Very few walked out on the casters, although it was after eleven when they showed. Daub.

BILLS NEXT WEEK (Jan. 22)

(Continued from page 15)
If anyone is looking for a "bearcat" dancer as a partner for the Vaudeville Comedy Club ball, he will not be overlooked Maggie Cliss at ‘the corner’ this week. Maggie blossomed forth in the last half of the program as some bear and the manner in which Miss Hearn around the stage in the dance shows that she can go some.

The program at Hammerstein’s this week didn’t really get started until the second half. But once underway it was a mighty speedy show.

The opening section was druggy, with but a rare sight of the stage there. The Church Sisters had the opening spot, on about eight o’clock with the lower floor about one-quarter filled, earning some applause. The Sayton Trio, in their costuming offering, did well throughout their turn.

The Windsor Trio in the third spot provided much laughter and was the turn that is away from the usual run of three-acts, and for this alone they deserve credit. They might, however, have earned a little more spoty applause.

The sketch in an old Western, called "A Night," is four or five years old, having been sung by Raymon Hitchcock in two different productions, and the Highland Fiddlers was heard on Broadway in "The Merry Wives" on three occasions.

J. C. Nugent in "The Squarer" got a lot of laughs with his "wise stuff." The sketch in "The Merry Wives" seems destined for a long run. The act earned three curtain calls at the close. In soft, next to closing the last act, Lester made the laugh, the dinner was not those who were not of the regulars. The ventriloquist did his usual twenty-five minutes. Bonita and Lew Hearn did the filing of this portion of the program. Their offering managed to keep ‘em laughing through the medium of Lew’s quavery little voice.

With this the last half, Hibbert and Warren started matters moving right from the start. These two men have a very pleasing blackface act. And when you tell it just "cleaned up." Maggie is doing "None of Them Have Anything On Me," and just to show that she was right about it is a new material. "There Comes A Night" is four or five years old, having been sung by Raymon Hitchcock in two different productions, and the Highland Fiddlers was heard on Broadway in "The Merry Wives" on three occasions.

Mr. Pauline had the closing position, coming on at a few minutes after 11. He managed to hold the house in, with the exception of a few stragglers.

To see their name just once any- way in the electric lights has set back a lot of acting folk so far they can never. Catch up even to their former thoughts.

If the manager tells the box office man if they are coming strong enough, to boost the prices down stairs, why does that same man wonder if the box office man is trimming?
Miss ADA WEBB

TOURING IN AMERICA

Communications—America: Care MARTIN BECK, Esq., Putnam Building, Times Square, New York City
England: Care LONDON PRESS EXCHANGE, 15 Strand, London, W. C.

“Little Women,” dramatized by William A. Brady, and directed by Lewis R. Evans, will be presented for the first time 11 at Buffalo, N.Y., and when notified will probably see the piece for a run.

The policy of vaudeville for the reopening of the Majestic Theatre, Chicago, will be presented for the first time 11 at Buffalo, N.Y., and when notified will probably see the piece for a run.

The Auditorium will be the scene of the Swedish National Association’s mid-winter festival on February 17. provincials. Sweden’s favorite author, will celebrate his hiustry which often on the date.

The Globe Electric Specialty Co. prepared a spectacular act for the Vaudeville show, and has planned a city for Milwaukee the management arranged a settlement of the claim which amounted to over two hundred dollars. According to rumor, the show is traveling under exceptionally heavy expenses.

Bert Coward, who at one time or other was connected with the city detective bureau, whose Sauna for the theatrical profession induced him to desert the destitute business world, has returned to Chicago and the C. T. Crawford office, and is notified any way around the People’s theatre, under the management of its firm.

SAN FRANCISCO
By ART. BUCHEIM

VARIETY’s San Francisco Office,

ORPHEUM, 269 Market Street.

Orphrey (Circuit).—Coosile Lofts, in her last show, received big receptions. Charlie Gor- rill, assisted by Anna Chance & Co., closed the first part in their amusing sketch, “The Awakening of Mr. Fipp,” a laughing hit. Reynolds & Dunnavant played with material. The Four Vania closed the show in style. Schack & Van put over a remarkable act that is above the ordinary and the audiences repeatedly called for encores. This group, of course, has been here this season. Oscar Lornia took off with a comedy turn of his own. Harris & Warden, one of the holdovers, repeated their former success. Guinn & Alberito Guit, another holdover, had the opening position but finished the bill.

EMPRESS (今后-Visc-Consulina, maug, agent, direct).—Robert & Haber opened the show nicely. Lillian Hugger, of the show, was accompanied by a messenger of the management.”

The Alcazar, having established itself here as a stock house for many years, is venturing upon a new comedy relief for change, but only in a sporadic fashion, for during the rest of the year it will be an experiment. Nevertheless, the Alcazar stock company and a large percentage of the Dill Company have combined to present “Forty-Five Minutes From Broadway” on an elaborate scale at the new Al- man. The show is a big hit, and the audience is appreciating it.

Pearcy Logan, stage manager of a “Madame Butterfly” at the Alcazar, reports a signal success for the new production and a big hit, it is true. The audience is appreciating it.

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The heavy man of the Alcazar was connected with an earnest through recent entertainments at the Alcazar Theatre. The medical authorities say he will be out in about three months.

The Majestic theatre, Reno, has been sold to O. C. Davis by A. J. Anderson. It will play a new act of the Bert Levy time and pictures.

Wise & Milton, with a company of fourteen colored people, left for Yonkers the other day, to put on musical comedy.

Max Dix has arrived in town today. He is a veritable king, and a very popular arrival with three or four suits of underwear. There is no truth to the announcement that he is to direct a vaudeville company. However, a cancellation may be affected when Debo returns.

Jan Kubelik did not do the business that he had expected. The management have been apprised of the state of affairs at the last performance was very small.

PHILADELPHIA
By GEORGE N. YOUNG.

Kirkwood, T. H. (A. B. O.), agent, U. B. O.—One point of merit which must be credited to the Kirkaud audience is their love for music and willingness to show appreciation for a good musical act. This audience gave a modestly attended matinee crowd a great big hit out of Trevor's and for his humor and his regular time. Trevor was a little slow
“Moonlight Bay”  
By E.R. MADDEN and PERCY WERNICH  
A typical “By the Light of the Silvery Moon” song. Everybody marvels how “By the Light of the Silvery Moon” swept the country, and we predict that this is its logical successor. A sweet, simple melody, and a great lyric.

“The Hour That Gave Me You”  
By J. E. HEMPSTEAD and JONAS ECKARD  
The ballad hit of the season, and growing bigger every minute. By the writers of the famous “GARDEN OF ROSES.” Get it in your repertoire, for it is a promising hit.

“When I Was Twenty-One and You Were Sweet Sixteen”  
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A symphonic March Song. One of the appealing kind. A song that audiences are craving for; a picture of real life. This, we can safely predict, will be as much of a hit on Your Old Grey Bonnet, the song that the whole world sang.

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WAGGONER CL
ONE BIG RIOT AT HAMMERTON'S THIS WEEK (Jan. 15)

The laugh came plentifully. The skating does not help much.

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**WESTON, FIELDS and CARRULL**

**A RIOT AT THE COLONIAL THIS WEEK**

Don Ranasy is just the very busiest music publishing man in Boston. He is in charge of Ted Ryder’s song shop in the Oakes theatre building. Harmony through the door all the time. Some busy bums.

Fred Marts is going to start a chicken farm. Don’t know what to do with the money that he has made.
Molly Drappier, legal adviser to the Marcus Loew, a trust, in the Los Angeles, Mexico. There is some talk here about a loan being made to the Marcus Loew.company by the company which owns the movie theater. It is not clear, however, whether the loan is being made to help finance the new theater or to stabilize the company's finances. The news of the loan has not yet been confirmed by Loew, who could not be reached for comment.

Warren Church is slowly but surely recovering from his recent illness, which he contracted after that attack of pneumonia. Mr. Church is taking care of his health with the help of his doctors, and he is expected to make a full recovery.

Nothing doing on the moving picture idea in Wharton, N.J. The people of Wharton are still discussing the possibility of a new theater being built, but nothing has been decided as yet. The meeting was decided not to grant the privilege.

NEW ORLEANS

[By Wire].


DAUPHINE (Henry Green, mgr.).—‘The Prince of Foxes’; (F. R. K. & B.).


GREENWALD (Arthur B. Leopold, mgr.).—Houses of properly proporions Sunday viewed “Fireman’s Alley”: the current offering of the Lee Music Co. Company. The place is not new but it is very good. The atmosphere is excellent and the audience is well satisfied. The performance was excellent. The audience is well satisfied.

CRESMENT (T. C. Campbell, mgr., K. & E.).—‘Ballerina and Austrian’ was called and at the showing it was decided not to grant the privilege.

LA FAYETTE (Elie Samuel Lang, mgr.).—Vaudville.

VICTORY (Lawrence Lowe, mgr.).—‘The Three Sages’.

LAFAYETTE (Lawrence Lowe, mgr.).—‘The Three Sages’.

The Lyric was slightly injured by fire Saturday, but the damage was not extensive.

George Kotzin has superseded Will Bra- nson as pres agent at the Orpheum.

Baldor Bauer gives a concert at the Atheneum Thursday night.

George Kent lectured at the Colonial Sun- day, his subject being “In Shakespeare’s Country.”

Pierce’s “Triton,” the South’s most beautiful show, will open Monday night. The building of the theater in which the “Triton” is located, completes a yearly rental of $14,000.

The relationship of the soft case to the drama has never been so fully appreciated.

ST. LOUIS

[By Wire].


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LOS ANGELES

ORPHEUM—Martin Block, gen. mgr.; agent, direct; Mond, B. L., 17-19, Ada Reeve, instantaneous success; Mrs. Gardner; Osato & Co., talk; George & Bailey, excellent; Cunningham & Martin, clever; Haddow; Engineer, Ltd., vaudeville; "The Three Entertainers," Le Fred Nad. 

EMPIRE—B. W. waiter, gen. mgr.; S. C., agent; Tues., Thurs., Sat., Sun., big hit; Kara, dexterous; Owen Wright, entertaining; Ombao & Stewart, novel; Maud & Gill, dancing; Leona, pleasing. 

PANTAGES (Carl Walker, mgr., agent, direct; Monday rehearsal (11)—Friday, Weber & Wilson, catchy; Tower Bros. & Darrell, good; Burke & Barton, funny; Margaret Farrow, novelty; Davis, Louise, pleasing; D. R. Levinson, mgr.). 

GARRICK (J. A. G. Quans, mgr.; agent, direct; Monday rehearsal—Friday, Bros. & Curt; St. Clair, good; Harmonium, favorites; Verna Airy, talk well. 

MAJESTIC (Oliver Marocco, mgr., agent) —Week 11 "Bubbling Girl"; week 12, "Checkers." 

MARBON (W. T. Wyatt, mgr.; A. J.)—Week 11, "Fortune Hunters." 

LYCEUM (Clarence Deven, mgr.; Cort)—Week 2, "Checkers." 

MANCHESTER, N. H. 

AUDITORIUM (H. Lovell, mgr.; agent, U. B. O.)—11-13, Coast, Powers Co., good; Mcllroy & Kerrin, fair; F. E. J. and company, excellent; 13-15, Williams & Bean, good; Fox's & West, popular; Birt, Birt & Murer, excellent. 

14-15, Henry French; Fritts & Mahon; Kedron; Kings. 

NEW IN (Mrs. P. Belmont, mgr.—June Leaven Co. & hit; George Bros., good; Allman & McDonald, good; 15-16, "Dearest ."

Cermak Lady. 

MECHANIC (Sam Gallaher, mgr.; agent, M. Low):—11-15 Great Williams & Co., fair; Jordan & Francis, fair; 15-16, "Wyoming Days." 

"STEVE" BARRY. 

MERIDIAN, CONN. 

POLLY—B. B. Reaves, mgr.; K. E. B. B. B. Client. 

11, "Girl in the Taxi." 

KENTUCKY STATE CO., 11, "The Minstrel." 

11-15, Fowles & Wright; Greataptive Barker & the Cono. 

NEWARK, N. J. 

PROCTOR (Mr. C. Night, mgr.; agent, U. B. O.)—rehearsal Monday (8)—"Idea" (Le.). 

11-15, "Jailbirds," Helen, Pettigrew, Moore, need material; Martinelli & Byrnes; Point, hit; Benito Gitto, Renard & Ward, clever; Jim Cullen, there. 

CURTAIN (W. E., Water, agent, agent, Low)—"Oklahoma" novelty; Mr. & Mrs. Hubert Noyes, entertain; Mr. & Mrs. Sidney Renshaw, a hit; Mr. & Mrs. W. E. White, a hit; Mr. & Mrs. R. E. White, a hit; Mr. & Mrs. W. E. White, a hit; Mr. & Mrs. W. E. White, a hit. 

J. B. White, clever; Borchmann & Groat; Vedder & Morgan Co. 

WASHINGTON (Cha. Haas, mgr.; agent, Paul)—"The Life," Langston & Co., humorous; Rosetti Sister, talk well; Benson & Freeman, well; Black, Freeman, funny; Inoa Milton & Co., nicely. 

HARRY TATE'S FISHING AND MOTORING

BESSIE WYNN

IN VADEVILLE

A SENSATION!

A TREMENDOUS HIT!

VALESKA

WITH O'BRIEN-HAVEL

(Now Playing the United Time)

HAVE YOUR CARD IN VARIETY

MAURICE BURKHART

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IN SONGS AND MAKING A HIT

ORPHEUM CIRCUIT

Direction, JO PAIGE SMITH

"THE SPORTSMAN AND THE VALET"

NOW VISIBLE AND AUDIBLE ON PANTAGES' TIME WITH A FEW

CHOICE "SONG RELISHES" FROM THE WILL ROSSITER BILL OF FARE

When answering advertisements kindly mention VARIETY
ALWAYS HAVING "GOOD LUCK" WITH THE "GOOD LUCK" SONGS

COURTNEY SISTERS

CAN YOU BEAT IT? NO! THE COIN WE'RE GETTING FROM THE N. Y. PUBLISHERS FOR SINGING THEIR SONGS WE'RE SENDING TO WILL ROSSITER FOR WEEKLY RENTAL ON THE "SONG HIT" OF OUR ACT

DUQUETTE (Harry Davis & John F. Harri- 
rige, mgr.)—Stock.
KAHRKIE (John F. Harris, mgr.)—Parker,
Harry & "Jiminy," amused; Daveo's Barn 
ston, hit; James C. Kennedy, Iaute; Bisk 
ren & Pasto; Bobb & Dale, very good; Ina 
Chang, amusing.

PORTLAND, Me.
JEFFREY'S (C. E. Cath) Cahn, mgr.1-13-36,
"Hymn of Gloom." 
ANDREWS (W. J. Moore, mgr.)—"Don't 
breakup's Christmas," featured. "Echoes of 
Evil," excellent; Advancing, professional; 
Nyeman, good; Edward George, clever; 
Ophiros & Demke, hilarious.
PORTLAND (J. W. Gules, mgr.)—agent. 
Lewis, rehearsal Monday 10-25.—Prof. Lavec 
& Co., featured; Inna, laugh; Askew, very 
clever; Diament & Houghton, hit.

ROSER—The Company is leased to Prof. 
Fred B. Bishop and A. B. Perdue. The 
former will continue to operate the Portland 
Vaudeville will be discontinued and a straight 
picture policy resorted to.

READING.
ORPHEUM (Wilmur & Vincent, mgr.; 
agent, U. S. A., rehearsal Monday 10-25; 
Thursday 10-28, Van & Curley Avery, good; 
Jane Bigo, funny; Jea. Burke & Co., well 
received; Dan J. Harrington, liked; Armstrong 
& Clark, very good; G. F. Smith, well 
received; Bart Mowleh, rehearsal Monday 
 amat; Alfreda & Peer, nicely; Shea, & Lace, 
it; Picante & Van, hooted; Courteny, 
K. R. H.

SALT LAKE (Elvie Ward).—
ORPHEUM—Mr. & Mrs. Jack McGrevey, 
immense Diamond & Aberdeen, Miss 
White, hit; 8t Brooks, pleased; Emmerson & 
Vice, liked; Moore & Cline, Co. fair; Harry 
& Sullivan, funny. Record business.
EMPIRE—"Tagamagie Girls," liked; Tom 
Wright, well received; Warren & Raymon, 
hit; Dusker & Turner, good; the Pantages 
-10-15.-
GARRICK—"The Lion and the Mouse," 
excellent show.

SALT LAKE—Get Rich Quick Walling- 
ton.

GARRICK—"The Lion and the Mouse," 
excellent show.

ST. PAUL.
RICHARDS'S (E. C. Reckard, mgr.)—
11-23, 8t & Clark, hit.

SALT LAKE—Get Rich Quick Walling- 
ton.

GARRICK—"The Lion and the Mouse," 
excellent show.

SALT LAKE—Get Rich Quick Walling- 
ton.

ALL OF THE TOWNS ALL THE TIME.

Tom Smith, "The dancing daffydill," is 
the seventh dance of the vaudeville season 
and his act is a popular comic dance. His 
act is a popular comic dance. His act is a 
seemingly simple one, consisting of a sen-
ser, which is a comedy dance, and the 
"daffydill," a popular song. Smith is a 
liked by the audience because of his 
dancing, which is humorous and 
pleasing. He is a good dancer and 
his act is a popular one.

The vaudeville season is being 
well attended and the houses are filled. 
The audiences are enjoying themselves and 
the vaudeville season is a success.

SHEETS (W. H. Godling, mgr.; agent, 
U. B. O.)—Margaret Pearson; Eugenie Ogdon.

TOURING (Thea O'Rourke, mgr.; 2-15, 
Horn & How; 11-13. Four Dancing 
Stars. L. H. CHATTERTON

ST. PAUL.

ENGLISH (Spalding).—Cuba, 
African, Griffith & Bitters; Atlanta 
Deans, Hit; Dollars, good; Sady 
Rex; Temple, good; Rice & 
Bier, good; Thomas, 
Grundy; Graham, 
Gibbons; Nimmo 
Hart & Devol. 

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U. B. O.)—Margaret Pearson; Eugenie Ogdon.

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Bier, good; Thomas, 
Grundy; Graham, 
Gibbons; Nimmo 
Hart & Devol. 

SHEETS, L. A.

GRAND (Harry Elting, mgr.; agent, 
K & R.)—The Punch Line 

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SHEETS, L. A.
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Send to Your Open Time. NO HUNTER SHOWS. Mention Largest Salary. Include Program. Accountant: H. B. SEIBERGER, Manager.

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NEW ACTS IN PREPARATION

"Ballon Girl," "Ballon Girl," Lew Dockstader, "And God Created Woman," Reel Assemblies with Magnificent Sets, etc.

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Always an opening for First Class Specialties and Comedy Acts.

Transportation Vanessa or San Francisco, or Sydney, one way or both ways, according to salary demanded.

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Western States Vaudeville Ass’n

ELLA HERBERT WESTON, Gen. Mgr.

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Circulation guaranteed to be larger than that of any English Journal devoted to the Dramatic or Vaudeville Profession. Foreign subscription, 15/- per annum.

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Artists visiting England are invited to send particulars of their act and date of opening

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BOOKING First Class Vaudeville Houses in Chicago, and 15 Houses in Ill. Figures from 20 to 800.

PERFORMANCES—If you have one or more special acts. write, wire, or phone.

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Apply to the CHADWICK TRIO
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Those Two Nifty Girls.

VICTORINE and ZOLAR
In their new Spectacular Singing and Dancing Act.

ELECTRIC WIZARD
PLAYING V. M. A. TIME. Agent, PAT CARY.

JACK JACOBS.

GENE FRED
In their sketch.

Elizabeth Otto
"The Piano Girl"
AN ACT OF CLASS AND QUALITY

Gracie Ritter and Foster
"CASY WIDOWS"
Next Week (Jan. 25), Century, Kansas City.

Elizabeth Otto's NIONS DINNER PARTY
BOOKED SOLID.

Nancy Marks
"The King of England"

JAMES B. DONOVAN
MORITZ

RENA ARNOLD
QUEEN OF VAUDEVILLE

DOING WELL, THANK YOU.

VICTORINE

JOAN WIGGERS
Direction.

MYRTLE BERTHELSON
In the role of "The King of England".

PARADE

BARRY AND WOLFORD
In Their Latest Comic Song Review "BAREFOOTS."
Booked Solid.

JAMES E. FULANKETT, Smart, Mar.
Next Week (Jan. 22), Dominion, Ottawa.
Home add., 1 Hawthorne Ave., Clifton, N. J.

SAM J. CURTIS
And Co.
In the Original "JOLLY ACT."

The United Booking House, Inc.
Next Week (Jan. 22), Orpheum, Haverhill, Mass.

Lola Merrill and Frank Otto
Next Week (Jan. 22), Michigan. Direction, Max Hart.

Tom McNaughton
PRINCIPAL COMEDIAN

"THE SPRING MAID" OPERA CO.
(2nd Year)

WURBA & LUESCHER

VAN HOVEN
The Dope Man. Magician again and his little ad.
VAN HOVEN owns the Van Hoven Jewelry Co., of North Manchester, Indiana. Van Hoven owns a $1,000 house and lot that brings $15 monthly.

Van Hoven owns an $800 Diamond Ring. Van Hoven owns a $1,000 picture show at Auburn, Ind. Net profit, $20 weekly. Van Hoven owns a Morse Circle coming in, and Van Hoven owns his own ACT. Do you REALLY OWN THE ONE YOU'RE TRYING TO DO? This may sound silly to some, but it's just to make the minds of some jealous actors who still the act they're trying to do and take it as a hard working Dane, and Van Hoven has a Special Trust Co., N. Y., and can send $6,000 to any one with real good security.

Jan. 12, Orpheum, Spokane.
F. S. Four Brainless. Unfortunate Rich Men's Sons, Tax-Dodgers, Authors, etc., Beware, Uncle Sam all copyrights acts.

VAN HOVEN AGAIN.

JOHNNIE REILLY
"THE LITTLE WHIRLWIND"
Empire, Rockland, Me., Week Jan. 15.

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Robert Hillaire Presents

In "AS A MAN BOWS" The Highest Salaried Act on the Loop Circuit

The Three Rubes
PLAYING UNITED TIME.

THE DAFFYDILS
1387 ST. MARKS AVENUE
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"DOWN BY THE OLD MILL STREAM"
POSITIVELY THE BIGGEST BALLAD HIT IN THE COUNTRY. THIS IS ONE OF THE BEST QUARTET NUMBERS EVER WRITTEN. SOLD OVER ONE MILLION COPIES.

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THIS IS THE SONG THAT YOU ARE HEARING ALL OVER NEW YORK. "GREAT FOR DOUBLE AND SONG AND DANCE ACTS. POSITIVELY THE MOST MELODIous SONG OF THE NEW YEAR.

"BUCKWHEAT CAKES"
THIS IS SOME COON SONG. ALL THE COON SHOUTERS ARE USING IT. FRANK MORRALL IS USING IT THIS WEEK AT HAMMERSTEIN'S. ALSO THE BIG HIT FOR BILLY NOBLE, DAVE NOWLIN, BEN COX, IRENE AND BOBBIE SMITH AND MANY OTHERS.

"O'ER THE BILLOWY SEA"
GREATEST BASS SONG SINCE "ASLEEP IN THE DEEP." QUARTET ARRANGEMENT ON ALL THESE SONGS.
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P. S.—MR. TAYLOR is at present in our New York Office. Call and see him personally.

MISS
ALICE LLOYD

STARRING IN
"LITTLE MISS FIX-IT"

Management,
WERBA & LUESCHER

Jan. 21, POULTLE, ST. JOE, MO.
22, EMPIRE, QUINCY, ILL.
23, GRAND, BURLINGTON, IA.
24, BURLINGTON, IA.
25, GRAND, BURLINGTON, IA.
26, GRAND, BURLINGTON, IA.
27, GRAND, BURLINGTON, IA.
28-31, METROPOLITAN, MINNEAPOLIS

CIN-ES AND ECLIPSE
otherwise known as the KOSMIK family have entered into a contract with the public to furnish their entertainment for a long time to come, or until some better attraction presents itself, which we reckon will not be any-ways soon.

Their weekly program will be as follows:
Every Tuesday, a CIN-ES
Every Wednesday, an URBAN-ECLIPSE
Every Saturday, a CIN-ES

Exhibitors will do well to book these attractions for as much time as possible, because, as everybody knows, the better the "bill" the bigger the "house." Dramas, Comedies, Travelogues will furnish a pleasing variety at all times.

BOOK
"BRUTUS"

Released January 20, 1912

IMPORTANT NOTICE
Cin-es films released by George Kleine on and after January 30th, 1912, are licensed by Motion Picture Patents Co.; but if a film released prior to this date is not licensed and cannot be shown, by licensed exhibitors except the Macabee and Tolans Films previously released, which two films are licensed.
Gaumont films released January 16th, 1912, and Gaumont films released on or before January 30th, 1912, by others than George Kleine, are not licensed and may not be shown in licensed houses.

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FOR SALE—4-ROOM HOUSE AND AN ACRE OF LAND. 85 min. from City, at Central Park, E. L. On main line. Mile and half from station at SHERMAN PARK. House brand new. All ready to move into. Ask Clara Thropo. Willard Nord, Jim Dunigan, Russell Nelson, Horace Joe Elmer, Joe Eileen, Dave Labin, Jack Foster, Tommy Kelly or Mogers and Evans. Price, $1,000 on Time, or $1,000 Cash.
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MISS ALICE LLOYD
STARRING IN
"LITTLE MISS FIX-IT"

Management,
WERBA & LUESCHER
Jan. 28-31, METROPOLITAN, MINNEAPOLIS
Feb. 1-3, METROPOLITAN, ST. PAUL
" 4-5, LYCEUM, HOLTH

What AMY LESLIE thought of
Melville MAE
and
ROB'T Higgins
In "JUST MARRIED"

MELVILLE & HIGGINS SCORE

By Amy Leslie.

If Cleo Laffoon is bright and charming and possess of as well regulated dramatic sense as usual she will propose to give us an irresistible imitation of Melville and Higgins, who are hiding the Majestic audience by the ear till they scream.

Melville and Higgins Great Fun.

Melville and Higgins are the big crowses, although Miss Barger has a capital sketch and Mr. Melville is one of the best low comedians on the stage and Robert Higgins is much given to the sparkling young fun-maker that the team fairly takes an audience by storm. Miss Melville is little and snub, an immense simple actress of rich humor, Higgins is solemn and boyish and full of actual facts. They are delightfully constitued, and their little piping voices are in needles all the melodious and immensely characteristic. Their biggest kind of hit, which is not a new thing for them to do but delightful to repeat as a chronicle.

THIS WEEK (Jan. 22) FIFTH AVENUE
Percy G. Williams' time to follow.

LOOK! LOOK!

Leo Carrillo is an imitator that is worth two trips to see. I went again last night because I missed the better part of him the night before. No, he does not imitate Anna Held, nor Christie MacDonald, nor Sallie Fisher, nor Sarah Bernhardt, nor Edwin Booth Foy. He merely "takes off," as we used to say before that lovely word, imitationist, came into the vocabulary of the twice-a-day.

What ASHTON STEVENS Says

Clever "Take-Off."

He takes off a couple of Chinese and an interpreter to give you the very snuff and symbol (also cymbals) of a real Chinatown. He makes a noise like a little horse, and a hoarse (the joke is Mr. Carrillo's) noise like a big horse, and he expressed himself and George Wash in Italianized English almost as fluently as Sig. Bonfiglio recites with his feet. Mr. Carrillo's act is quick, good-looking, polite, and, I hope, profitable.
THE "OLIVER TWIST" PRODUCTION NEXT LIEBLER ENTERPRISE


At the conclusion of the engagement of Louis Mann at the Liberty theatre in "Elevating a Husband," Liebler & Co., will make a stupendous scenic production of "Oliver Twist," with Nat C. Goodwin in the role of Fagin, Constance Collier as Nancy, and Lyn Harding as Bill Sykes.

Mr. Harding, brought over here by William A. Brady as leading man for Grace George, has been loaned to the Lieblers for this special engagement. He played the part of Sykes in the famous Beerbohm-Tree revival in London, scoring an enormous personal triumph.

There is some talk of importing the entire Tree production for the American presentation. "The Garden of Allah" will be withdrawn from the Century theatre some time in February and transferred to Chicago for a run. The business has fallen off to the extent of making such a step necessary, despite the fact that it was originally advertised to remain in New York all season.

No successor to It has yet been announced, nor has the withdrawal of the present piece been made known publicly, but it is likely that there will be a huge revival of "The Christian," with an all-star cast, headed by course, with Viola Allen in her original role of Glory Quaye. Reports from out of town indicate that Miss Allen’s new piece, "The Hereford," is not a huge success.

Klaw & Erlanger have a large financial interest in "The Christian," which revives the rumor of a resumption of friendly as well as business relations with "The Syndicate." This is given color by the production of "White Magic" at the Criterion, and the Liebler production also of "Oliver Twist" at the Liberty, both K. & E. houses.

The rumor has gone so far as to connect the Liebler firm’s name and Klaw & Erlanger in close business intercourse.

POSSIBLE BROADWAY PLAY. "The Soul Of Woman," by Arnold Reeves and Aaron Ross, produced for the first and only time on any stage last May by the Hill-Donaldson stock company on its Long Island circuit, is again being presented by that organization this week.

William A. Brady has the option on the piece, and may put it on Broadway next season.

Mr. Reeves is the author of "The Shepherd King."

FIGURES FROM STATEMENTS. A glance at the statements of receipts of the Casino, Maxine Elliott and Playhouse theatres shows receipts as follows: "Sumurun" an average of $1,500 a performance; "A Butterfly on the Wheel" $800, and "Bought and Paid For" from $1,200 to $1,400.

RIGHTS FROM DIPPEL. A. H. Woods has secured through Andreas Dipple the American rights to a foreign piece called "The Purple Domino."


John E. Kellett and his Shakespearean troopers gave up the ghost here Jan. 13, Kellett arranging for the transportation of his entire company back to New York by boat.

BROOKS ACCEPTS PLAY. Preston Gibson has written a new play which has been accepted by Joe Brooks. It may be given to the public early in the spring. If not brought out this season, the piece will be one of the first new plays on the boards next season.

Gibson has given two new acts to vaudeville, "The Revelation" with Jas. H. Morison, Jane Marbury, George Gasselberry and Marion Alden, staged by Lawrence Mareton, and "The Elopement," with H. G. Keenan, Arvid Paulson and Doris Woolridge, staged by Desmond Gallagher, both produced for the first time Jan. 18 at the Playhouse, Washington. These acts are due for a New York showing in a few weeks.

DILLINGHAM'S SUMMER SHOW. Enjoying prosperity with his Eddie Foy show at the Globe theatre, Charles B. Dillingham is said to be making plans for the production of a new piece aimed at a summer run.

In searching talent, Mr. Dillingham has made overtures to Frank Tinney, who closes his Winter Garden engagement Feb. 11.


"NOVELTY" IS SKETCH. The annoucement of "Cousin Kate" by Ethel Barrymore next Monday at the Empire, to be preceded by "a novelty" with no additional details, has set the gossip to wondering what the "a novelty" would consist of. It has leaked out that it will consist of a sketch with Jack Barrymore and Hattie Williams in the cast.

Mr. Barrymore has been sought for the cast of "The Flyers" to replace Laurence Wheat's fling.

Laurence Wheat, with A. H. Woods' production of "Modest Susanne" until the piece closed at the Liberty, is going to try a fling at vaudeville. Helen Lehman is looking about for the proper vehicle.

BRADY BUYS FOR CYRIL SCOTT. Arthur M. Hopkins has disposed of the production rights to "The Fatted Calf" to William A. Brady, who has placed it in rehearsal at once, with Cyril Scott in the leading role.

The show will be sent on tour as soon as it is ready for a public showing. Hopkins retains his royalty rights in the piece.

ARNOLD DAILY'S NEW COMEDY. Arnold Daly will return to vaudeville in a new comedy, the name of which is withheld for the present. He opens at the Fifth Avenue theatre March 11.

Meantime Mr. Daly continues his engagement with Mme. Simone in "The Return from Jerusalem" at the Hudson.

ELTINGE THEATRE SOON TO OPEN. The Julian Eltinge theatre in West 42nd street, now under construction, may open around April 1. A. H. Woods, who is building it and has named the house after one of his stars, may produce "Tantalizing Tommy" as the first attraction there.

The Woods attraction, "The Littlest Rebel," which left the Liberty a short time ago, has been doing remarkable business on the road, despite the scarcity of paying patronage the Woods show drew while here. "The Littlest Rebel" starts an indefinite run at the Boston theatre, Boston, Feb. 12.

Although Mr. Woods had several theatres offered for him to the return of Marguerita Sylvia and "Gypsy Love" to New York, the star and production have been routed for St. Louis, Cleveland, Pittsburgh, Detroit and Toronto in that order, for week stands in each city, they go into a Tremont theatre, Boston, for an unlimited engagement.

GERTRUDE BARNES
VAUDEVILLE'S BIG 'UNS RUSH
STARTED BY TREE'S SUCCESS

Sir John Hare and Cyril Maude Said to be Following Sir Herbert into the London Halls. Tree's Hurricane Reception at Palace This Week. Big "Scoop" for Alfred Butt.

(Special Cable to Variety.)

Mr. Hare and Mr. Maude are said to be ready to follow Sir Herbert Tree into the London halls this week. They have announced a hurricane reception for Tuesday at the Palace with a program that the critics consider just as thrilling as the show itself.

It was announced that the show will feature a number of new acts and that the program will be a study in variety. The acts will include a comedy sketch, a musical number, a dance, and a dramatic segment. The show is expected to be a success and to draw a large audience.

(Special Cable to Variety.)

The success attending the debut of Sir Herbert Beerbohm-Tree at the Palace Monday night makes it practically a certainty that Sir John Hare will be prevailed upon to accept a music hall engagement.

(Special Cable to Variety.)

Cyril Maude has about concluded arrangements for an early appearance at the Coliseum in a condensed version of "Sairy Gamp."

(Special Cable to Variety.)

Marc Klaw and Harry Bissing (general builders of electrical effects) have returned from Vienna, where Klaw secured the American rights to "Trta," Frans Lehár's latest opera, now running in Berlin and Vienna and shortly to be presented here by George Edwardes. Lee Shubert is also reported to have been sifting for the opera, described by many as Lehár's best work.

Klaw and Bissing have had a dull season, but they have come to believe it is necessary to restage the show on a larger scale.

"DISCOVERY" IN HIT.
(Special Cable to Variety.)

"The Daring of Diana," a German operette, was produced at the Tivoli Monday night. It was a big success. Marjorie Maxwell, in the leading role, is considered a discovery. She has delighted Daly's chorus.

LIKES TWO OF THREE.
(Special Cable to Variety.)

While Lee Shubert was here recently he looked over "The Miracle" at the Olympic, "The Night Birds" at the Lyric and "The Eternal Walls" at the Hippodrome. He described himself as liking the first two, but cared nothing for the "Walls."

OPERA STRIKERS WHIPPED.
(Special Cable to Variety.)

The opera strike is finished and the performers who participated in it badly whipped. The entire ballet has been discharged. The dancers are now begging reinstatement. It is likely the majority of them will be re-engaged. They went out on strike January 15.

WALTER LEAVES REHEARSALS.
(Special Cable to Variety.)

Eugene Walter, author of "The East Wind," who came over here to produce his piece, has retired from the rehearsals, owing to a clash with the stage director of the Globe.

HIP HAS MAGASCNI.
(Special Cable to Variety.)

Pietro Magaucini has been booked for the Hippodrome to conduct a series of his own operas.

"MIRACLE" NOT DOING MUCH.
(Special Cable to Variety.)

Pallenberg and Trouhanova have quit the cast of "The Miracle," alleging that the strain is altogether too heavy. Although achieving an artistic triumph, the spectacular pantomime is not doing the business hoped for.

MOFFATT PLAY PLACED.
The Carmanas tomorrow (Saturday) will carry back to London Walter Hast, representative for Graham Moffatt, author of "Bunny Pulls the Strings." Mr. Hast, beyond admitting he had placed the Moffatt play, "The Scare of the Pen," for production on this side, would furnish no information. "The Scare of the Pen," when produced over here, will have Mr. and Mrs. Moffatt in the cast. Mr. Hast is returning to obtain the signature of the author to the contract, and expects to be back in a month or so.

LARGE SHOW CLOSED.
The Grace "Largo company in 'Betsy" closed its season in Brooklyn Saturday night.

RIDINGS WITH BELASCO.
Harry Ridlings, late general manager for the defunct Dreyfus & Feller theatrical firm, has joined the business staff of David Belasco's Francis Starr company.

"LITTLE WOMEN" STARTED.

William A. Brady presented a dramatization of Louisa M. Alcott's famous story "Little Women" here last Saturday. The piece was staged by Jessie Bonstelle and Bertram Harrison. The producer was present to witness the premiere.

Buffalo, Jan. 24.

"Little Women," a dramatization by Marion DeForest, dramatic editor of the Buffalo Express, of Louisa M. Alcott's novel, opened Monday night at the Teck theatre to capacity, with a $4,000 advance sale. There are but twelve people in the cast. So much interest has been displayed the public schools will be closed Friday and a special matinee arranged for school children. It looks like a $10,000 week for the piece—going some" for Buffalo.

"NIGHT BIRDS" FEATURELESS.

Followign her premiere in Northampton Jan. 19, Frital Scheff in the new Shubert production, "The Night Birds," came here to the Globe Jan. 20 for two performances, the show disappointing two packed houses. It was featureless, the music by Joanne Schubin, a new musical piece by Richard Gense below the usual standard. The company left here for Montreal.

Herald and Miss Scheff were Hazel Cox, George Anderson, Morgan Williams, Edith Bradford, Frank Rushworth, John E. Hazzard, Frank Farrington, Milton Ryder.

RING SHOW ATTACHED.
St. Louis, Jan. 24.

Frederic Edward McKay, manager for Blanche Ring, who objected to his star playing at the Garrick (Shubert house) last week on account of the scale of prices, shifted the date to the Klaw & Erlanger house, Century, has placed his organization in the position of defending a suit. The sheriff placed an attachment on the week's receipts and a bond of $10,000 was furnished, as a deposit to disburse the money to the plaintiffs. The company resumed its regular Shubert route at Louisville this week.

HUSBAND DOES NOT KNOW.
From Seattle there came a report that Anna Held, who is playing there, had officially announced an intention of suing her husband, Florence Ziegfeld, Jr., for a divorce on statutory grounds. Mr. Ziegfeld says that so far as he knows, there is no truth in the rumor.

HATIE WILLIAMS'S SHOW.
Charles Frohman's lieutenants are getting things ready for Hattie Williams, who is organizing a new musical, "The Teddy Bear." Just what the musical comedy star will appear in has not been divulged. With the second of Leo Fall's pieces, "The Broadway Boxer," under the same roof, it is expected that she will be presented in New York within the next month.

LOOKS LIGHT FOR NEW YORK.
Syracuse, Jan. 24.

"His Neighbor's Wife," with Chas. Cherry and Edna Goodrich in the principal roles, opened at the Empire last night to rather light business. The play is purely farcical, along conventional lines. Much of the dialogue is bright, but the farcical action and does not stand up for three acts, short as they are.

It is a story of two suburban husbands who decide the wife of each was meant for the other. They propose the change. The wives agree to make the shift for a week to cure the husbands. At the end of the week both are delighted to return home.

The play has a cast of seven, but could be done just as well with four. The extra three seemed to have been added for fear a farce with four players would look too small.

Mr. Cherry, Miss Goodrich, Reginald Macom and Alice Johnson are the principals. Miss Goodrich's performance was most disappointing.

"His Neighbor's Wife" looks very light for New York.

SMITH REPORTED OUT.
St. Louis, Jan. 24.

A report is about that Matthew Smith, of the Garrick, has severed all connections with the Shubert.

HIGH BROW MANAGEMENT.

At the annual meeting of the trustees of the Academy of Music, an independent house, the treasurer's report showed the total income of the theatre for last year was $10,739, and the total expenditures, $10,062, leaving a profit of $657.

The big shows are patronized mainly by Smith College girls. Marion L. Burton, elected last week president of the theatre's board of trustees, is also the main fellow of the College.

"CY WHITTAKER" STOPS.
St. Louis, Jan. 24.

"Cy Whittaker" will stop here Saturday night, remaining idle until a suitable opening in Chicago is obtained.

Meanwhile Thos. A. Wise, the star, will probably take to vaudeville in the sketch he had prepared when the "Whittaker" engagement presented itself.

NELLIE McCAY AT PARIS.
The first week in May, Nellie McCay, the dancer with "The Entertainers," will open an extended stay at the Folies Bergere, Paris. M. B. Bentham arranged the booking through the Marcus Allen Agency.

THAT "FOY-FOR-JOY" S-SHEET.
A most attractive three-sheet advertising "Over the River," at the Globe, reads simply "Foy for Joy."

All connected with the production lay claim for its origination, but Walter Moore, the printer, is authorized for the statement that "The Entertainers" is entitled to the credit for it. Mr. Rosenstahl furnished the copy for the paper when A. H. Woods had Foy under contract for the piece that is now doing so much for Chas. B. Dillingham.
TRADING SEATS FOR CLOTHES OUT ON THE PACIFIC COAST

20 “Pairs” Get a $30 Suit or Overcoat. Scale for “Pairs” Said to be a Regular Thing in the Far West This Season.

Legitimate managers in the producing field whose attractions have not been turned loose expect a good season on the Pacific Coast may be surprised that there is a strong reason for this. The reason is graft.

For some time there has been in force a regular schedule of rates along the Pacific from California to Vancouver for the trafficking in ducats. The scale as reported in New York last week by one who was in a position to speak was given as follows:

One pair. . . . . A Dosen Collars
Two pairs. . . . . A $2 Hat
Three pairs. . . . . Four Shirts
Ten pairs. . . . A $30 Suit or Overcoat

The latter offer is made by a firm of tailors in one of the Washington cities.

It has long been known that “a pair” could always get something for the donor, but never before have regular traffic rates been made.

One of the “pairs workers” in Chicago makes it a point to meet agents of incoming attractions and giving the names of other agents as references, tells them he will furnish anything in the haberdashery line in return for passes.

It spoke of “pairs” in New York an old agent told of a $2 production of a musical comedy coming into New York with a slight advance sale. The producing manager handed the agent fifty pairs for the opening night and told him to distribute them. The agent did. He handed them all to a tailor and got a coking suit of clothes. When the agent showed up in his coat the producing manager questioned him. The agent told him of the transaction. The producer went over the next day and got a suit and overcoat for a hundred pair. And this was without tipping off his Wall Street partners.

“PASSEURS-BY” WELL RECEIVED.

Haddern Chambers’ “Passers-by” opened at the Blackstone Monday night and seems to have hit the mark. The story is well told and equally well acted.

Richard Bennett comes in for the majority of the praise. The play was unanimously decided a success by the local press.

GETTING BACK IN LINE.

The Aarons’ Associated Agency had a couple of fakeaways fall back in line Saturday. It was Fehr’s house at Portchester, N. Y. Through a change in policy a couple of years ago, Portchester hasn’t seen a regular show since. With the surplus money over the “pop” vaudeville and stock admission sale all in the stock, the surburbanites will commence to boom up Feb. 1, when either “Madame Shirry” or “The Old Home-stead” will reopen a legit season up there.

The Broadway, Passaic, N. J., has also expressed a wish to have the road managers inquire about its city once more. The Broadway started the reformatory spasms this week.

ALBANY HOUSE OF 2,000.

Youngstown, O., Jan. 24.

Ground will be broken here in the next few weeks for a new theatre which T. K. Albany is to build. The structure is to cost $85,000. Associated with Mr. Albany is a company of eastern capitalists. The site selected is on Walnut street, directly back of the Century Building.

The town called for a fireproof structure 77 x 145 feet with a seating capacity of 2,000. Mr. Albany holds the Shubert and Stair & Havlin franchises for Youngstown. He is also the leasee of the Grand here. It is possible that both of his theatres will be run under a legitimate policy; rumor has it that high class vaudeville may be tried at the new house.

RENT BOOSTED $10,000.

Cincinnati, Jan. 4.

The final papers in which John Havlin is to retain the lease of the Grand Opera House here were signed Saturday night. Since the deal was completed Manager Havlin has no love for baseball managers, for it was through the machinations of Charles Murphy, owner of the Chicago National League Club, that the rental of the theatre has been boosted $10,000 annually.

Havlin had the house under lease at $22,000 yearly. The present lease calls for $32,000.

STANDING PAT” ONCE MORE.

Baysid Veiller’s play, “Standing Pat,” produced by Jos. M. Gaites in Chicago recently with Zelda Sears in the leading role, is to have another bid for public approval. Liebler & Co. have taken over the piece and will place Dorothy Donnelly in the star part.

The managers are looking for some other actress for the leading part in “Princess Zim Zim.” They do not regard Miss Donnelly as just the exact type for the “Princess.”

ELOPED WITH THE MOTHER.

While playing “leading business” with the Lyceum Players at the Arcade theatre, Newark, last season, Ralph Campbell met and courted Margaret Dane of East Orange.

At all of the young couple’s meetings the young lady was discreetly chaperoned by her mother, Mrs. C. D. Henry. Matters were progressing smoothly and Campbell’s fellow players at the Arcade were anticipating an early marriage between Campbell and Miss Dane.

To the surprise and consternation of everybody interested in the affair there was an elopement, not with Margaret and Ralph as principals, but with Ralph and Mrs. Henry, the girl’s mother.

It is declared the new wife has made a settlement on the actor that extends into the six figure division.

Mr. Campbell succeeded James Thatcher, who formerly played the leads with the Lyceum players and with his company opens at the Savoy next week.

TEXAS GETTING BETTER.

At the American Theatrical Exchange in New York City, which books most of the theatres in Texas, Abe Thalheimer, general booker for the circuit (Walser), is busy canvassing to represent that reports from Dallas, and in the infected meningitis epidemic territory in the northern part of the state, had been received the epidemic had rapidly abated upon the advent of warm weather. A cold spell, catching the natives unawares, started the disease going. The Dallas public schools opened Monday.

The three shows canceled (this week and last), said Mr. Thalheimer, were “The Spring Maid,” “Baby Mine” and “Everywoman.” The cancellations were only for the Dallas theatre.

BESSIE WYNN AT HOME.

Bessie Wynn is confined to her apartments at the Hotel Markwell suffering from a strained back, sustained while on route from Philadelphia to New York American Theatrical Exchange.

It may be several weeks before the singing comedienne will be able to resume her vaudeville bookings.

JOCK MCEWAN OUT.

Chicago, Jan. 24.

Jock McKay leaves the cast of “Miss Dudsela” Saturday. Another Scotch comic has been reduced in a cut to the salary department, for the westward bound, road trip.

NEW HOUSE IN GARY.

Chicago, Jan. 24.

Ingwald Moe, a contractor of Gary, Ind., purchased a lot on Broadway in that city, running 75 feet front, from the Gary Land Co. of the United States Steel Corporation. The purchase price is given at $30,000. The contract between Moe and the Steel Corporation provides he must build a five-story building, to cost $160,000, and which will be completed by Dec. 1. The theatre will have a seating capacity of 1,200. It is reported to be leased to Kilow & Enlarger.

IRISH PLAYERS DISCHARGED.


Judge Carr, in Quarter Sessions Court yesterday discharged the eleven members of the Irish Players who were arrested for taking part in “The Playboy of the West” at the Adelphi last week. The members of the company were released immediately after their arrest on a warrant, and being at home, and left for Pittsburgh on schedule time on Sunday.

Chicago, Jan. 24.

The Irish Players will open at the Grand Opera House Feb. 5, succeeding “Pomander Walk.” The opening play has not been announced but it is understood will not represent “The Playboy of the Western World.”

CHOICE SEATS ON A BRT.

Willis Collier and Frank Tannenhill work on the water way together a fortnight ago, the ride to continue without interruption will the spring tour of the Pikes Ferry. It’s the first fall for-in-a suit of clothes to the other.
OFFICER 666" AT GALETY.

"The Officers," George Barr McCutcheon's new play, which Frederic Thompson is now showing on the road, may be arriving in the city later but it will not open at the Galery theatre.

Cohan & Harris have arranged for their new production, called "Officer 666" to follow Eimele Fergusson ("The First Lady in the Land") in their Jan. 29. That melodrama by Augustus MacHugh will feature George Nash and Wallace Eddinger. Others are Ralph Delmore, Percy Ames, Thos. Findlay, Francis D. McGinn, Chas. K. Gerber, W. H. Bales, Cast of the American rights, Vivian Martin and Ruth Maycliff.

The McCutcheon play, which looked like the next Galery attraction, has not panned out just yet. Changes are being made in the running of the four-act comedy which has been given a lavish stage setting.

"The Flyers," the last half of this week at Atlantic City, will likely be brought into New York for a week's rehearsal prior to opening at a local house.

POLICE AND DANCER.

Nico, Jan. 15.

Regina Badet, the danceuse, is the subject of a complaint from the French Ligue of Public Morality. She was engaged to dance at the Varieties, Nico, in "La Femme et le Pantin," in which she scored a certain success at the Théâtre Antoine, Paris, but on the opening night a spectator, who was the secretary of the Ligue pour le Défense de la Moralté Publique, protested at what he declared to be an outrage on morals. The local police were instructed to investigate. It is possible the actress will be prosecuted. In the play, laid in Spain, Badet fills a part where she dances in light attire in a dancing saloon at Cadiz.

SINGER'S "MODERN EYE".

Chicago, Jan. 24.

Mort Singer has procured the rights of a "Modern Eye," a new Jean Gilbert operetta, and he will produce it in the middle west early this month. The piece will play Kansas City, St. Louis and possibly a few more towns around here, then coming to Chicago for a run.

A. H. Woods has the American rights. Singer closed negotiations with Woods this week for the Chicago production.

Elisabeth Murray has been approached as a possible star for the piece.

ARRESTED IN SALT LAKE.

Salt Lake City, Jan. 24.

C. H. Wilson, said to be a member of the "Get Rich Quick Wallingford" company was arrested here Wednesday afternoon on a statutory charge. With him at the time was Mae Burns of Ogden. She was also taken in custody.

Wilson was released on cash bail of $150 so that he could appear at the matinees of the day. The piece was the Salt Lake theatre.

GERTRUDE BARNES

SOCIETY VIOLINIST

New playing the Temon-Calhoun Circuit. Personal collection, $10,000.

RAE KLEANOR BALL

So you have a unique talent, you have a secret. But if you're not careful, your secret may come back to haunt you.

* * *

VEIL'S "MAIDEN" GOING OUT.

"The Pearl Maiden." opening at the New York Monday evening, won't be there very long. Its promoters did not expect a lengthy nor a profitable stay in New York, when obliged to put the comic opera on Broadway.

The show came in from the road, where it had been doing very well. The week the first at the Wall Street Opera House, Philadelphia, ending last Saturday, the first period brought $7,400 into the box office, and the second week nearly $10,000, the last day of the Philadelphia engagement pushing the receipts up to $5,000 ($900 matinee included).

"The Maiden" may return to Philadelphia, after leaving New York, when its successor has been selected, if it can remain until then. A long road tour will be mapped out for the show, if the frosty New York reception has not killed off its excellent "road" prospects.

This season, with the many peculiar features attending attractions huringly brought into New York, to fill gaps, has impressed upon producers the difference "producing for New York" and the "road." As there is more country outside Manhattan than is contained within, the show managers are commencing to believe that New York should be ranked as a one-nighter, to be turned round at pleasure. They say the money that can be had from the wilds will buy more than Broadway glory can.

"ENCHANTRESS" ROUTE.


The Gordon troupe went to Philadelphia. From there they go to Baltimore for a week, and then to the Montauk, Brookyn.

After a week at Hartford, the show plays Toronto and a week of "two-nighters" through Canada, afterwards entering Boston for an indefinite engagement. The show plays the south before the ending of the present season.

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Fred Handerson, of Cony island, returned from Europe last week. He will go out to the coast for a while before returning to arrange for the summer season.


W. F. Callie Ott, with a reputation as a "side show player," is trying the melodramatic thing this season, playing in the "Girl of the Eagle Ranch," now touring through Central Illinois.

Charles reality of McPadden's Flats company went into the hotel at Rochester to return to his home, Jersey City, to under go an operation for appendicitis. He expects to rejoin the company at Boston.

C. Kelly will leave New York the first week in May, opening at Manchester, England, May 20, playing a month in the provinces before commencing his annual run at the Palace, London.

Bebe Marquard, who appeared in vaudeville with Annie Kent, has said good-bye to the stage for this season and is now counting the days when he will go south on the Giants' spring training trip.

Robert B. Manseal married Genevieve Nesbitt, a member of his company at Pueblo, Jan. 16. This is his third matrimonial venture. His second wife, Marie Booth Russell, died recently.

Donovan and McDaniels, present on their way to the Coast via the Orpheum circuit, will sail for England June 10, from New York. Foreign bookings will keep them abroad for a time.

George Ellett, of the Elliott Brothers, was severely injured at the Family theatre, Ind., Jan. 17, while trying to cut a new trick. He was carried off the stage semi-conscious and the curtain rung down. A badly strained back will lay him up for a time.

The Orpheum Circuit has engaged Owen McVicenley for the circuit. Mr. McVicenley is a well-known Irish actor. He will appear in a procten sketch called "Bill Sykes" founded on Oliver Twist.

John W. Rehsauer, formerly musical director with one of Lew Fields productions, has been engaged by Ned Wayburn for the role of the music conductor in "The Producer." The vaudeville act will first be shown at Jacques, Waterbury, Feb. 5.

Bookings have been completed for a number of foreign acts for the Orpheum circuit. Those signed include Harry Shorvalova, the Tsaya Queen, the Schmettas, Four Clifton's, Rajo Trico, Bert Terrell, G. S. Melville, Fred Russell and Great Yelloroma.

Emily Lom, the acrobatic dancer, formerly with the Folies Bergeres show and late of the Louise Dresser company, has been signed by Berla & Lumley for a part in their new production "The Rosemaid," now in rehearsal.

The subordinates. on account of her young age, signed Helen H. Polrom, appearing in "The Never Homes" at the Shubert, Boston, last week and this. She was replaced by Leila Courtney, a cumulative comedian who had been playing the small time.

Tom Wilson, the old monologist, formerly of Wilson and May, is in the Puchot Ward at Bellevue Hospital. He was brought to New York from South Bethlehem, Pa., and sent to the institution Saturday night, suffering from a nervous breakdown.

It was reported O. E. Wee's "The Girl of the Mountains," would close Jan. 20. Wee has decided to keep the show out, arranging new time and foreign changes in the cast. Ruby Lindsay has been signed as leading woman.

Hama Robert, from the legitimate, who has secured Helen H. Polrom sketch, "The Son," for vaudeville, will appear at Hammerstein's Feb. 5. Besides Mr. Roberts in the cast, will be three players.

Edna May and her husband, Oscar Lewishon, are in New York on a visit. Miss May is emphatic in her declaration that the lure of the footlights has no further fascination for her, and that she will continue to preside over the domestic hearth.

The Richardson theatre, Oswego, and the Stratton at Middletown, N. Y., were entered on the books of the Family Department last week. Billy Dare and Miss Gey will have the bookings in charge, each playing four acts, "splitting."

"The Man In Gold" is the name of a new vaudeville offering by Mr. James which will likelihood have its first New York showing at Hammerstein's on Feb. 19. The entire set and trappings for the act as well as the "man" himself will be covered in gold leaf. Joe Meadows is handling the turn.

Boswald Cobham and Co. will have their first showing on the "big time" at Albany, New York, next Monday. In the sketch the "Obstinate Miss Grainger," by Edgar Allan Wooll. They have been playing some of the small bookings recently under the name of "Jock Hastings and Co." to "break in."

Billy James who has been acting as co-manager of the British provinces, next Monday at Columbus with Sam Murphy left a week ago for New York. After a brief stay there he will go West in an effort to benefit his health. Mr. James will retain his financial interest in the theatre and on his return will assume active management again.

The Jolene Sisters have been forced to cancel the greater portion of their route because one of the sisters had an attack of appendicitis in Dayton, O. R. Their rescheduled performance Tuesday night of last week and was removed to the Miami Valley Hospital where an operation was successfully performed.

The Amsterdam Quartet, comprising Charles F. Orr, George Barrington, William Arnold and Howard Barnet, after a trip over the Sullivan & Con- nis circuit, split up after the Kansas City engagement decided to go into business with his brother in Los Angeles and the quartet agreed to dissolve organization after three years' trouping.

Walter Rosenberg played Hammerstein's for two days this week, securing $300. He did his single in the middle of a crap game. Walter says he kommen up on the wrong side of the lougher's than count the receipts at the Savoy. In addition, the game was something of a novelty for "Wallie." It was the first exhibition of "craps" he had witnessed. It only cost "Wallie" $50.

"Madame X." did not play Brownsville Jan. 16. The company arrived in the town to keep the date, when the show, the local manager and the transfer man became involved in a squabble, during which Madame French, leading woman with the company accused the manager of omitting undersigned language. Miss French declined to play in a town owning a transfer man like that, and was backed up by her manager.

The Anniversary Number of Variety, issued Dec. 23, was very favorably received by the press throughout the country, and it was much appreciated. The following are clippings received from London, regarding the same issue:

**SPORTING LIFE**

A Journal De Luxe. A book of the nature of a journal de luxe is to be found in the anniversary number of Variety which is just off the press. From a printer's point of view it is a beautiful production, but it is not less fine than half diversified matter of a most interest- ing kind. It takes the form of articles, stories, arguments, debates on all kinds of theatrical topics.

Among the contributors are authorities on make up. There is an article by Jack Foster on the clothes of an American performer who was under sentence of death, and another by a very influential author, Paul Murray, on the making of a musical. Among the articles on dramatic vaudeville is the most prominent Lon- don manager, Malcom Stait. In the sketch "The Obstinate Miss Grainger," by Edgar Allan Wooll. They have been playing some of the small bookings recently under the name of "Jock Hastings and Co." to "break in."

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HAGENBECK'S NAME IN COURT.
Chicago, Jan. 24.

When the Hagenbeck Animal Show went into the hands of a receiver a number of circus people submitted bids for the property of "Carl Hagenbeck," considering it a valuable asset in advertising, but Hagenbeck himself, now at Hamburg, is trying legal means to prevent the people from taking the name away from him. It seems that Hagenbeck sold the rights to use his same name some years ago.

Judge Spiegel has granted Hagenbeck thirty days in which to show whether the name could be transferred, and also gave him a right to make a bid himself if it was determined the receiver had the right to sell.

MAKING DALLAS FAMOUS.
Chicago, Jan. 24.

Plans for a thirty-story building with a theatre on the ground floor were submitted to Karl Hoblittseil, president of the inter-state circuit (vaudeville) this week by Isaac S. Taylor, an architect of St. Louis. The plans have been accepted and the building will be erected.

A new Majestic theatre will replace the present one there. Ground will be broken as early as possible.

The building is modeled somewhat after the Metropolitan Insurance building in New York, the majority of the floors running skyward in a tower.

If nothing happens, Dallas will have the highest building west of New York.

KOLB GOING WEST.
Chicago, Jan. 24.

In about a week Clarence Kolb will start westward, having recovered from his recent illness. Upon reaching the coast, he may repair to the partner, Max Dill, and there is a chance the former the "Dutch" team will revive "The Girl in the Train," watch Mr. Kolb had out the earlier part of the season.

VOOD AS SIDE LINE.
Henry Hirsch, a cartoonist, at the Fifth Avenue this week, is the former member of the firm of A. Hirsch & Sons, of lower Broadway, who manufacture shirtwaists and wrappers. Vaudeville is a side line.

BEGLOW'S "KICKAPOO" ACT.
Col. Cha. Bigelow, the man who made the name "Kickapo" famous by exploiting the Indian medicines with a number of "medicine shows," sailed for Europe Jan. 24. He crosses on the Olympic accompanied by his wife.

On his return from abroad, the Colonel intends to take to the vaudeville stage and will have a big Indian act as the vehicle for his debut.

WINTERGARTEN REMAINS OPEN.
Berlin, Jan. 16.

The Wintergarten will not need for repairs this summer. Director Steiner at first decided to close the house in the late spring, but he has postponed the alterations, due to a contest among architects to secure the best plan of remodeling.

MCT AFTER A YEAR.
Chicago, Jan. 24.

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AMATEUR NIGHT COSTS LIFE.

A life was lost at the weekly amateur night at the Academy of Music last Friday, when a young man of this town named Fitzgerald, and an expert swimmer, dived into a tank of water, but fell deep, upon the stage, and broke his neck.

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Kennedy and Rooney are to leave vaudeville. Kennedy will embark in the restaurant business, W. Lexington street, Baltimore. His wife (Miss Farnum) will assist in the management.

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Commencing Jan. 21 at the Empire, Cincinnati, Mr. Reeves started his third consecutive circuit over the route. This time the Karno Comedy Co. (Western) is playing "A Night in an English Music Hall," the same act used by the Circuit for the first trip the Reeves' troupe made over it.

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HAGENBBCK'S NAME IN COURT.
Chicago, Jan. 24.

When the Hagenbeck Animal Show went into the hands of a receiver a number of circus people submitted bids for the property of "Carl Hagenbeck," considering it a valuable asset in advertising, but Hagenbeck himself, now at Hamburg, is trying legal means to prevent the people from taking the name away from him. It seems that Hagenbeck sold the rights to use his same name some years ago.

Judge Spiegel has granted Hagenbeck thirty days in which to show whether the name could be transferred, and also gave him a right to make a bid himself if it was determined the receiver had the right to sell.

MAKING DALLAS FAMOUS.
Chicago, Jan. 24.

Plans for a thirty-story building with a theatre on the ground floor were submitted to Karl Hoblittseil, president of the inter-state circuit (vaudeville) this week by Isaac S. Taylor, an architect of St. Louis. The plans have been accepted and the building will be erected.

A new Majestic theatre will replace the present one there. Ground will be broken as early as possible.

The building is modeled somewhat after the Metropolitan Insurance building in New York, the majority of the floors running skyward in a tower.

If nothing happens, Dallas will have the highest building west of New York.

KOLB GOING WEST.
Chicago, Jan. 24.

In about a week Clarence Kolb will start westward, having recovered from his recent illness. Upon reaching the coast, he may repair to the partner, Max Dill, and there is a chance the former the "Dutch" team will revive "The Girl in the Train," watch Mr. Kolb had out the earlier part of the season.

VOOD AS SIDE LINE.
Henry Hirsch, a cartoonist, at the Fifth Avenue this week, is the former member of the firm of A. Hirsch & Sons, of lower Broadway, who manufacture shirtwaists and wrappers. Vaudeville is a side line.

BEGLOW'S "KICKAPOO" ACT.
Col. Cha. Bigelow, the man who made the name "Kickapo" famous by exploiting the Indian medicines with a number of "medicine shows," sailed for Europe Jan. 24. He crosses on the Olympic accompanied by his wife.

On his return from abroad, the Colonel intends to take to the vaudeville stage and will have a big Indian act as the vehicle for his debut.

WINTERGARTEN REMAINS OPEN.
Berlin, Jan. 16.

The Wintergarten will not need for repairs this summer. Director Steiner at first decided to close the house in the late spring, but he has postponed the alterations, due to a contest among architects to secure the best plan of remodeling.

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AGENTS WANT NEW AGENCY LAW; EXPECT AID OF COMMISSIONER


The vaudeville agents of New York City are actively supporting amendments to the present Employment Agency Law. These amendments, if passed and presented to the legislature, will place an entirely new aspect on the business of the commission men.

The agents are reported as trusting that Commissioner of Licenses Herman Robinson will support the amendments proposed by them. Partial relief, according to the story, is given to be in the "representatives" or "managers" sanction them through the amendments placing all vaudeville agents, whether now operating as "representatives," "managers," or otherwise, under his inspection.

For this purpose the agents are said to favor a law that will place them under a heavy bonded obligation, and considerable license fee annually.

The Commissioner is also reported to have decided ideas upon the sort of an agency law he can endorse. It has been claimed by Commissioner Robinson the present law did not permit him to exercise and enforce its provisions. This has been ended by agents surrendering their licenses as such upon the "White Rats law" (as it was known) going into effect, thereby removing themselves from the jurisdiction of the license office.

According to understanding the New York agents have about concluded that to be "representatives" or "managers" means little to them in a financial way. They have also noticed that a great many posing as "managers" or "representatives" in Legitimate Theatre as an official vaudeville agent were not known to pay license fees, and have not an office of his own, with his own name on the door, and who is in the employ of any other person.

It is not known whether the agents have consulted with the Commissioner or what steps have been taken in the matter of legislation during this session at Albany. The White Rats Actors' Union has advocated an investigation as to the workings of the present law in New York. Other than that, however, it is not expected the organization has any means to propose to change to existing statute, which the White Rats have often declared was to its satisfaction, if properly enforced.

SALLIE FISHER TAKING PLUNGE.

In some character changes and operatic melodies, Sallie Fisher will take the vaudeville plunge Feb. 5, under the direction of M. S. Bentham.

Miss Fisher was the stellar light of "Modest Suzanne," until that show closed at the Liberty theatre a week ago, and vaulted into the storehouse. Negotiations which were under way for Miss Fisher to head the female contingent in "The Pearl Maidens" fell through when the prima donna decided upon an English tour of the season. Her representative, Mr. Bentham, states positively that nothing can now mean Miss Fisher away from her variety debut.

MCCUNE BOOSTING PROCTOR'S.

Augustus McCune is in charge of the general publicity of the Proctor circuit, confining his activities at the present time to the "big time" house in Newark.

The cost of the bills has been materially increased and business has taken a big jump in the right direction.

Among the stars booked are J. F. and Norville in "Tartary." Heretofore Proctor's, Newark, never paid over $1,200 for a turn.

"SHARP SHOOTERS" SKETCHES.

Ethei Conrad and Lillian Graham, "the sharpshooters," are making ready to appear in a vaudeville sketch by Frank Tannelnii entitled "The Girl Who Dared!"

This week they are playing the Olympic, New York, and the Galatey, Brooklyn, as added attraction with burlesque shows.

At Hurig & Seamon's a few weeks ago the girls who shot him the leg received $400 for a week as strengthener.

This week they are getting $400 each house.

The Misses truly believe they can act a sketch.

PHILLY'S EXHIBITION HALL.


Ground was broken to-day for the erection of the exhibition hall to be known as The Olympia on South Broad street. The lot is 110 x 140 and fronts on three streets. There will be a clear floor space of more than 11,000 feet.

Dog, fowl, food and other commercial laws will be laid out here. There will be a concrete pool, 20 feet square and 9 deep which will be used for diving and other water acts in connection with a summer "tip" show. Boxing shows will also be held. The building will seat 4,000 persons.

DRAMA PLAYERS PLACED.

The Drama Players, with Donald Robertson as the principal player, and the same company that had a brief stay at the Lyric, New York, barring one exception, left for Chicago this week to begin rehearsal in a series of pieces which the company will present at the Lyric theatre in the Windy City, opening Feb. 5.

JOSE COLLINS' CHANCE.

About March 1, when Jose Collins, the English girl, leaves the Winter Garden show, she will go into vaudeville, having for a partner or assistant an Englishman.

Miss Collins has appeared in the halls on the other side, and, it is said, with Mr. Thompson, although none of the agents were bold enough to call when Jose at home was other than "single" in vaudeville.

The act Miss Collins and Mr. Thompson will present in vaudeville, under the management of M. S. Bentham, will follow the general lines of a "Bayes and Norworth turn.

It is known that the Orpheum Circuit has ever placed a star attraction for an indefinite engagement. The attractions at the house commencing that date have been so arranged it will be unnecessary to shift any acts through Miss Reeve's extended stay.

ADA REEVE FOR A RUN.

San Francisco, Jan. 24.

At the Orpheum Feb. 5, Ada Reeve, the English singer, will return for a run, with no date of its expiration yet set. Miss Reeve promised to give no notice whatever when first appearing here a few weeks ago, but was unfortunately obliged to cancel the engagement through illness. For the Orpheum Circuit bookings, Miss Reeve played Los Angeles upon recovering, appearing this week at the Orpheum, Oakland. She requested a cancellation for the next week to more fully recuperate for the San Francisco reopening, beginning the following Monday. It is reported that the Orpheum Circuit has ever placed a star attraction for an indefinite engagement. The attractions at the house commencing that date have been so arranged it will be unnecessary to shift any acts through Miss Reeve's extended stay.

CELESTIAL CIRCUIT ANNOUNCEMENTS.

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VARIETY

ACTORS STRIKE AT MANCHESTER OUT OF THEATRES FOR WEEK


Acting under instructions from Jos. J. Callahan, of the White Rats Actors' Union, the Manchester, Walling and LaFerri and the Majestic Four, of the park theatre bill and the members of the "Wyoming Days" act at the Mechanics Theatre, walked out Jan. 18, as the result of a disagreement between Manager D. A. Gallagher and some of the artists.

Callahan came here and after investigating called out the acts.

Manager Gallagher says he cancelled an act because it was not what he expected it to be, and the holdover was cut in two. He fired the latter pro rata. Friday the musicians went out on the non-payment of a back payroll.

Gallagher quit the New Park from Stair & Harvin, who have no connections with the local trouble.

The trouble at the Park and Mechanics Theatre was settled Tuesday night, after acts had been out a week.

BOHM IN UNITED.

Frank Bohm has accepted the invitation to participate in the permanent agreements of the United Booking Offices, which permits the booking of acts directly with the U. B. O. managers and "splitting" commissions.

Bohm, of late, has been handling the largest number of acts of any of the "small time" booking men, placing most of his talent with the Low and Sullivan-Considine circuits, and also booking with the Nixon-Nirdlinger people in Philadelphia. The Nixon and Fellows in Philadelphia have been considered "opposition" by the United and the taking in of Bohm is intended to cut off the opposition's base of supplies.

There are still a couple of the small time booking men holding out on the open invitation of the U. B. O. privileges, owing to their distilization to "split."

Among those recently brought into the fold are Morris and Fell, Gene Hughes, Louis Adley.

Prewitt Bernstein has had two or three interviews with J. T. Murdoch relative to joining the ranks of the vaudeville promoters doing business with the U. B. O.

ANNUAL MEETING HELD.

Chicago, Jan. 24.

The annual meeting of the Kohl & Castle interests and those of the Western Vaudeville Manager's Association was held at the Majestic theatre building Tuesday, Martin Beck arriving from San Francisco Monday, and C. E. Gray coming from New York where he went to attend the meeting of the Vaudette Manager's Protective Association.

George Castle was absent, but was represented by Lynn B. Glover. Mr. Castle is in the south where he usually spends his winter months.

At the meeting of the Kohl-Castle companies reports were read showing that despite the poor season, coupled with exceptionally bad weather, the houses represented by the company were found to have made an excellent record and were in a prosperous condition.

Directors were elected as follows: George Castle, Mrs. Caroline Kohl, Martin Beck, M. C. Anderson and Mrs. Frank Kohl, who subsequently the following officers were elected: Geo. Castle, president; Martin Beck, vice-president; Chas. E. Kohl, secretary and treasurer; Lynn B. Glover continuing as general manager.

At the gathering of the W. V. M. A., an adjournment of the Kohl-Castle companies, it was decided that C. E. Bray, general manager of the "Association," should take over the tenth floor of the Majestic Theatre Building, to be devoted to the interests of the "Association." Private offices will most likely be opened on this floor.

Mr. Bray was elected: Martin Beck, president; George Castle, vice-president; Charles E. Bray, secretary and treasurer. Mr. Bray will also continue as general manager.

MUSICAL FACES BOILED DOWN.

Louis Simon has formed a corporation amply financed by an individual business man of large means, and purposes a series of "boiled down" musical shows, with about a dozen people in the casts. They are to have a little "story" or "plot," a modicum of music and two or three players of imitative" nature, under each company.

The first production is already in rehearsal, book and lyrics, by Edgar Allan Woolf, music by Anatol Friedland and booked to open in Baltimore Feb. 12. Its scene is laid in Peru and requires a special setting. In the cast will be Mr. Simon, Kathryn Osterman, a prima donna, leading man, character man and some pretty girls, all with speaking parts.

"It is my purpose," said Mr. Simon in discussing the proposed ventures, "not to make these productions so large as to be incapable of being booked on the smaller big time vaudeville."

DICKSONックス OUT.

Chicago, Jan. 24.

Charles Dickson, who played the bogus French Count in "Shorty McCabe," at the Cort, has left the piece and will leave here for the east, where he intends to produce a new musical play of his own called "The Girl Habit."

BENEFITS FOR TED MARKS.

Benefits and a fund are under way for Ted Marks, the veteran showman who is at the Hotel Metropole, New York, suffering from stricthes of the liver. Mr. Marks had to leave the cast of "The Trail of the Lonesome Pine" at Boston, returning to this city for attendance.

Mr. Markham, A. L. Erevanger, Geo. Conisdale and Walter C. Kelly have interested themselves in arranging for Mr. Marks' comfort. When Mr. Cohan was approached to aid, he proposed a special mattle of "The Little Millionaire" at the Cohane theatre to be given Feb. 16, with the proceeds devoted to Mr. Marks. This was admissible to the committee as it was unexpected. Mr. Cohan immediately placed his game down for an orchestra seat at $20.

A benefit will probably be tendered Mr. Marks at the New York theatre in the near future and other means taken to provide "Ted" with necessary comforts. The arrangements were made by his friends without Mr. Marks' knowledge.

Wednesday a meeting was held, and an organisation perfected to receive subscriptions for a fund to be raised.

"ACTOR" SENT AWAY.

Wm. J. Mets, who stated he was a vaudeville actor, was sentenced one year in the workhouse and a fine of $500 by Judge Adams in the Juvenile Court.

Mets' arrest was caused by the mother of 16-year-old Emma Dieth. Mets was "tagged" by the police as "a man who had nothing to do with actor." The Dieth girl was among those who answered. Her mother became worried when the girl did not return home and her investigation led to arrest of both. The girl was committed to the Girls' Industrial School.

LOWER PRICES; MORE MONEY.

Chicago, Jan. 24.

The reduction of the price at the Altooning Hall, People called "Panky" (is still being shown) to one dollar, appears to have given fresh impetus to the waning life of that production, as an increase in the order of $25 was reported last Saturday's matinee brought more gross into the theatre than the Saturday before had received on its two performances under the higher scale.

"Hanky Panky" will run as long as business holds up. Marcus Loew who ordered the new box office price list when in Chicago last week, says another production will probably follow the present show into the American, if "Hanky Panky" leaves there within a reasonable time.

It is possible that the Weber & Fields Jubilee Company will play the American Music Hall in Chicago. It must be said that the "Hanky Panky" show will finally come into the Broadway, New York.

BOOKINGS CONFIRMED.

Chicago, Jan. 24.

James Matthews has notified the Family theatre, Clinton, he would discontinue his booking service because he is "out" with the American at Davenport, Ia.

MAJOR DOEIL IN TOWN.

When Major James D. Doyle reached New York, after many months in the West, he found himself no longer a White Rat. The Major was expelled at a Board of Directors meeting Tuesday of last week, while he was in Chicago. The Major claims the ex-part rat hearing which left him a non-Rat was not in strict form. Major Doyle claims he had answered the summons to appear before the Board Jan. 9 in the affirmative, and requested that transportation be furnished him back to Chicago. The by-laws, says Major Doyle, require that this shall be done, but upon leaving Lansing, Mich. (where he received the notice), tendering his resignation, why Major Doyle should be brought on here to defend himself at the expense of the organization. Doyle was not informed officially of his status.

The expulsion was upon charges preferred against Major Doyle by Will P. Conley. They were general in character. The Major states he was prepared to defend them.

Another expulsion occurred last week, with Mr. Hill (Hill and Sylvania) ceasing to be a member. Mr. Hill was not in good standing at the time, having defaulted in dues, owing, according to Hill's own statement, to his inability to pay, he having been obliged to apply to the White Rats for a loan, but was refused. With a story of ill-treatment by the Rats, as alleged by Hill, he visited several newspaper offices, in an attempt to have it printed. One paper published an account, and it was at Hill's insistence, as the investigation charge were preferred, after Mr. Hill had admitted everything before a meeting of the Board.

Max Lucas also expelled the same day, represented the Rats at Detroit. His expulsion was brought about through unsettled internal affairs.

JOLSON GETS JUDGMENT.

Through his attorney, August Dreyer, Harry Jolson secured a Judgment Wednesday against the Shuberts for discharging him without notice from the Winter Garden show. The Shuberts settled with Maud Raymond on a similar claim, without going to court.

PICTURE MEN AGAINST HIP.

Cleveland, Jan. 24.

Local moving picture men are trying to close down the Hippodrome Sundays by having the city commissioner pass an ordinance. The "Hip" has been receiving trust films until the regular picture houses managed to have the service discontinued.

The "Hip" were given a two-year contract of "independent" stuff, which was also stopped. Hereafter the Keith house figures to have its films in the east, and show them on for the Sunday performances.
YOUNG'S PIER AND PARSON'S ADDED TO WM. FOX CIRCUIT


A report that William Fox had secured the Young's Pier theatre, Atlantic City, was confirmed at the office of the Fox Circuit this week. It was stated possession would be taken Feb. 19, when a bill of twelve acts would be presented under the Fox "pop" scale of admission.

Jack Flynn has been the manager of Young's Pier since Ben Harris resigned several months ago. First class vaudeville is played under a "franchise" from the United Booking Office. Louis Weesley conducts the "opposition" house, Savoy. It was said a few days ago the United Booking Office had given its "franchise" for Atlantic City to Weesley for the Savoy, although the Pier theatre continues to book attractions through that office, making the condition of two theatres in one town securing "United acts" under the "protection" of that agency.


It is reported William Fox will take possession of Parson's theatre in two or three weeks, playing his "pop" vaudeville entertainment.


The Grand started Monday with a "pop" vaudeville show under the management of William Fox. It is Fox's fire entrance into the New England section.

The Poli people, having a vaudeville theatre here (Poli's), playing the first class grade of entertainment, profess to believe the Fox policy does not menace the Poli attendance.

The Grand will split with one of the Fox Circuit theatres in New York.

William Fox was expected to return during the week from his trip to Havana, Cuba. At the Fox office it was said the New Haven venture was gone into with no intention of opposing Poli or any other theatre in town.

The new Hippodrome Fox lately closed for at 165th street and Broadway will open about Oct. 1. It will play the usual Fox entertainment of "pop" vaudeville, and at the usual prices.

The house will seat 2,800 on the ground floor. A roof garden atop will not open until the summer of 1913.

The Hippodrome location is less than a mile away from Fox's other uptown theatre, the Washington, at about 154th street and Amsterdam avenue.

BERNHAUDT PICTURES HERE.

Anderson & Ziegler, who control the North American rights for the Mme. Sarah Bernhardt motion picture, received their first installment of the films last week. The Franco-American Film Co. has been formed to handle the business.

There are five reels in all, containing about 5,000 feet of film. Two reels are devoted to Mme. Bernhardt in a presentation of "Camille," while the balance of three show Mme. Rejane in "Mme. Sans Gene."

The pictures were made in Paris and it is said that the Divine Sarah received $10,000 for posing them. The price paid to Mme. Rejane could not be learned.

GOING TO "FOUR DAILY.

Commencing next week the F. F. Proctor "small time" theatres at Mt. Vernon, N. Y., and Perth Amboy, N. J., will change policy, going from three shows a day to four, with five on Saturdays and Sundays.

LOCATIONS IN BAYWAY.


Manager Ritter, of Red Bank, has taken hold of the Empire theatre here and will present vaudeville at an admission of 10 cents.

BERT LEVY BUYS IN.

San Francisco, Jan. 24.

The rapid advance in prominence of Bert Levy, the Coast vaudeville booking agent and circuit manager, became more manifest this week upon Mr. Levy purchasing a one-third interest in the Broadway theatre, Oakland, and also securing a part of the Richmond theatre, in this city.

Heretofore Mr. Levy has been placing bookings in houses he was not personally interested in financially. The present step indicates the agent has decided to build up a circuit he will in fact control.

CLANCY A "MAGETTE."

James Clancy has taken over the Academy of Music, Scranton, and Poli's theatre, Norwich. He will run both as "pop" vaudeville houses.

Norwich opened under the Clancy regime Monday; Scranton, comes under his direction next Monday.

GOING THE LIMIT.

Niagara Falls, N. Y., Jan. 24.

Mite Moreq was arrested last week on a charge made by the manager of the Arcade theatre. Because of the manager refusing to pay excess baggage and return her photos, Miss Moroe stationed herself in front of the box-office of the theatre. The manager called in the police and had her arrested. Being a member of the union, the Trades Council and J. J. Nichols, recording corresponding secretary, came to her rescue. The Union will take charge of the case.

RESIGNATIONS AND CHANGES.


Jules E. Aronson, manager of the Palace on Market street, one of the four "pop" vaudeville houses operated by the Moving Picture Company of America handed in his resignation last week and has opened a vaudeville booking agency in the Mint Arcade, in this city. He will book the Palace commencing Feb. 5.

Following the resignation of Aronson, those of L. B. Block, general manager, and Howard Evans, holding an official position, were also tendered to take effect this week. A meeting is scheduled for Friday when the latter resignations will be accepted and the new appointments made. Evans is operating a small moving-picture house downtown. He is connected with Dumont's Ministrels in an official capacity. The Palace, Victoria, Auditorium, Great Northern and one house in Reading have been booked by Bert McHugh. The change affects only the Palace at present, but may include the others, if Aronson proves his ability to deliver. McHugh still has enough to keep him busy.

NO CHANGE AT SHUBERT.

Utica, Jan. 24.

Vaunre, printing last week that both the Shubert and Majestic theatres here would change to a musical stock policy, caused an announcement to be made from the Shubert stage manager Friday night, when the local manager took occasion to express his opinion of New York newspapers. The announcement was considered necessary, owing to Vaunre's arrival in Utica the same day, and through the Shubert people wishing to forestall any capital the management of the Lumber theatre might attempt to secure from the story.

The Shubert does not intend to change its policy. It was the Majestic that should have been mentioned only in connection with musical comedy stock.

The Shubert is playing first class vaudeville under the direction of William & Vincent. The Lumber is playing vaudeville booked by the Loew Circuit in New York.

When the Nathan Appell stock regime is resumed here at the Majestic, Feb. 26, the company will be headed by Claude Daniels and Warda Howard.

Appell has been making stock pay here for some years and looks forward to a most successful season. The remainder of his company will be announced later.

PLIMMER STILL BOSS.

For a time it looked as though there would be an upheaval in the offices of the Prudential Vaudeville Exchange, but all is quiet along the Kickerbocker now.

Walter J. Plimmer is still on the job. Harry Ulstein Sawyer will not leave the exchange as reported.

SKETCH EXTRA ATTRACTION.

Robert Hildreth and Co. in a sketch have signed for the balance of the season as added attraction with Clark's "Runaway Girl."

The act was at Union Hill last week.

LOUIS SIMON

Who is going in for a new and original style of producing for vaudeville, consisting of talking musical comedies in which every member of the respective cast will be an integral and important part of the whole.
WHEEL PRODUCERS ENGAGED FOR NEXT SEASON'S SHOWS


There is a general stir among the producing managers of the Eastern Wheel in preparation for next season. Already there are contracts for the number producers and authors. The present indications are that there will be a number of new shows in the Wheel next season.

In the R. K. Hynicka offices preparations are under way that bode a busy summer period. The story from Clifton to the effect that Billy Watson might be associated with R. K. Hynicka next season was laid to rest this week with the news that Lou Erroll had been engaged as producer-manager to put on his shows next season.

Hynicka’s “Painting the Town” show will have a new book to be written by Erroll and it is expected that the title of the show will be changed. Mr. Erroll will stage the piece and numbers. “The Ben Welch show” (operating this season under “The Behman Shows” franchise through the association of Mr. Hynicka with Jack Singer), will operate under the other Hynicka franchise next season, the “Behman” franchise being put into Singer, when the parting of the ways comes to pass at the close of the present season. Singer will pass the Welch show back to Hynicka in the exchange.

Mr. Erroll will also have the staging of the numbers of Welch’s show. Mr. Welch will attend to the he reins of the principals for his production.

Jacobs & Jermon have contracted for the services of Dan Dody as producer for their shows. They will again send out five companies next season. The greater portion will have new books. The entire month of August will be devoted by Mr. Dody to the rehashing of the shows. Dody last season staged all of the Hurtig & Seamon numbers. His work has created favorable comment all along the line. One of the H. & R. shows has twenty-seven numbers.

The Jacobs & Jermon chorus ladies next season will all be professionals. No shop girls or factory hands will be drafted for the ensemble work. Dody will have the engaging of them under his personal supervision. Jacobs & Jermon state that they don’t care if they pay as much as $15.00 per or more for the choristers.

The Gordon-North Amusement Co. has engaged Edgar Temple as general stage director. He will be with the firm the year round. He will devote his time in the off season to staging vaudeville turns for the firm and free lance. Mr. Temple is a stage director of experience, having handled the Hippodrome productions for a number of years and previous to that staged a host of high-class pieces for the largest “$2 managers.”

FIGURES PLACE REEVES SPOOKED.

Cliff Gordon is still willing to wager $500 that “The Merry Whirl” holds the box office record at the Columbia. Gordon is waiting to hear from Al Reeves, who claims his show set a new mark there.

The figures spoken of during the past week in regard to the Columbia house record give the three highest totals as “The Merry Whirl” $8,186, Al Reeves Show, $6,018, and Dave Marlon’s “Dreamlanders,” $5,806.

There are a few people that barely got a little inside info on the figures before offering to bet his bankroll last week.

J. J. BUTLER SERIOUSLY ILL.

As Harry Martell was getting ready to take a train to Chicago Monday morning to attend the meeting of the directors of the Emerge Circuit (Western Burlesque Wheel) at the Holiday, a wire was received from the bedside of James J. Butler, president of the board, saying his condition has taken a serious turn.

This was immediately passed on by the second this President Butler’s illness cancelled the session. No date will be set until Mr. Butler is out of danger.

WESTERN SHOWS HARD HIT.

Notwithstanding all reports to the contrary, some of the Western burlesque shows are not reaping the harvest the little birds have chirped to be falling their way. Several in particular have been hard hit within the past few weeks.

Just what has caused the sudden falling off has not been determined, yet the box office statements have shown quite a decrease from former figures.

The poor business is noticeable in territory heretofore profitable to the Western Wheel.

It is reported at least ten of the Western Wheel shows are behind on the season, and have not yet paid off their investment, in very few instances reaching anything like a substantial figure.

"TURKEY" GETTING READY.

Dave Gordon is going to follow in the footsteps of his brother and become a burlesque producer. He has made arrangements to send out a "turkey" burlesque show over the Stair & Havilin time for the remainder of the season. Associated with the younger Gordon in the enterprise will be Sam Howard and Abe Berman.

The trio have engaged Joe Emerson as principal comedian. May West is to be theoubert. The scenery and costumes are those that served for "The Majestics" earlier in the season. A new book and numbers will be secured. The show will be ready to take to the road in about a fortnight.

PAT WHITE AN EASTERNER.

Pat White has been signed for the balance of the season by the "Vanity Fair" Company. He joined the show this week, replacing Joe Emerson.

Next season White will be seen in one of the Hurtig & Seamon shows, having signed a contract with that firm for a number of years.

THE WAIL OF THE HICK

BY JOHN J. O’CONNOR.

(Wynn.)

"There you go," said the hick, as he went south with my cigarettes, at the same time producing a long document.

"There you are, all set up in both alloys. A complete set of plates made out in our name, riveted, iron bound and ready to hook.

"There's the Declaration of Independence on one side, a marriage license on the other and a death notice in the middle. That's where my copy will go when the kids get in. You see it's this way, that Alhambra thing is all off. That guy in the box office don't own the slab at all."

"I'm down on Broadway hangin' around the Putnam buildin' when I meets up with a fellow named Reilly who's workin' in a Jew act. Between you and me he's a Phony moniker. Anyhow, we gets talkin' and he steers me around to a dinky little place that looks like a hop joint and a hideaway post office. The place -- it was a flock of form sheets on the walls and a lookout kid on a big chair, calling up the entrees and all that. My friend takes me up and tells me it's a big act from the west."

"The kid gives me the once over and takes my name and address. He notices me goin' up the wrong route and just when I figures I'm goin' to be slaughed in the hoss-gow the kid gets an office over the wire and hollers to his partner. My friend tells the kid takes me out and tells me I'm sure to land the big time and I'm thinkin' all the time that he's a shitfuller for the stickup job at this was a bookin' agency, which is a place where they sell the actor's services and do a kitty stunt themselves rakin' down a cut for their trouble."

"I begins' to feel like a turkey to my noble when he spollies by makin' a petty larceny touch for a two case note. What I told that stickup was a stickup? Here I playsin' this come-on guy for straight, place and show and he hands me the needs."

"Well, I take a long story short, I gets a phone call over at Murray's to come right down to Mr. Kaplan's office, and, figurin' his yes-man was tryin' another route to my kid, I lit into that kid and pulled a new string of commandments on him and he switches old Kaplan on himself I starts in and called him everything from a molly-bug to a road agent and at the finish he tells me he just must have my act and he'll go the price a book and sends me to a show where it's ready to be glued and shipped."

"I go down and he hands me this contract. It calls for a three day trial up at Rotterdam Junction. Kaplan says all the bills of fare drop up there to look over his shows and tells me the jump is only forty-five and me and Cribbage is to get fifty iron men and better Cribbage."

"We're leavin' tonight on the milk train, ridin' blind baggage. The guy wants pictures, so I must take some. I got one big one he had taken last winter up at College Point with the mob. See you week after next. 'Bye."

(To be Continued.)
PAYTON TAKES PEOPLE'S
When the spring birds fly into town, Corse Payton and his Lee Avenue stock company will watt into Manhattan from Brooklyn.

Corse signed a lease this week on the People's Theatre, 104 Bowery, near Spring street, and will open there about April 15.

Payton first put over a winner when he had the Academy, but his Grand Opera House regime failed to bring in the bucks. Down on the Bowery Corse expects to prosper. The People's has been occupied by the Yiddish Players in repertory, but it is understood that the latter have failed to make it pay.

Corse's Lee Avenue seems to be right in the way of a project which the city dads of Brooklyn want to put over. Rather than have its profits taken away with at least 150 seats being removed when the city takes possession, Corse intends to sell 'em the "bull durned business."

LEADING IN STRAUGE
Syracuse, Jan. 24.

Announcement has been made that when the Nathan Appell stock company inaugurates its winter stay at the Wieland Opera House Feb. 26, Louis Leon Hall, now with Corse Payton's Newark company, and Grace Hamilton, will have the leads.

PATERSON STOCK SHOWS

A notice has been tacked on the bulletin board at the Empire Theatre here that the company play, under A. M. Bruggeman's management, will close in another week.

It is understood that a lack of harmony among the actors is responsible for the termination of stock.

The house formerly played "pop" vaudeville.

The future policy has not been announced.

RESIGNS THE LEAD

Richard Allen, leading man of the Erie Players, has banded in his "two-weeks' notice." His successor has not been announced.

Erin has been satisfactory.

James O'Neill and Harry Fisher joined the company this week.

STOCK STORIES

VINCENTE GAMBARDELLA

Vincente Gambardella, a graduate of the Instituto Saverio in Naples and conductor of the Manila (F. J.) Symphony Orchestra, was married last week.

Augusta Cottis, a former success on her tour of the northwest and southwest, will go to the Pacific Coast before returning east.

ALEXANDER HEINEMANN

Alexander Heinemann, the German leader of the German National Symphony Orchestra, has taken New York during the remainder of January and February.
**NEW ACTS NEXT WEEK**

Initial Presentation, First Appearance or Reappearance of Attractions Around New York

Jesse Nesl, Colonial.
Fred Gernser and Co., Colonial.
Johnny Dore, Boston.

Bertha Kalish and Co. (2).
"A Light From St. Agnes" (Dramatic).
24 Mins.; Full Stage (Special Set).
Majestic, Chicago.

"A Light From St. Agnes" affords Bertha Kalish an opportunity to display her emotional talents and incidentally throws a glimmer on some exceptionally clever work by her right hand, John Harrington. The piece has an unsatisfactory ending though, and while the playlet was greeted with a dozen curtain calls, it would have left a better impression had the author rewritten the original script of the play and made his finale somewhat different. After the conversion of the "Sing Sing" ganges from hell, he says, has nothing was have exceptionally with a turn, the parrot forever. Mr. Berzac was the first to put on the stage over here the "unridable mule" and "revolving table." So many copied the turn without permission. Mr. Berzac at last decided to revise his own. This, he did Sunday night at the Columbia Theatre. The result is singular. The piece is shown is after Mordkin and Pavlova's "Storm." This number should have closed the act, instead of the acrobatic walk. The opening is in a prettier setting, during which Mlle. La Gal does some toe work. Among her three assistants A. Romeo stands out the more promingly. He is a solo dancer also, and handles La Gal very well in the double work. The act seems nice enough to pass through, and were this leopard skin dance used to finish the turn, also press agent good, properly, it should create much discussion. There is not a story that is in the excitement of the fair. The costume of Mbel and Birmed well and, of course, perhaps opening the second part and depending upon the supposed nudity to bring a gasp, it ought to do.

**VARIETY**

Louve La Gal and Co. (8).
"The Tragic Rehearsal" (Pantomime).
17 Mins.; Full Stage (Special Setting-Exterior).
Colony, (Ira Sili, 81).

In her latest dancing pantomime, Louise La Gal has one number that may be provocative of talk. It is a dance of what she calls the "Nude in the Rain." Her body is covered from just below the waist to the chest with a leopard skin, in the form of a loose coat or cloak. It is very effective as the effect is obtained, it is said, by a Parisian suit of tights, champagne colored, which has tos. The result is effective. The piece which is shown is after Mordkin and Pavlova's "Storm." This number should have closed the act, instead of the acrobatic walk. The opening is in a prettier setting, during which Mlle. La Gal does some toe work. Among her three assistants A. Romeo stands out the more promingly. He is a solo dancer also, and handles La Gal very well in the double work. The act seems nice enough to pass through, and were this leopard skin dance used to finish the turn, also press agent good, properly, it should create much discussion. There is not a story that is in the excitement of the fair. The costume of Mbel and Birmed well and, of course, perhaps opening the second part and depending upon the supposed nudity to bring a gasp, it ought to do.

**NEW SHOWS NEXT WEEK**

Initial Presentation of Legitimate Attractions Around New York Theatres.

"Lydia Gilmore" (Margaret Anglin) Lyceum.
"Office 806"—Gatsby.
"The Trail of the Lonesome Pine" (Charles Walter) Amsterdam.

Andrew Robeson and Co. (9).
"The Denunciation" (Dramatic).
20 Mins.; Two (9) (Interior; Special).
Full Stage (Exterior) (II).
Fifth Avenue.

All well with Andrew Robeson and his company until they struck the "Romeo and Juliet" balcony scene. From then on "The Denunciation" founedered, the finale pulling the dramatic sketch down from the level that should have been maintained. The setting was not right for the climax. One could see telephone wires at the back of the stage, in readiness for another act. Mr. Robeson has lost none of his usual knack and his handling of the particular is still clear and effective. As Keen, the actor, who reads the toes of the Prince of Wales through his admiring audience, "(seen as ruffians) whom the Prince has designs on, Robeson acts well, especially scoring his points in the dressing room scene and the opera. The author, (John K. Newman keeps with in bounds as Count Felsen. Minor roles are capably portrayed. The Fifth Avenue production gives undivided attention and showed appreciation at the end. The piece brings to mind "The Royal Box." In its present shape, the act does not leave the desired impression. A stronger finale will boost Robeson's vaudeville stock greatly.

Mark.

Three Cooke Sisters.
"Fowling and Acrobatic.
11 Mins.; Five (4); 6 Mins. (2).
Special Curtain.

Lavel and Grant are presenting a positing and acrobatic turn that is fashioned after the last bit of business presented by the Rigoletto Brothers. The posing of the two is very pleasing and received quite some applause. After their work in front of the drop consisted of a series of acrobatic turns, the earned frequent plaudits. The Benedictions is a horse production, and is a good chow, with tremendous strength in his arms. It is altogether a pleasing act and one that would do nicely for bigger time.

Fred.
The Three Lighthorns
"One Night Stand in Minstrelsy"
(Comedy).
21 Mins.; One (Special Drop).
Hammerstein's.

A new act is presented this week at Hammerstein's by the Three Lighthorns, under their former sub-title. A special drop in "one" represents a railroad task station, with a section of a private road in the Minstrels showing. The colored porter of the local hotel, carrying the grips of one of the minstrel men to the depot, finally engages to travel with the troupe. The characters assumed by each of the trio are similar to those always taken by this "three-act," which remains the same personage. There is solid talk, interspersed by the "bellboy" posing as different officers of the minstrel company during the engagement of the new man, and there are some laughs tucked away in this portion. The act takes speed, however, when reaching the singing and dancing portion, started by Fred's "I'll Be That," a new and catchy song, followed by another with the dance, the "bellboy" winding up the turn with his snappy dance and applause. Twenty minutes seem somewhat long for the turn. If the dialogue of the earlier section were broken into by a song, it would help, but the minstrel has a comedy act that ranks with the others, figuring the singing and dancing always certain success. *Sine.*

Burkes and Richmond,
"Sister Act" (Songs).
9 Mins.; One.
Hammerstein's.

A nice appearing couple are the Misses Burkes and Richmond, a "Sister act," though they do not dance. Singing only, and with no comedy, this bland and bravo change comes, presenting an attractive appearance throughout the turn. The songs are varied, with one new number "The Mysterious Number" introduced, a good duet. One of the girls handles an Irish number as a solo, but it doesn't fit in over well. When it is remembered Misses Burkes and Richmond's sister act, showed at Hammerstein's as a "two act," the Misses Burkes and Richmond resemble a refreshing breeze in August. As a whole pretty and pleasant "girl turn," they will look the part. *Sine.*

Harry Hirsch,
Carmelita.
15 Mins.; One (Interior).
Fifth Avenue.

Harry Hirsch starts out with every indication of giving something out of the ordinary run of cartoonists, but after his expose of his chocolate-color ed assistant through a few strokes with colored crayon, on the second of the three cards, the young artist stops up and permits his act to end too quickly. Hirsch should work up a stronger finish. In his pasty coutoures, costless, he keeps up a running fire of comment, some good for laughter and a portion good for nothing. The little negro types, somewhat comical points that barring one, fell flat at the Fifth Avenue. If the kid is to be kept at the comedy thing, some faster and more original material will be the capper. Hirsch shows talent. *Work.*

New Acts in "Pop" Houses
The Benedettoes.
Adventures.
10 Mins.; Full.
22nd Street.

Will do nicely for the closing spot on "song line" and minstrel and comedians present a pleasing routine on an aerial ladder. The comedian while quiet in his methods manages to secure laughe and the "straight" does some very pretty gymnastic work that earns applause. The chair on the ladder with the full swing around gave those in front a thrill. *Fred.*

Catherine Chaloner and Co. (1)
Comedy Sketch.
21 Mins.; Full Stage.
American.

Miss Chaloner is using May Tully's old "Scotch Look and Listen," minus the Tully intimations, interpolating in their place a travesty recitation of ancient vintage "The Other One was "New York Mary". She gives an excellent imitation of Miss Tully's work and is ably supported by another girl in the role of the bucolic stage-struck child. In the small time when Miss Tully's sketch is unknown the act scores strongly and should be in constant demand in that field. *Jolo.*

Agnes Mah & Co. (1).
Dancing.
7 Mins.; Full Stage.
American.

Miss Mah at one time had quite a vogue in the best houses of the metropolis. She and a male partner open with a little Russian dancing, then she does her old standby, the "Tommy Atkins" number on her toes, concluding with a double number attired as Pierrot and Pierrette. The act is acceptable for a big small time turn. *Jolo.*

Sanborn and Mosher.
Travesty Sketch.
19 Mins.; One.
American.

Two men, dressed as campers, included in a series of cross-fire comedy talks that continually border on the travesty, broken only by a medley of old-time songs. They work well together and get a lot out of their material. Eminently suited for the big small time. *Jolo.*

Karen Wilson and Co. (2).
Comedy Sketch.
18 Mins.; Three (Interior).
Murray Hill (Jan. 21).

In the new act Earl Wilson and company have a hodge-podge of talk, singing and dancing, well received at the Murray Hill Sunday. The sketch however is at its best only suited for the "small time," but one thing that is an eccentric character who drops in on a vaudeville agent to land an engagement. There is a young man who drives a hodge-podge of talk and executes some dancing steps on the chorus. Portions of the act could be advantageously left out. *Mark.*

(Continued on page 19.)

OUT OF TOWN
Raymond and Smith.
Songs.
Adventures; Two (Special Drop).
Grand, Columbus.

Raymond Smith and Garrett Ray mond are again doing a double and appear to be one of the best dressed acts playing the better class of small time. Ten changes of costumes are made; Miss Raymond making two changes. The remainder of her work is a putting up of pieces of clay for the man to slap onto his face. The name was probably coined through spelling "The Remains of the Day," and the "Piping Doll" song that brought forth applause on each entrance. A wise selection of songs that suit their voices admirably makes each number go over. A special drop shows a pretty bungalow with practical window and set lamp-post in front. The finish is nicely handled. *Chime.*

Doris Woolridge and Co. (9).
"The Ellopement" (Melodrama).
13 Mins.; Full Stage.
Young's Pier, Atlantic City.

Doris Woolridge is a young recruit from the legitimate, having last appeared with Margaret Illington. "The Ellopement" was given a short time ago at the Playhouse, society's own theatre in Washington, D. C. Its situations are bold and the action swift. The story is set at a Washington hotel. Mrs. James Montague (Miss Woolridge) and Robert Syd ney (Arvid Paulson) are about to elope. Young Sydney has registered for a job under an assumed name. They plan to go to Boston. She is to elope and then they are to be married. The telephone announces her brother, who has discovered the handwriting on the register. But the caller turns out to be the husband (H. G. Keenan, also from the legitimate). He reminds him that he is going to help him settle the divorce and provides spending money. When about to go he mentions a motor trip with another girl and the wife becomes alarmed, declaring her intention of going home. Sydney, who has morosely witnessed the proceedings, shows fight and in the course of the recitation of the excellent acting of Miss Woolridge and Mr. Keenan made a fine impression. The sketch comes from the pen of Ellopement (F. C. H. Clute). Woolridge is the goods, and with the roughness off, should prove a big success. *I. B. Pulaski.*

W. H. Lytell and Co. (8).
"An All Night Session" (Comedy).
14 Mins.; Full Stage.
Young's Pier, Atlantic City.

William H. Lytell, destined for many years in the producing end of the show world, has come into vaudeville with a little comedy that is a complete snub. The two young and clever people, Catherine Huss lain and John McMahon, Mabel Denton (Miss Husslain) a bride of a waiting in summer, for her husband Ned (Mr. McMahon) whom it develops he has had the better of at his club in an all night poker game. He arrives at five a.m., attempts to slip into his room when wife catches him. He explains he was detained through being initiated into the Masons. This satisfies her but her father had often used "Masonic" reasons to explain many late sessions. Ned goes to change his clothes and in coming back up (Lytell), in town for a couple of days, he also just escaped from an all night session at his club. Ned has warned Mabel that the joke is a secret. The fun comes over Mabel's allusions to Ned's experiences which appear to have been similar to father's. At the finish Ned and Mabel pom-pom on poker playing. Mabel believing she is seeing some of the Masonic secrets. The act registered a great amount of applause and was heartily appreciated. Mr. Lytell will find a welcome in vaudeville. Mr. McMahon attracted especial attention by his work and appearance. *R. B. Pulaski.*
ELEVATING A HUSBAND.

For many, many years, it has been the opinion of show folks that the people who were almost sure to call the turn on an attraction were the ticket speculators. Said one of the leading lights in that field, "The next night a new play was featured and the speculators were captured." This is the story that is dramatized in this evening's "Elevating a Husband." With all due respect for De Burleigh's music, the song is "The Rose of Panama." There is no new man, but two dramatic numbers, Andrew Robson and Company (New Acts) and "The Hold Up," rejuvenated but still retaining its former thrill. Still it would have been better no doubt for both the audience and the critic a dramatic number that "meller drammer" isn't good for anybody.

With the '90s and "Nine" in the roundhouse, the locomotives in "The Hold Up" secondarily burning up the rails but the effect in the latter act "sure enough" passes the critical gallery gods with a bang. It brings the "Hold Up" home.

Harry Hirach (New Acts) operated quietly. Josephine Babel, on second, worked hard but found the audience at times "em way off and estimation" making one of her numbers. That "Meet Tonight" song was the one appreciated.

The Three Keatons cleaned up from every angle and the audience wanted more. After Robson's act, Hoy and Lee tackled the audience with their talk and parodies found big favor.

If the young dancing marvels of the present generation think they have it all over the old boys, they had better think again. For his legs have lost none of their grace or elasticity and he was in fine fettle Monday night.

The "Soldier's" band, bearing the title of the show on its first three notes, carries its weight and they sounded out perfectly.

Perhaps the first night openings at other theatres held down the attendance at the Fifth Avenue Monday night. Anyway this week's bill on all-around entertainment is O. K.

ROSE OF PANAMA.

"The Rose of Panama" at Daly's is shy of fun. But no matter its shortcomings in its laugh-producing departments some of its tunes and pretty music more than makes up for it. The song was originally produced in Vienna under the title "Kreuzenblatt," becomes a Broadway fixture, it will be through Heinrich Berte's music.

In the remarquing of the libretto for America, John L. Shute and Sydney Rosenfeld have not done themselves proud. John Cott has given the piece adequate scenic embellishment, but some of the principals do not meet the requirements. Some of the numbers — numbers that should go over with a "punch" — pass by without much enthusiasm or applause.

Of the principals a new prima donna, Chaplane, who speaks with a French accent, worked the hardest. She has a good voice, moves around and acquit herself admirably in her difficult solo parts. Anna Bussert also has much of the vocal wealth.

Forrest Huff is the principal male singer and scores with his voice and looks. Mortimer Weidson and Will Phillips, with Tom Hadway, handle the bulk of the comedy, but have much to do. Weidson, however, is nimble of foot and to him and Fy Bainter were allotted the tasks of dancing. Their work was the most noticeable in "Love's Fond Dreams," excellently sung by Chaplane and Huff. This is one of those dreamy, peacful, lovely looking numbers.

One of the biggest hits was "Olde Girl of Panama," the novelty number of the piece, by Phillips and chorus in tropical costume, with several little colored kids helping out on the encores.

The chorus is there on voices. In fact some stand out more prominently than the principals but as the music is the piece de resistance of the show it's a good thing the background has plenty of volume.

There is no doubt "The Rose of Panama" makes a good road show but still Herculean efforts are required of the cast to make the numbers come in handy even in the New York performances.

With just the music to pull it over, "The Rose of Panama" may command due attention but it is a matter of doubt whether it is sufficient to draw them into Daly's. Mark.

HAMMERSTEIN'S ALTERATIONS.

The proposed alterations to Hammerstein's Victoria this summer contemplated an increase in the seating capacity of between six and six hundred.

This will be accomplished by removing the present rear wall of the theatre, building out the house to the street wall, using only the corner space for a box office and entrance.

The space at present utilized upstairs for the bar will be torn out and taken up by seats. The bar will be moved to the other side of the house.
There is a space at the Colonial this week that proves to be about the "classiest" vaudeville entertainment that has been on the bill this year. The show starts with the Iver in the high-speed notch. It remains there until the very end. The numbers were selected from the curtain there were standees. The opening was made by The Craig in a musical offering that sent the bill off to a flying start. They were followed by Miss Lindon Beckwith, who sang six numbers and scored heavily. Her closing number "Ragtime Goblin" in the "tights and "panties" held the show up.

The third spot had "A Night In a Turkish Bath" which scored on comedy and singing. The show started the house and held the audience in that humor to the end.

"No. 4" was assigned to Williams and Van Alstyne. The two songsmiths put over one of the biggest hits of the evening, with the aid of a "plant" in the orchestra who sported a "silver king" wig, and one of the best vaudeville "jokes" for house. The second spot was taken by a number that would show him up to advantage, instead of being saddled with the impossible task of pulling this act out of a hole. It was some minutes before Mr. Morton could "get" his audience after the Edwards Duke, but James J. won them out with their regular routine of numbers. Mr. Morton was one of the laughing hits. Ed. Hayes in "The Wise Guy" was another. Mr. Hayes has speeded up his laughable piano-moving show greatly, and to its advantage, reaching the finish (also changed for the better) much more quickly than formerly. He now has an A-1 comedy piece.

Following the intermission (the Hayes company having closed the first part) "Ideal" is a diving act appearing. Two women divers are along the same lines as others, "Ideal" (who wears a red union suit) has a figure that makes you forget the usual diving suit before. On her "shape" alone, "Ideal" can be booked. After the act has worked a few big houses at a regular salary, perhaps an investment will be made for the improvement of the setting, especially surrounding the spring boards. The announcer could secure the house by employing cards and a card boy.

Winsoe McCay needs an announcer. If he won’t tell in speech how his moving pictures operate, what are they? His interests film show, by whom, were completed. The brief description on the sheet isn’t sufficient. Did the audience thoroughly understand his process, their appreciation would be increased. It’s worth while, for these moving pictures presented by Mr. McCay are distinctly unique.

The position of next to last, following Mr. Laschow, was returned to the management through the mixture by John and Miss Burke, who retired from the program, not liking the five and eleven o’clock plan. The Six Momo skaters, (three of whom are (and perhaps an Arab) closed the program. It is the usual Arab acrobatic turn, without the formations, of which there are too many and being swiftly reached in any instance.

Morgan and Moran, dancers, opened the show. Berton and Singer, roller skaters, (the same of recent years as Tyler and Berton) were "No. 2." Burkes and Richmond, in the next spot, are under New Acts, along with The Three Leightons, who were in the second half.

**AMERICAN.**

Exclusive of the illustrated singer and the moving pictures of Cardinal Farley shown during intermission, the American Roof had nine acts the first half of the current week—all acceptable and most excellent for the clientele of the place. Six of the nine acts are under New Acts. They are: Pankleb Duo, Mabel De Young, Agnes Mahr and Co., Sanburg and McLean, McInnis, Catherine Chaloner and Co.

The bill is well laid out, especially so for that establishment, and indicates considerable attention on the part of whoever put it together.

The three turns not mentioned above and individually commented upon are the Olivetti Troubadours, Neil McKinley, Mori Brothers. The Olivetti make a bid for approval by endeavoring to emulate the work of musicians on the big time. The violinist essays some raspy-gargling strains while playing and the guitarist attempts to imitate the work of the musician with Toots Paka who plays with the same melodies on the guitar in a horizontal position. He will have to do considerably better before he approaches anywhere near the inimitable article. Two sleuths.

Neil McKinley works with a pianist and gets little out of the first three songs. He finishes with "Rum and Coke" rushing through the auditorium a la Al Jolson. Mr. McKinley injures his work materially by side remarks to the audience between songs, which are funny, but funny and horizontal position. He will have to do considerably better before he approaches anywhere near the inimitable article. Two sleuths.

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BILLS NEXT WEEK (Jan. 29).
(Continued from page 15.)

VICTOR.F.

BROWN, Les (b-o). (b-o.)

TOBACCO THEATRE.

Brodus & Herrington.

W. H. Hale.

Frank Millet.

Exile.

HELTON.

Hale.

Bush.

Harrington.

CO.

Ratto.

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Hale.

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Wilson.

Polts.

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The Auditorium theatre and the Auditorium Hotel have crossed paths in a legal struggle over rights to the name "Auditorium," which is a trademark for the theatre. The hotel is planning to open a new theatre next year, and the plaintiffs have filed a suit to prevent this, as they believe it infringes on their trademark.

Fred Barlowe, the Chicago theatre manager of the Detroit and Grand Opera House, was arrested on a charge of forgery for writing out a $100 bill for a local doctor to pay his bill for services.

Edward Marsh who discovered "troubling" with "Mildred's" inable, an expensive repertory theatre in Chicago, has closed it. The theatre, which was owned by the playwrights of the Chicago Players' Cooperative, had been unsuccessful due to poor management and support from the Chicago theatre community.

The Vaudeville theatre company, Kretzschmar, has opened a new theatre in Chicago, the Theatre Kretzschmar, with a seating capacity of 2,000. The theatre is expected to compete with other vaudeville houses in the area.

The Chicago Hotel has announced plans to open a new theatre in the Loop, which will seat 2,500. The theatre is expected to open next year and will be managed by the Chicago Hotel.

The Chicago Tribune has announced that the new Auditorium theatre will have a seating capacity of 3,000 and will be ready for opening in the fall. The theatre is being built by the Chicago Hotel and is expected to be a major attraction in the city.
Jackson & Marquelle; Sherman-Dessert & Co.; Busso's Dogs; The Bodens; Cameron Sisters; George Banks; Cameron & Gaylord; Metropolitan Trio.

SOUTH END (Louis M. Bosé, mgr.; agent, Low).—Cameron Sisters; The Bodens; Gen. Banks; Cameron & Gaylord; Metropolitan Trio; Billy Barlow; Cha. & Ada Latham; Jackson & Marquelle; Russell & Hughes; at the Orpheum Theatre. Sunday afternoon. 12.80. — [SOLD OUT.] — [SOLD OUT.]

OLD SOUTH (F. Collier, mgr.; agent, church).—Missouri Trios; Pat & Danny; Al Tucker; Burke & Dog; Keller & Miller; Mapes & Devoe; Billy Franklin; Walters & Warrow; pictures.

WASHINGTON (F. Collier, mgr.; agent, church).—Gordon & Stanford; Schonach Jags; Jack McChord; Joe Goodman; Meyers & Perry; Jack Williams; pictures.

HUB (Joseph Mark, mgr.; agent, Mardo).—L. T. & J. Kelly; A. J. & L. Rice; Le Monfort; Allen Wrightman; Patrick & Sam; Bert Watson; pictures.

SHAWMUT (F. L. Brooks, mgr.; agent, Fred Mard).—Bessie & Bert; Joe; Jack DeOro; Patrick & Samper; Khaimah; Connie & White; The Brothers; Elkin Bros; "Fortune Hunters"; The Assents; Liest Elridge; pictures.

BEACON (J. Leary, mgr.; agent, Fred Mard).—Bessie & Bert; Joe; Jack DeOro; Patrick & Samper; Khaimah; Connie & White; The Brothers; Elkin Bros; "Fortune Hunters"; The Assents; Liest Elridge; pictures.

BOWDOUGH SQUARE (J. B. Cammerford, mgr.; agent, National).—M. A. Miller; Russ & Armand; Wilcox & Co.; Phillips Cushing; pictures.

GRAVYWARD (Al. Scott, mgr.; agent, National).—Donnelly's Minstrels; pictures.

BAYRIT (J. Hambright, mgr.; agent, National).—Rajohn & Son; Dickie & Neuman; Brown & Weston; the Minstrels; pictures.

PARTNER (J. Murphy, mgr.; agent, National).—Ohio Bros & Vater; the Minstrels; pictures.

CHARLES (J. Murphy, mgr.; agent, National).—Rajohn & Son; Dickie & Neuman; Brown & Weston; the Minstrels; pictures.

WESTERN OFFICE, Magnet, mgr.; agent, National. —The Majestic Theatre is given every Sunday afternoon in Charlestown, a former rabbet of a refined sect, which is now building Sunday afternoon services called "Sunday Common." —Another Harvard-Radcliffe prize play, "The Production of the Mike" by William Hope Waring, Elizabeth Arthur McPadden, will be produced at the Charles Theatre, this week. The first act will include the picture of the drama, The First Kiss, "The End of the Bridge," and "The Same House," and played nearly three months at the Cambridge Theatre, London, performed the ceremony.

Harry Payser was chosen corresponding secretary for the Bill Posture and Billers' Union No. 17, of Boston, by unanimous vote, at the Sunday meeting. George Collins, an honorary member of Providence local, and manager of the Washington Theatre of that city, which was held at 134 Washington street.

SOUTH AFRICA.

By H. HANSON.

TIVOLI (E. Stoddart, mgr.).—In addition to excellent pictures, a good variety show is given by artists who have fulfilled their engagements at the Empire, Johannesburg.

The town is overflow, with picture shows. Even the colored people have one or two. Two more buildings are going up.

Johannesburg.

EMPIRE (Edgar M. Wyman, mgr.).—Excellent program. The management has received orders to close promptly with the moving picture houses, which are importing from Europe and America. The city is overflow with people. The Mosher sisters, band; Dave Carter, Irish dancing; R. & C. Colton, vaudeville; Mrs. Colton, vaudeville; Mrs. Colton, vaudeville; Mrs. Colton, vaudeville; Mrs. Colton, vaudeville.

The South African tour of Madame Clara Blutt, Mr. Commerford Rumford and concert company, under the direction of J. N. Tait, the Australian missionary, concluded in Cape Town, Dec. 1, after one of the most successful tours of the season. They were received with the same enthusiasm as they were during the tour of the famous singer and her accompanied orchestra, who were on a tour of the country. They were received with the same enthusiasm as they were during the tour of the country. They were received with the same enthusiasm as they were during the tour of the country.

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EDOUARD JOSÉ

IN

"FATHER"

When advertising appearances blankly mention VARIETY.
CHRIS. O. BROWN begs to thank the management of the FOX CIRCUIT on behalf of his star, THE GREAT ALBANI, for the courtesy shown him during his engagement on the FOX CIRCUIT.

THE GREAT ALBANI

who has been especially engaged by CLIFF GORDON and BOBBY NORTH to strengthen their show at the Star and Garter Theatre, Chicago, for the week of Jan. 29, will carry six men and three ladies, along with sixteen of his latest illusions. He will then return to New York, reopening on the Loew Circuit, and will introduce for the first time his great illusions, "THE LION AND HIS BRIDE," "CREMATION" and "THE AERIAL BUTTERFLY."

THE GREAT ALBANI opens on the Sullivan-Coastline Circuit, May 6. The Great Albani desires to thank Mr. Joseph H. Scheuck, Mgr. of the Loew Circuit, and also Mr. Edward F. Realy, Booking Agent for the Fox Circuit, for kindly putting his dates off to suit the Great Albani so he could play a special week's engagement in Chicago to strengthen the Gorden & North show.

Booked for one year and a half.

Address all business communications to
CHRIS. O. BROWN
80 Offices
1440 Broadway, New York City

RAWSON and CLARE

IN "YESTERDAY" (A delightful story of youth)

Next Week (Jan. 19)
Empire, San Diego.

Week Feb. 1
Empire, Salt Lake City.

EXCLUSIVE MANAGEMENT
CHRIS O. BROWN

OH! OH! OH!

MURRAY

JAMES LILLIAN

CLAYTON-HUGHES-DREW PLAYERS

"OTHELLO OUTDONE"

PROTECTED BY COPYRIGHT; CLASS D X92 3429

GUS SUN Presents

JULES HELD

And his eight Schoolboys and Girls in
"CHILDHOOD DAYS"

Opening at Pantages', Calgary Feb. 1
Booked Solid Until 1914

ANY ARMS, MICH.

MAJESTIC (Charles E. Reade, agent, W. V. M. A.; reoperaion Monday 1)—15, Graves & Graves, hit; Rayley Coburn, Rayley Coburn, cast; Price, classy; Monroe & Mask, funny; Martin Jackson, entertaining; 10-17, Sewell's Bate & Cate, Williams & Segal; Musical Kistmas; Martin Johnson, Rex Theatre, MELTON.

BANGOR, ME.

NICKEL (H. F. Altkoon, mgr.,)—Miss Josephine Knott,—Prince, Fairmont, hit.

OPERA HOUSE (Frank A. Owen, mgr.,) 11-21, pictures; 21; picture, 'The Chorus Lady.'

BIRMINGHAM, ALA.

MAJESTIC (Carl F. Reelick, mgr., agent, Interstate Co.; reoperaion Monday 1)—Mr. Justice, Hal Jones & Hannah, good; Billy Pals, Scenilla, very good; Lorna Jackson & Hali's Boys, hit.

BIZOU (Martin Summan, mgr.,)—Emma Bunting in "Tum of the Storm Country," played to packed house week 10.

The Orpheum, Jake Welz' house, opens with vaudeville 12.

NAT W. WILLIAMS.

BRIDGEPORT, CONN.

POLJ (-J. Kirby, mgr., agent, U. B. O.,) —Maxine Brew, & Bobby, clever; Sterling & Chapman, fair; Harry Morton & Co., splendid; Clemons & Dean, very good; Pat Colgan, excellent; Wynn & Kowre, beg; Three Marconis, good; R. REICH.

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HOTEL ALVARADO
181ST MICHIGAN AVENUE, CHICAGO, ILL.

Mr. and Mrs. Jule Walters, Proprietors

148 Rooms, all well furnished and equipped, all light, airy rooms, with telephone and set and good water. Elevator service. Cards in connection.

Pauline Cooke and Jene Jacobs, Proprietors

HOTEL GRANT

A Real Proprietor of a Real Place to Live

Grupo (Charles Brian, mgr.)—15. Re- 

Business House.—MRS. R. V. W. M. I. —

with good house; 11, "Naughty Marietta," 

Traveling Salesman); 13, "The White Banner,

Morgan, mgr.; 12, "The Rink,"

James Canby; rehearsal Monday and Thrus-

tday, 11, "The Good Fairy," Ralph Harris, 

George Ross; rehearsal Monday and Tues-

day, 13, "The Rose of the Mount,"

Eugene Allen; 11, "La Joly," Ray Stain-

e, big business; 12, "Star Show Girls," 

E. P. J. F.

HARTFORD, ILL.

POWELL (E. B. Harper, mgr.; age, 18; 

years; 11, "The Rose of the Mount,"

Carolyn; 10, "The Marvelous Wondering 

Mary; 9, "The Musical Box," Mary Gar-

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E. P. J. F.
NOTICE

Theatrical Costumes, Costumes of Sister and Girl Acts. Ankle and Short Dresses on hand.

M. SIMOWITZ
Burlesque and Vaudeville Costumes and Millinery
406 Sixth Avenue
New York City
SALT LAKE CITY.

ORPHEUM—Four: Firefighters, hit; Bob and Tip Troupe, hit; Fred Nold, ordinary; Debbie Gordon, fair; Hopkins & Axell, pageant; Johnny and Fran Day, fair; Mike De Faille, ordinary. Worst show in house in poor business.

EMPIRE—Kara, hit; Mondena Phillips, liked; Luigi Dall Ore, pleasing; Bernard & Arnold, fair; Lavonne Barker Players, passed; Burgis & Clark, Kennedy & Wilson, ordinary.

SALT LAKE—12-14, “The Fortune Hunt—fair, good.”

COLONIAL—31-34, “Matt and Jeff,” pleasing show; nice business. 20-27, “Full of the Crump.”

GARRICK—“Cameo Kirby,” very good show.

Dan McCay, manager Empress, now a baseball magnate. He has the boiler franchise. Chester Butten, manager Orpheum, has boiler franchise.

SAN DIEGO, CAL.

EMPIRE—Wilma Tomkins, agent; agent; 5-6, rehearsal Monday 15; Week 16, Joseph & Susie Levine, favorites; Joe Tinkler, well received; Owen Wright, pleased; Donohue & Stewart,applauded; Max & Bill, good.

PRINCESS (Fred Rillen, mg.); agent; Bert Loney, rehearsal Monday 15; Gilson, Wilber & Hall, well received; Mabel Steiner, good; Hank Mantle, liked; Martha Tanks, ordinary.

SAVoy—(Scott Palmer, mg.): Opening Myrtle Vane Stock, Myrtle Vane and W. C. Dowlin, leads.

BEE (J. A. Dodge, mg.): 16-17, “Bohemian Girl.”

NEW GRAND (F. W. Rublow, mg.): 1-2, L. T. DABLY.

SAVANNAH, GA.


BEE (Fred Rillen, mg.); agent; 16-17, “Bohemian Girl.”

BROADWAY (Frank E. Fournier, mg.); agent; 31, Ernest Mines, to good business. 31, “The Merry Widow.”

British Wood, excellent; Leo & Champion, big hit. Two Wednesdays hit; “The Retailer” hit; “The Merry Widow” scored; 16-17, Herbert & Vance, very good; Dick Mason, entertaining; The Pioneers.
THAT DELIGHTFUL PAIR!

ISABEL D'ARMOND and FRANK CARTER

IN "BRIGHT BITS" (Including a Will Rossiter Song, "Hit")

THIS WEEK—ALHAMBRA THEATRE—A real "Hit" from Start to Finish!

BERNICE

HOWARD and WHITE

In the Comedy Playlet

"BILLY'S AWAKENING"

by FREDERICK ALLEN

IRENE and BOBBIE SMITH

DANTY SINGING COMEDIENNES

PRESENTING A BRAND NEW SINGING PIANO ACT

Booked Sold Until September

Direction, FRANK BOHM

Marguerite Starr

IN VAUDEVILLE

IN "SMOOTH"!

Dancing and Talking With Just A Few Dance Steps

ANDREW MACK

NEW ACT

FREE SAMPLES—Exora Powder, Exora Rouge, Exora Cream, Exora Gerate and Mascarillo

Sent on receipt of 4c in stamps for mailing and packing.

The Exora Line is well known to professional people as the most satisfactory goods of their kind on the market. Exora Face Powder is the only face powder that stays on—one application lasts all day. Exora's Make-Ups are sold so that I have a Theatre. Anything the dealer can't supply will be sent direct on receipt of price.

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EDWARD ABELES in VAUDEVILLE
This Week 29-31-31, Toledo.
Abbott Max Social Medal B R

MABELLE ADAMS CO.
Orphans Circuit.

Adair Art Empress Belt Lake
Arthur A & Mabel San Antonio
Arthur & Shirley Lewis B R

ABELS Max Social Medal B R

VARIETY ARTISTS ROUTES FOR WEEK JANUARY 29
WHEN NOT OTHERWISE INDICATED.

The routes given from JAN. 28 to FEB. 4, inclusive, depending up on the opening and closing dates of engagements in different parts of the country. All addresses are furnished VARIETY by artists. Addresses care newspaper, manaera, agents will
be taken care of when mentioned to the VARIETY offices.

THE FOLLOWING WEEK MUST REACH THIS OFFICE NO LATER THAN JANUARY 23.

TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LATING OFF."
THE VARIETY TRIOLEQUE WITH A PRODUCTION
ED. F.
REYNARD
Preseats the Newbery and Jone Jackson in "A MORNING IN BIRDELL." Directed by GEORGE BAKER.
G ene Hughes
Manager, Promoter and Producer of Vaudville Acts.
What to Produce and How to Succeed: Authors please note: Communications Solicited.
PUTNAM BUILDING, NEW YORK.
FOR SALE
WIGGIN'S FARM
Apply to THE CHADWICK TRIO
Stuart Barnes
JAMES E. PLUNKETT, Manager.
Mason's Keeler
HOMER B. MAROQUIRTS
Manager.
JENI VICTORINE AND ZALAR
In their new Spectacular Singing and Dancing Act: COMING EAST. Address care VARIETY, Chicago.
THE ELECTRIC WIZARD
DR. CARL HERMAN
Paying W. V. M. A. Time. Agent, PAT CASEY.
Original
JOE JACKSON
The Well-Known Pantomimist. This Week, 3rd Ave., Bred, New York. Next Week, Jan. 25. Delegate, Pat Casey, Age.
G ene FRED
Marcus and Garthelle
In their sketch "Skatorial Rollerizes." JAMES PLUNKETT, Mgr.
ELIZABETH OTTO
THE PIANO GIRL
AN ACT OF CLASS AND QUALITY
BOOKED SOLID
G ene Hughes
Direction, A. E. NEIVY.

It isn't the name that makes the act—
It's the act that makes the name.

THE KING OF IRELAND
JAMES B. DONOVAN
AND
RENA ARNOLD
QUEEN OF VAUDEVILLE
DOING WELL, THANK YOU
Director and Adm. King R. C.

CAVIN AND PLATT
THE PEACHES
WORKING
1 Hawthorne Ave., Clifton, N. J.
Phone 1-13, Farnsworth.
Lamb's Manikins
PANTAGRIS CIRCUIT

If you want to see a real big hit you should see Helen Brown and Jacobson in Pantomime at Royal, Newcasle. Heard a new subject for an argument, by some Tyndall gentlman. "The art of committing suicide" Ole! Ole! Whether a suicide was a coward or brave. Two deep for us. Stepped into a snowstorm. It was delightful. Newcasle you're.

VARDON, PERRY AND WILBER
"THOSE THREE BOYS"
CHARLES AHEARN

TOOMER AND HEWINS
Comedy Sketch
"It Happened in Lonelyville"
Written by JACK GORMAN
Direction, IRVING COOPER

Julian and Dyck
A LAUGH A SECOND

ELLIS MONA
BLAMPHIN AND HEHR
The Champions of Vaudville

BARRY AND WOLFORD
In Their Latest Comic Song Review
"SNAPSHOTS:"
Booked Solly.
JAMES E. PLUNKETT, Smart, Mgr.
Next Week (Jan. 26), Buffalo, New Haven. Home add., 1 Hawthorne Ave., Clifton, N. J.

SAM J. CURTIS
And Co.
Melody and Mirth
in the original "WORLD ACT:
On the United Time.
Directed by A. A.
Next Week (Jan. 27), Portland, Portland Me.

LEWIS
MARThA
CHAPIN
"TWO LOONEY KIDS"
IN VAUDEVILLE

PLAYING UNITED TIME
THE DUFFYDILLS
2005 PACIFIC STREET
BROOKLYN, N. Y.

When answering advertisements kindly mention VARIETY.
"The WALTZ Song Sensational Hit of the Season"

"That SWAYING HARMONY"

Words and Music by CHAS. K. HARRIS

Sung and Introduced by STELLA TRACEY

AT P. G. WILLIAMS' BRONX THEATRE, THIS WEEK (Jan. 22)

CHICAGO OFFICE
GRAND OPERA HOUSE BLDG.
AL GOLDFINGER, Mgr.

CHAS. K. HARRIS, BROADWAY AND 47th STREET
COLUMBIA THEATRE BUILDING New York
MEYER COHEN, Mgr.

THE FARRER GIRLS "Sweetest Little Girls in Vaudeville"

Beautiful to Look Upon—All Kinds of Talent and Personality.

So refined and classy they're an "uplift" to vaudeville and draw people in YOUR HOUSE who were never there before—they get the press notices and "interviews." They are a genuine drawing card. WILL ROBBIT'S SONGS

ANOTHER COUNTY CHAIRMAN SUCCESS!

America's Unsung Creator of American Types

MACLYN ARBUCKLE

Supported by Cast of Well-Known Players in

"THE REFORM CANDIDATE"

A Playlet of Politics and Hero, by EDGAR A. GUEST and MACLYN ARBUCKLE.

Critical from New York Press on First Metropolitan Performance at the Colonial Theatre:

THE SUN—Mr. Arbuckle's simple person and honest personality suited well the role of "A". The play might almost be said to have a thesis. That might even be that of the sun's light. It is one of the best. Yet the audience was not so much interested in the significance of the drama as in the development of the lovable character of theCANDIDATE.

THE GLEE—Despite Morris Arbuckle's popular success, "Hello! Nobody loves a man?" or "O, the lazy girl!" are the sort of lighthearted tramps of the Colonial Theatre. It was enthusiastically received, and evidently is the right sort of thing for his purpose.

DRAKE—Mr. Arbuckle again comes into his own in his new playlet, "THE REFORM CANDIDATE." As a boss politician, Mr. Arbuckle was in his element. The act is full of laughs, its comedy is bright, and its pathos up to the mark.

MORNING TELEGRAPH—The act has a splendid dramatic theme, but at some points of the playlet which a Mr. Arbuckle himself the moment the audience for the moment that is being enacted before them to give vent to their laughter. Mr. Arbuckle, as the hating but kindly politician, is both convincing and amusing, and the comedy excellently supported him.

VARIETY—Maclyn Arbuckle has come back into his own in his new vaudeville offering, "THE REFORM CANDIDATE." The playlet contains some very bright moments, and Mr. Arbuckle is at his best as a politician, with some splendid work following up the gait. There is some little action at the proper moment, and it never loses its interest. Mr. Arbuckle has surrounded himself with a capable cast.

At the Colonial Theatre this sketch held attention from start to finish.

THE NEW YORK TIMES—The act is a comedy with little touches of pathos that were particularly well received by the audience. "A" He was supported by a competent company.

THE CLIPPER—The playlet scored a pronounced success, and Mr. Arbuckle and his little company are to be congratulated on the currentvaudeville company.

THE NEW YORK HERALD—Mr. Arbuckle made a realistic boss and the sketch was received with frenzied applause.

"JUST ONE SUCCESS AFTER ANOTHER."

DAISY HARCOURT

Managers are invited to hear her NEW and DIFFERENT songs

HAMILSTEIN'S, NEXT WEEK (Jan. 29)

Represented by MORRIS & FEIL

For STAGE MAKE-UP or Street Use

CHERRYOLA [Grease Rouge]

For LIPS OR CHEEKS, a perfect blood color

THE HESS COMPANY

Manufacurers Stage Make-Up ROCHESTER, N. Y.

O. JACK RICH

Wishes to announce to his many friends and acquaintances that he is now corporately located at the Monolith Building, 45 West 44th Street, New York City.

WHEATLEY HEIGHTS ESTATES COMPANY

and would like to hear or see any of those desiring to get in on the ground floor of the best Real Estate proposition now on the Market.

"A WORD TO THE WISE."

If you don't believe me ask Jas. Molloy (Molloy and Heath), or McWatters and Tyree; others on demand, get in touch quickly with C. JACK RICH about it (Suite 501).
GERTRUDE VAN DYCK
(The Girl with the Double Voice)
ASSISTED BY
RAY FERN, Comedian MAX VINCENT, Pianist
In a Miniature Musical Comedy by Mr. Vincent

MILWAUKEE

The biggest hits of the bill are the travesty, "When Chase 'Em or Her," Gertrude Van Dyck; Frank Keenan in the dramatic sketch, "Max to Man" and the trio who close the show. The first mentioned piece is a tragedy in which a man's sketch tale a tragic story of capitalism and labor, with a Socialist banner present in it. The travesty about Chase is played by James Leonard, Richard Andrews and a remarkably fine looking brunette, whose name is not given on the program. The trio manage to keep the audience in a roar of laughter for twenty minutes or more. The pianist is a pretty voice—or shall we say "pretty voices"—one of whom is a soprano, another a tenor, and the third a baritone. The act is filled with high-spirited and comic sketches, Ray Fern, a singer and Max Vincent, pianist, are in her act. Sining in while she makes costume changes. They do more, however, than merely fill in. Fern is a first rate singer and Vincent is wonderfully quick on the veritos.

NEW ORLEANS

Gertrude Van Dyck is one of the sweetest and demarest little singers seen at the Orpheum yet this season. Miss Van Dyck's fortune is her voice, for she really sings in a sweet manner, and relish in her own words in a sweet manner. Ray Fern is a comic soprano, and besides being able to crack a good joke and sing a comic song, has the knack of twisting his fiddle in such a manner as to get the laughs all the time. Max Vincent, who plays the piano, while Miss Van Dyck and Fern sing, is some pianist. Besides playing, he also sings excellently. He plays varied selections with consummate skill.

The trio made a great hit.

The Clark Trio, a man and a woman playing guitar and banjos, together with a woman singer, offered a pleasing number, which might have been given next to the Van Dyck Trio, which was a brilliant turn in more ways than one. Gertrude Van Dyck gave a very clever performance. Her number was clever and well received. The comedian of the trio, Ray Fern, excelled in patter and scored much applause. It is believed the Van Dyck Trio, Max Vincent, made the greatest success of the evening and showed rare execution.

Now on the Orpheum Circuit. Booked Solid. Direction PAT CASEY