

TEN CENTS

VARIETY

VOL. XX., NO. 13.

DECEMBER 3, 1910.

PRICE TEN CENTS.



Win - ter Win - ter When the snow is soft - ly

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VARIETY

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PRICE TEN CENTS.

"THREE RING VAUDEVILLE" DOES DOUBLE SOMERSAULT

William Hammerstein Changes Policy at Manhattan Opera House Before First Week of Big Show Passes. Eleven Acts Next Week. Morris Serene.

"Three-Ring Vaudeville" did a double somersault two days after the show started at the Manhattan Opera House, with the acts playing in sets of threes.

With a nineteen-act bill in the advance billing for next week, William Hammerstein changed his plan early this week, reducing the number of turns engaged to eleven.

It was immediately reported Hammerstein's associate managers in the United Booking Offices urged that pressure be brought to bear to stop the bargain bills at the Manhattan.

It is also said that Mr. Hammerstein had concluded to revert to the usual variety program, in the belief the public did not care particularly for a long show which tended to tire before the end.

Edward L. Bloom, general manager for William Morris, was asked the position of the Morris Circuit on the "big bill" proposition, and if the opening of the Manhattan had affected attendance at the Morris American, the first house to present "22-acts."

"The Manhattan has had no appreciable effect upon the American that we can note. Our balcony and gallery have been capacity at each show this week so far. Monday evening the orchestra was slightly short of capacity, but I am almost certain the Manhattan could not draw away from our orchestra.

"We are highly pleased with the success of our shows under the new policy. This week the Orpheum at Cincinnati is creating a record with every performance, while at the American, Chicago, the advance sale exceeds the amount when Lauder was billed to appear there.

"I don't know the reason, of course,

why Mr. Hammerstein has changed his policy," continued Mr. Bloom. "I suppose that business must have had something to do with that. Business at a big house like the Manhattan might depend upon the program. As Mr. Hammerstein books through the United Booking Offices, my 'dope' is that, with so many United vaudeville theatres in New York which practically play the same shows, Mr. Hammerstein has difficulty in presenting anything attractive, his bills having played all over the city.

"With the American we present a program that is different, and therefore draws the devotee of vaudeville who wants to see something a little different. For that reason I believe the show at the Manhattan would draw away from the other city houses booking through the United, as people could see a double show there for the same money, whereas they could only see one-half the same program elsewhere—unless visiting the American."

Though the "three-ring" plan is to be short-lived, the old-timers dug down this week to find that twenty-four years ago Tom Snellbaker's "Majestic" did the same thing. Later, Harry Morris, the burlesque manager, tried it without success.

A version on the Hammerstein change was that since it was found the Sunday night program, with ten or eleven acts, had drawn capacity, while the "23-act" in the week days did not, the management was forced to the decision that New York wanted the lesser show.

The second chapter to the story of vaudeville's big shows commenced Monday when Hammerstein's Manhat-

(Continued on Page 11.)

"WINTER REVUE" AT BROADWAY.

Christmas Eve at the Broadway Theatre, Lew Fields expects to present his "Winter Revue." It is an independent venture from the production Mr. Fields intends to open his Winter Garden with about Feb. 15.

"Judy Forgot," the Marie Cahill show, now at the Broadway, closes there this Saturday, to be followed by Julia Marlowe and E. H. Sothern. Bertie Herron, who returned from England last Sunday, was placed for the Cahill production through M. S. Bentham. Ethel Johnson is to leave that show.

Glen McDonough wrote the book for the "Winter Revue"; Ray Goetz, the lyrics, and A. Baldwin Sloane the music.

Another story this week was that Weber and Fields would reappear together at the Winter Garden, with Ross and Fenton, Mary Gordon and Irene Franklin as the stars. Mr. Ross and Miss Fenton not previously appearing under Fields' management.

The recoupling of Joe Weber and Lew Fields' names in a show is looked forward to as the star feature through their joint stage return, it was said.

MARRYING THE "COFFEE KING"

Boston, Dec. 1.

Miss Nathalie Ray Greene, for the past three years with Montgomery and Stone in their productions and until last Saturday night the portrayer of the "private secretary" in "The Old Town," is to be wedded Dec. 29 to George Wallen, widely known as "The Coffee King." The wedding is to take place at Narragansett Pier.

SURATT, WITH TEN PEOPLE.

With ten people Valeska Suratt will reappear in vaudeville, opening in her new act at Hammerstein's, Jan. 2.

Jack Levy has the direction of Miss Suratt. The agent placed the preliminary week's trial for Atlantic City Dec. 26.

Recall yourself to those who have not seen you for some time. Advertise in VARIETY. Its big number out Dec. 10.

APPOINTS MURRAY GEN. MGR.

(Special Cable to VARIETY.)

London, Dec. 1.

Late last week Paul Murray was appointed general manager of the Varieties Controlling Co., the Butt-De Frece combination. Mr. Murray gave up his position with the Marinelli London branch the day of his appointment.

DE FRECE REOPENING CASINO.

(Special Cable to VARIETY.)

Paris, Dec. 1.

A representative of Walter De Frece, the English manager, says his principal has taken the Casino and will open it Dec. 12.

Marnac, the French beauty, will replace Gaby De Slys in the revue at the Folies Bergere. The revue opens Saturday. Gaby is ill.

ACT ORDERED OUT.

Chicago, Dec. 1.

After Monday at the American, Lee Kohlmer, a female impersonator, did not appear, having been requested by the management (following a suggestion by the police) to leave the program. Geo. W. Day stepped in.

Kohlmer had a monolog at the Monday matinee that was voted the limit, without a dissenting voice.

A BLANCHE RING RUMOR.

A rumor about this week that Blanche Ring would be a Morris star for a week or so around Christmas could not be confirmed. William Morris would not discuss the report.

WESTERN BOOKING CIRCUIT.

Seattle, Dec. 1.

The Pacific Amusement Association Booking Circuit has been formed with headquarters in this city. It is connected with the Miller Amusement Co., which announced yesterday it would have a chain of theatres in Oregon, Idaho and Washington.

The Miller Co. started by taking the lease of a building here. It is to be occupied by stock, from the under-standing.

FIRST U. B. O. HEARING.

The first hearing in the case of the complaint against the United Booking Office, made by the White Rats, was heard in the office of the Commissioner of Licenses, Herman Robinson, Wednesday morning. The hearing was a short one, lasting about one hour, after which the case was adjourned until next Monday morning at 11 o'clock.

Maurice Goodman and Philip M. Stern were present on behalf of the U. B. O., while Dennis F. O'Brien and M. L. Malevinsky represented the White Rats.

At the hearing little more was done than the presenting of a brief and the offering of three motions by Mr. Goodman. He set forth that under the corporate powers granted the White Rats, it was "a social organization to further the material and artistic advancement of its members"; that the law regarding complaints made to the commissioner of licenses should be so interpreted that only the party or parties aggrieved, their attorneys or agents could enter a complaint; that the White Rats was neither agent nor attorney and therefore could not make the complaint; and that after the commissioner had investigated the complaint properly presented, it would be his duty if he found any evidence, to hold a hearing and determine whether or not the license of the respondent should be forfeited.

After Mr. Goodman presented his arguments, he asked that the Corporation Counsel of the City of New York give a ruling. This was objected to by the attorneys for the complainant, who offered to amend the present complaint with names of the aggrieved parties doing business with the United Booking office. But Mr. Goodman stated that if that were done and the White Rats will remain as the complainant, he would still raise an objection.

Messrs. O'Brien and Malevinsky said they would present a brief and orally argue the motions before the Commissioner on next Monday morning.

At the present it seems as though those who have given the White Rats the alleged evidence on which the complaint has been based will have to come forward and furnish separate affidavits in each instance, stating the special grievance.

Both parties agreed that the case should move with all possible speed and the Commissioner stated he would devote two days a week to it as soon as the ruling had been presented by the office of the corporation counsel. The commissioner said he was in favor of the ruling being obtained for then his exact position under the law would be defined.

It is believed that in the brief Mr. Goodman presented he cited as an instance the decision handed down in the case of the Sabbath Society against P. G. Williams, at the time the former tried to have the license of the Circle theatre revoked. In that case the courts decided the Sabbath Society (a corporation) was not a "person" within the meaning of the law.

ALL MAY GO "22."

There is a likelihood that all of the theatres now booked by the William Morris agency may adopt the "22-act" policy.

It is expected that the Fulton, Brooklyn, will shortly take a turn at the new style of vaudeville. The Plaza, one of Morris' own theatres, is nearly certain of it by Jan. 1, if the present shows continue to attract capacity business.

The New Orleans American, another Morris house, is awaiting the decision of Dan Fischel of the Princess, St. Louis. The latter theatre is a Morris booking. Mr. Fischel is noting the attendance and receipts at the Cincinnati Orpheum, which Morris took under his own management last Sunday, opening successfully on that day with the new regime.

If the Plaza changes over (which may be done Christmas week—if at all) the "split week" now existing between that house and the Fulton will probably be continued, through the theatres exchanging five acts weekly. The Plaza will not play less than fifteen acts in all.

Murray Fell, of the New York Morris office, was the official representative sent west to attend the openings of the new policy at Cincinnati and Chicago.

MORRIS' "TIN HORN."

"The Tin Horn" is the title of a new dramatic playlet that is to open at the Orpheum, Cincinnati, on the Morris Circuit Dec. 12. It is another of the dramatic offerings produced under the stage direction of Arnold Daly.

In the playlet will be found Frank Campeau, who played Campus in "The Virginians." Others in the cast are Ernest Wilkes, Ruth Gates, George Lynch, William F. Scheller and George Hayes.

ALL IN UNION JAN. 1.

Both sides of the new amalgamation of the actors' interests, Actors' Union and White Rats, have been rather reticent regarding the future of the dual organization.

The charter for the new body was granted at the convention of the American Federation of Labor in St. Louis last week, and the delegates have returned to town, but do not care to give any expression of opinion in regard to the future, excepting generalities.

Under the charter the new organization does not become active until the first of the year, unless the present plans of those interested are changed. In the meantime the organizations will continue with the same offices and in much the same manner as heretofore.

ENGLISH ACT CANCELED.

Chicago, Dec. 1.

M. S. Bentham last week performed a ceremony very unusual on the Orpheum Circuit. It is an Orpheum rule that an agent booking an act must cancel it himself should the performance prove unsatisfactory. As a result, Herbert Clifton ended his American tour.

Clifton came over from London, opened at the Majestic, Milwaukee, and played his second week at the Majestic, Chicago. His performance was so unsatisfactory that he was moved up from fifth to third after his first show, and Bentham was at once notified to "cancelate."

BASEBALL PLAYER AT HOME.

Cincinnati, Dec. 1.

Doolin and McCool the two Philadelphia ball players will appear at the Columbia next week. This is Doolin's home town.

Harry Corson Clarke is back from Europe.

MAKE-SHIFT STAGE CREW.

The strike of the stage hands at the Fifth Avenue Theatre had not been settled by Thursday, although there had been a conference between the management and the officers of the Union Wednesday afternoon, but no definite agreement was arrived at. After the conference the men were quite confident the victory would rest on their banners.

The strike started Monday morning after the stage crew had decided to join the Union Sunday night. They "walked out." The house was without help back stage for the first performance Monday afternoon.

A hurry call was sent out to the booking office. From its ranks a stage crew was drafted. Lester Mayne operated the switch-board, Johnny McCarron acted as stage manager, directing the efforts of the makeshift staff in the setting of the scenes. The crew was made up of actors on the bill and general house and office attaches.

Of the actors some were members of the White Rats. Despite their labor union affiliation, they readily took hold and helped the management get the stage ready for the performance.

At one time during the afternoon it was feared the musicians would go out in sympathy, and DeBundy, of the United's Family Department, was dispatched to the theatre to be on hand to take charge of the piano and care for the musical end of the entertainment if required. His services were not called for.

If a settlement is effected the house will become unionized, for the men request recognition of the union as well as the wage scale of that organization.

The strike also crippled the Keith-Proctor picture houses in New York.

NEIL O'BRIEN IN "ONE."

Neil O'Brien, the minstrel, is going into "one" for vaudeville, appearing with only a "straight" man to "feed" him. The first chance will be taken at Montreal Dec. 12, booked by William L. Lykens. Mr. O'Brien recently abandoned a vaudeville tour in a blackface comedy sketch.

BEN NATHAN GOING BACK.

After a stay in New York of over a year, Ben Nathan, the English theatrical man, is to sail back home today. Mr. Nathan is taking across three sketches written by Victor H. Smalley, which he expects to produce on the other side.

"AMATEUR" DOGS NOT WANTED

Chicago, Dec. 1.

A "small time" manager near here in canceling an animal act last week, gave as the reason that he wanted no "amateur" dogs in his show.

PERCY HASWELL A FEATURE.

Chicago, Dec. 1.

At the Majestic some time this month will appear Percy Haswell in "Big Moments." Miss Haswell's turn will consist of snatches from well known plays.

Don't forget your "copy"

For VARIETY'S Anniversary. Out Dec. 10.



ETHEL WHITESIDE

Last Monday Miss Whiteside and her "Picks" opened for her first date on the United time at the Temple, Detroit, and next week she plays Rochester for Manager Moore. Her "FOLLIES OF COONTOWN" entails a special scenic setting, elaborate costuming and light effects. For the past two or three seasons she has been playing in the middle-west for the WESTERN VAUDEVILLE ASSOCIATION.

"TIPPING" OF STAGE HANDS ENDED IN WILLIAMS' HOUSES

Percy G. Williams Agrees with Theatrical Protective Association that all Tipping by Artists Shall Cease. Salaries Raised

"Tipping" is a thing of the past in the vaudeville theatres controlled by Percy G. Williams, according to an announcement made by that manager.

Mr. Williams has made an agreement with the Theatrical Protective Union that, in consideration of an increased salary paid to all members of his stage crews, it shall be understood no artists are expected to "tip" in the Williams houses.

Mr. Williams decided upon the step when hearing complaints from the smaller acts. These claimed they could not afford to tip, nor in near the amount which the higher salaried acts are accustomed to pass out as gratuities for services rendered. The smaller acts also complained they believed the stage crews had some sort of secret code which, placed on their baggage, caused them to receive little attention from behind the wings as they travelled over the circuits.

Thursday the T. P. U. Local No. 1, New York, sent to the newspaper offices the following communication:

At the regular meeting of the above-named Union, held Sunday, Nov. 27, 1910, it was unanimously adopted that from this date no member of Local No. 1 will be allowed to either solicit or accept "tips" from any performer.

It is our aim to uphold the honor of unionism, and in order to do so we must have the hearty co-operation of each and every member.

Members of the profession will kindly refrain from doing so, and in that manner assist in preventing our members from violating this rule.

If any member fails to comply with this rule, punishment will be meted out to each and every offender.

A copy of this notice to be posted in a conspicuous place.

Fraternally,
(Signed) J. L. MEEKER,
Cor. Secretary.
(Signed) EDW. WENTWORTH,
President.

MARINELLI'S MANY CORPORATIONS.

London, Dec. 22.

The H. B. Marinelli agency is subdivided by corporations. Lately each of the four offices in New York, London, Paris, and Berlin was separately incorporated. Each conducts its own financial system and agency, the whole working as one, with likely a parent corporation of all.

The personnel of the Marinelli staff was not changed nor affected by the wholesale incorporation.

CHANGE IN BOOKING SYSTEM.

The booking system at the Orpheum New York headquarters was slightly changed last week.

The bookings for Milwaukee, Chicago and St. Louis were placed with George Gottlieb. Johnny Collins has been given Cincinnati, Louisville, Indianapolis, Memphis, New Orleans and Evansville to look after weekly, while Frank Vincent will place the shows at the remainder of the Orpheum Circuit theatres.

It was said that very likely hereafter there would be a booking coun-

cil at the Orpheum offices quite frequently, perhaps daily, with all the booking men of the office in attendance to pass upon acts proposed.

INDIAN SHOW ABROAD.

Paris, Nov. 22.

It is reported that Ferdinand Akoun will have a show of American Indians at the Jardin d'Acclimatation, Bois de Boulogne, Paris, next year.

He hopes to secure about 100 Indians from the reservations for this purpose, with the permission of the Government.

RINK A FAILURE.

Paris, Nov. 21.

It has been decided to voluntarily wind up the Anglo-Parisian American Roller Skating Rink Co. This is the rink in the Rue d'Amsterdam, Paris, organized by Geo. W. Parkinson, of Newcastle-on-Tyne, and the late Thos. Barrasford. Business has been extremely bad for some time. No dividends have been paid.

REVIVING TOTS' XMAS TREE.

Mrs. Anna V. Morrison, the theatrical agentess in the Gaety Theatre Building, New York, is sending out an appeal for the revival of the Christmas Tree for the stage children, an institution carried along annually by the late Tony Pastor for many years.

With the veteran's death, the Yuletide pleasantry which pleased the little tots so much lapsed.

Mrs. Morrison asks that all contributions or offers of assistance in the revival be addressed to her, or through any trade paper or manager.

EVERYBODY A "RIOT."

The United Booking Offices this week received a report from a middle west manager of a "United house," which termed each act on the program a "riot." The report was sent in specially for the inspection of the agents who book through the agency.

The manager in his last weekly resume, mentioned one act lightly. The agent for the turn, seeing the bad report, informed the act. The act grew quite angry and the manager heard of it.

His "riot" report was caused through the circumstance. Another "inside" report probably reached Sam Hodgdon.

NATIONAL CUTS PRICES.

San Francisco, Dec. 1.

The Graumans, lately assuming the management of the National, have announced a reduction of prices at the house commencing next week—from 15-25 to 5-10.

Nine turns picked up variously will compose the program.

RINGLINGS AFTER "HIP"?

Tuesday it was said the Ringlings, led by John, were after the New York Hippodrome. The Ringlings are circus men with money. The Shuberts are managers with the "Hip." Some say it is now laying heavily on their hands, with business not blocking the traffic before the doors at any show.

With the control of the Barnum-Balley Circus theirs, and the lease between the Madison Square Garden and the late James A. Bailey expiring, the Ringlings may desire the big Hippodrome for a permanent home of the circus in New York, or at least a stopping-off indoor place now and then for one of their many tent shows.

PLAY FOR MRS. FISKE.

New Orleans, Dec. 1.

Gertrude Atherton, the novelist, has been commissioned to write Mrs. Fiske's new play. It will be called "Julian France," and produced in New York in March. Mrs. Fiske's role will be that of non-militant suffragette.

"Julian France" is Mrs. Atherton's maiden effort as a playwright.

BARNEY OFFERS \$150,000.

During the past week Barney Myers says he made a proposition to Mme. Melba for a twenty-five week tour of vaudeville at a guarantee of \$150,000. The prima donna replied that it is impossible for her to consider the offer at present.

The offer that was made to the world renowned soprano was accompanied by a proposal on the part of Barney to deposit cold cash to the extent of \$50,000 at the moment that the contracts were signed. The balance of \$100,000 was to have been deposited the first day she played vaudeville.

Myers is not daunted by the refusal of this one grand opera bird but says that he has another in view that he believes will answer as well as the first mentioned.

HEROINE SHOT.

Springfield, Mass., Dec. 1.

Monday night at Graves' Hall while "The Priest, the Police, the Victim" was about to be played, Mary Vederant, the heroine in the amateur performance, was accidentally shot by Carlo Fontani, who was fooling with the pistol belonging to the villain in the piece.

The girl was removed to the Mercy Hospital. Her wound was pronounced a dangerous one.

FEW WEEKS FOR MISS FRANKLIN.

A few weeks in vaudeville will be played by Irene Franklin before appearing at the new Fields' Winter Garden, New York, as a joint star with Lew Fields, her manager.

Miss Franklin and Burt Green, who accompanies the character comedienne, have set a figure for their services. The vaudeville managers are considering it.

Be represented in
VARIETY'S Big Number, Dec. 10.

CHARGED WITH MURDER.

San Francisco, Dec. 1.

Murray Bennett is in jail charged with the murder of a visitor to the Mirror Cafe, where Bennett was engaged as one of the entertainers.

Murray was arrested Nov. 25. The Tuesday evening before he had struck the patron with a chair, it is alleged. No ill effects were apparent at the time of the altercation, but later the same evening concussion of the brain was pronounced as the result. Death followed. No report having been made to the coroner, with an effort to hush up the affair makes it look bad. Bennett claims self-defense.

Chicago, Dec. 1.

Murray Bennett, under arrest in San Francisco for murder, is well known in this section, where he appeared on the vaudeville stage as a monologist.

He was known here as a pleasant, peaceful chap, always with a smile, making many friends, who believe Bennett could not have been at fault in the present mishap.

THE COUNT IS COMING.

Count de Beaufort and his performing dog, "Bob," are headed for New York. They are underlined for the American here Dec. 5. The count married a daughter of wealth and as the result of some merry domestic settoes, his wife was recalled by an irate papa-in-law and the nobleman cut off without a penny.

Further publicity came when the titled foreigner was ejected forcibly from the Blackstone Hotel, Chicago. He landed in vaudeville where financial balm is soothing his ruffled blue-blooded spirit. Through all the rumpus, "Bob" stuck to his master and is giving a really intelligent account of himself on the stage.

SANG WITH FATHER DEAD.

Indianapolis, Dec. 1.

Last Friday afternoon Dallas Romans' contralto notes contained a pathetic ring but few knew that she had received a wire announcing the death of her father, in Denton, Ia., just before she went on at the Colonial for her specialty. She fulfilled her week, leaving Saturday night, to attend the funeral which was held Sunday. Monday she opened at the Coliseum, Joliet, Ill.

LAST SEASON FOR HARRIGAN.

The present season upon the stage will be the final one for James Harrigan. Mr. Harrigan is the tramp juggler. At Hammerstein's where he is appearing this week, Mr. Harrigan, Monday evening, remarked as he juggled cigar boxes, "I did this twenty years ago, and if you stick around, you'll see me doing it twenty years from now just the same."

Afterwards though Mr. Harrigan said not to accept the statement literally, for he proposes to retire at the expiration of present bookings.

Commercial interests which demand his attention, and also return a large income has made the move imperative, Mr. Harrigan says, although the greatest worry he now has is a severe attack of rheumatism.

SUN COMES AND GOES.

What is true of the day maker answered for its namesake from Springfield, Ill., this week, when Gus Sun reached New York, leaving a couple of days after.

While in the big town, Mr. Sun had several conferences with the United Booking Offices people. The Sun Circuit and the Family Department of the United have been playing against each other of late. Some time ago Mr. Sun thought everything was settled upon for harmony, but there was a discord when the Family commenced to book the Park, Erie.

The arrangement, if any, previously had, was not reduced to writing. It is now reported that Mr. Sun left New York with an understanding, which is to be expressed in black and white. When that reaches Springfield, if forwarded by the United, it is presumed that the Sun will glow twenty-four hours daily.

Chicago, Dec. 1.

While Gus Sun was in New York, he met Charles E. Bray, general manager of the Western Vaudeville Association. One of the results of the meeting will be that Sun's brother will have a desk in the W. V. A. suite in the Majestic Theatre building, representing the Sun Circuit in that agency.

LEASES CITY FOR \$75,000.

Seventy-five thousand dollars yearly is the reported rental William Fox has agreed to pay for the City Theatre. That house gave a vaudeville concert, booked by William Morris, last Sunday. It opposed the Academy of Music, Dewey and Olympic. Mr. Fox controls the first two; Dave Kraus the Olympic.

With an interest in the City, along with Sullivan & Kraus, Mr. Fox concluded to lease the house after outvoted by his partners on the Sunday show proposition.

There are several bookings for the season at the City entered through Klaw & Erlanger. When these contracts shall have been fulfilled the future of the City is problematical.

The City theatre is in direct line of property doomed to demolition by condemnation proceedings for a new thoroughfare.

It was reported about that a hurried trip to Albany Saturday night, made by Fox to see "Big Tim" Sullivan, secured him the lease of the City. It was included in the report that both William Morris and Jos. Schenck (on behalf of the Loew Circuit) had placed bids for the theatre.

After Fox obtained the house, Corse Payton is said to have given the new tenant a proposition, but Fox placed the rental at \$110,000, which discouraged Mr. Payton. Corse wanted the City to repeat the stock season he so successfully conducted at the Academy of Music during the summer.

Sunday concerts are to continue at the City. The Fox people will direct and book them. The booking may be entered through the United offices, which is placing the programs for the Academy.

NEW SHOWS COMING IN.

Chicago, Dec. 1.

Three musical shows, practically new to the stage, will take up residence in Chicago for a fortnight or more next week. "Two Men and a Girl" comes to the Cort. It is a Shubert production replacing "The Aero Girl," recently closed.

Julian Eltinge, in "The Fascinating Widow," opens Monday at the Illinois, announced for three weeks. "Miss Gibbs" will retire to the storehouse at the end of this week and leave the Colonial open for "The Mayoress." May De Sousa, a Chicago girl, will be the featured one.

With "The Girl in the Train" now running at the Studebaker; "The Sweetest Girl in Paris," at the La Salle; "The Chocolate Soldier," at the Garrick, and "Lower Berth 13," at the Whitney, we shall be well supplied with acting set to music. In the billing of the Whitney show Anna Fitzhugh is now featured where Dave Lewis formerly held the spot. He stays in the show, but next Saturday Al Fields departs and Tell Taylor takes his place. Fields will return to vaudeville, doing a "single" with Eddie Shayne, his booker.

REPLEVIN FOR BOOKS.

St. Louis, Dec. 1.

The Interstate Amusement Co., operating a chain of vaudeville theatres in the south, has filed suit against Eugene H. Abadie, former secretary of the company to replevin stock certificates, books and leases. The company gave a \$1,000 bond.

Abadie has offices with an engineering company here and a deputy sheriff was sent to take possession of the property.

President Karl Hoblitzelle of the Interstate Co., stated Abadie had resigned as secretary, asserting he had a claim against the company for services, but had never presented the claim in itemized form.

Time is short for closing forms.
Get in VARIETY'S Anniversary.

NOW HARRIS IS OUT.

Atlantic City, Dec. 1.

Following the retirement of W. E. Shackelford, as manager of Young's Pier, last Saturday night, Ben Harris, the booking manager, for the Pier theatre, resigned Monday, and will close his season there this Saturday.

It is said that Mr. Harris may remove the United Booking Offices' vaudeville into the Savoy. He holds the United "franchise" for this city. The franchise requires him to play vaudeville thirty-five weeks out of each year.

Tuesday it was stated that Comstock & Gest, who lease the Savoy, had entered into a contract for three years with Louis Wesley to book all vaudeville that may be played in that house.

Mr. Harris has about the only "franchise" of its kind that the United has issued. It permits him many things that other managers working under the same privilege have not.

There is a story that the William Morris office has already been in communication with the Young's Pier people. W. B. Bell, the secretary of the Sterling Realty Co., is now manager of the Pier and theatre. It was Mr. Bell's assignment to that position after Mr. Shackelford left that brought about Harris' resignation. He expected the position of manager of the entire works would pass to him in the natural course of events. With Bell's new position, conditions were made that Harris would have to submit his weekly program and contracts for approval. That was the last straw.

Mr. Harris took over the booking direction of Young's Pier Theatre a little over five years ago. Then it was playing pictures. There is no denial heard but that under Harris' direction the theatre became a profitable part of the Pier property. He gave Atlantic City some big shows. This town has seen many of vaudeville's best known turns before they reached the Metropolis.

Mr. Shackelford resigned to engage in a commercial proposition.

TAKING NOTE OF SHOWS.

The Sunday concert managers were hurried last Sunday upon finding that two police officers had been detailed to each house open on the Sabbath. The policemen noted each act appearing, the material in use and the costume worn.

On top of the annoyance the visit occasioned, theatres were called upon the Friday before through the Police and Fire Department to strictly observe the ordinance relative to standees.

Instructions were sent out that where less than a six-foot passageway obtained in the rear of any floor, no standees would be permitted. The "small time" houses were the greatest sufferers.

With a new police commissioner on deck, and a deputy reading over all the laws on the municipal books, the managers are not certain just what will be the outcome of the Sunday matter.

Police restrictions on the benefit tendered George Fuller Golden at the Hippodrome, Sunday, Nov. 20, was the first intimation of further official interference with Sunday performances. Permission was denied the promoters of the benefit to stage any but "straight" acts.

Attendance at the shows last Sunday was again big in the larger houses. Interest was once more centered in the Manhattan Opera House, playing its second Sunday concert the day before embarking upon a policy of big vaudeville bills. At the night performance the Opera House held more people than the previous week on the same day. William Hammerstein said the receipts for the night show were some \$700 more than on the previous Sunday, while the matinee ran \$200 ahead of the opening one. In the evening the price for orchestra seats at the Manhattan was slightly tilted. The increased crowd seemed to be upstairs, the very upper loft holding a good percentage. Up there the perfect acoustics of the theatre carried the voices on the stage distinctly, even loudly, while the players below looked like marionettes.

The American gave two performances at night, one downstairs; the other on the roof; both to capacity. It was the third extra show of the week. The roof having been opened Thanksgiving and Saturday night. The gross receipts at the American exceeded the first week of "22 acts" by about \$350, the first week having contained but two extra performances.

Hammerstein's Victoria also held capacity at each Sunday show.

Tuesday Oscar and William Hammerstein, with their staff at the Victoria, were served with notification of violations at the house last Sunday.

The Civic League was reported to have taken up the matter of the Sunday performances. The revived agitation means the managers will discontinue the use of animal and acrobatic turns for the Sabbath, along with some others under the ban for that day, rendering it more difficult for acts of this description to secure a week's time for New York through being unable to appear on the last day of the engagement, while the reform wave is on.



SOME PRINCIPALS IN "THE SPRING MAID"

THE WERBA & LUESCHER comic opera, with CHRISTIE MACDONALD starred, which opened at Waterbury, Conn., Wednesday night. The production commences a run at Boston Monday.

In the group, reading from left to right, are ELGIE BOWEN, TOM McNAUGHTON (principal comedian), WILLIAM BURESS, JESSIE BRADBURY, LAURENCE REA.

VARIETY

Published Weekly by
VARIETY PUBLISHING CO.
 Times Square, New York City.

SIME SILVERMAN
 Proprietor.

CHICAGO, 167 Dearborn St.

LONDON, **WALTER K. HILL,** 418 Strand.

JESSE J. FREEMAN, 906 Market St.
SAN FRANCISCO,

LÉSTER J. FOUNTAIN, 66 Bis. Rue Saint Didier.
PARIS,

EDWARD G. KENDREW, 68A Unter den Linden.
BERLIN,

ADVERTISEMENTS.

Rate card may be found in advertising section of this issue.

Advertising copy for current issue must reach New York office by noon Thursday.

Advertisements by mail must be accompanied by remittance, payable to Variety Publishing Company.

SUBSCRIPTION RATES.

Annual \$4
 Foreign 5
 Single copies, 10 cents.

Entered as second-class matter at New York.

Vol. XX. December 3 No. 13

Is the Board of Directors of the White Rats of America an honorary or executive body? We ask this question of the members of the Board. When first constituted for the good government of what promised at that time to develop into an influential association of artists, the purpose of the Board of Directors was to carefully oversee, scrutinize, approve or disapprove of everything of importance connected with the order.

The system was based upon the general scheme of organization of the International Artisten Loge. In fact, the many different ideas advanced for the good of the White Rats within the past two years have either been taken from or adapted upon principles laid down and found worthy for the operation of the I. A. L. of Germany, or the Variety Artists' Federation of England.

In its inception the plan of a governing Board of Directors was an excellent one. But it had a great drawback, and one which has worked out as the I. A. L. first discovered it was apt to. With a Board composed of artists, playing all over the world at different periods, the difficulty most certain to be encountered was the assembling of a majority of the Board at each weekly meeting. This could not be done. Not alone was this an impediment to the successful outcome of the primary object the Board was created for, but, naturally, those directors in New York for an indefinite period through one cause or another, became in reality the full Board.

As in Berlin, where the same condition once obtained, the permanent resident directors became equal to a "clique." They were conversant with current events of the order, met regularly and kept abreast of all happenings. The casual visiting director who attended a weekly gathering of the Board while in the city was not well

enough informed with previous proceedings to take active part in other than conversation, expressing an opinion here and there.

This was the experience of Boards of Directors of the White Rats which have come and gone. The present Board is even less capable of active participation through a membership which includes all but two or three with seemingly continuous engagements.

Of the Board at present, containing twenty-four members, not over four are in New York this week. Of that number, two may be in another city next week. Of the entire membership of the present Board of Directors, twenty members are playing vaudeville, one is in burlesque, and three are playing in legitimate productions. Of the twenty in vaudeville, seven are appearing in houses booked by the United Booking Offices or its affiliations, and nine members are on the "blacklist," maintained by the United, which precludes engagements by them through the United agency.

The Board of Directors has never contained a more representative group than the present one in office. Of those on the "blacklist" there are good showmen and men of common sense besides long experience, some as actor-managers. But they are playing, that's the rub; those on the "blacklist" and those who are not debarred from United theatres.

Playing as they are, without the time to visit New York City to attend Board meetings, and hopping in for perhaps a week only when they do, has led us to ask whether a directorship in the Rats is an honorary position. For we understand that the members of the Board are not acquainted with the goings on in the society they were elected to look after, nor are they always consulted. We also understand that movements are proposed and put through not first submitted to the Board for its approval or disapproval. If they are submitted, the whole Board is not informed, and those out of town have no opportunity to pass an expression.

This is not as it was. The first Board of Directors of the White Rats passed upon everything, no matter how minute, that concerned the welfare of the order. The first Board felt it was necessary. Board meetings were usually well attended in those days.

Why should there have been a change? Doesn't the order of White Rats today require more attention than it ever did? Are all White Rats agreed on the present policy, in action and words? Are the Directors themselves of one accord with the policy?

All the Rats are not, and all the Directors are not. We know it. That is why we are writing this. There is a possible danger that the White Rats will be diverted from its purpose, that of aiding the vaudeville artists; of becoming a credit to them.

While the White Rats is a secret society, or was before joining a labor union, that secrecy should be for the outsiders--not among the members within the lodge rooms. There's no good reason to claim that matters must be conducted in secret to prevent them becoming public. At least the twenty-four members of the Board with the President, Vice-President and other officers, including trustees, should know of all things doing, done or attempted.

We want to warn the Directors that the condition is here where White Rats are not wearing their buttons. Not alone in New York City but elsewhere. When men will not wear the insignia of the society they belong to, it means either dissatisfaction or fear. Members of the White Rats should never have been placed before the profession in an aspect they think entitles them to remove the Rat button before calling upon managers or agents, or while congregating around those places where managers and agents may be.

It's a great error. We are not aware if all the Rats know or understand why, but we will tell them and the Directors especially. It's the White Rats paper, the official organ. We don't know how many Rats are reading it, or how many Directors, but we do say this (knowing some Rats and Directors personally): that if you have read every issue or those recently, you must have felt ashamed that a paper representing the vaudeville artists should have uttered some of the wild phrases that have appeared.

We will stop here just long enough to explain what an "organ" signifies. An "organ" is a representative, supposed to express the views of all assembled under the banner of the society or order it represents. VARIETY can say what it pleases. We are independent, but an organ is not. What it may say binds everyone who is concerned in the publication of it. And everyone connected with an association which permits a paper to become its official organ is concerned and bound by what that paper may print.

We are not speaking against the paper or the idea of the paper the White Rats started. The plan was all right in its way, if honestly conceived and as honestly conducted, although as far as the actor and his needs go the White Rat paper is nothing beyond a weekly circular.

It is a personally conducted press sheet. From the matter the paper carries we are convinced that none of the objectionable stuff was submitted for approval before publication. We are not referring to anything the paper has said about VARIETY. That is nothing. Other papers have "panned" us and others will. We have also "panned" and probably will again.

The faults of the conduct of the paper as well as other faults are

right up to the Board of Directors. If there is no way the Board can govern the lodge, one should be found. We believe that one must be found. The power of the Board seems to have all been vested in one or two persons. Likely one only. The members of the Board are all actors; they understand the actor. Some understand the managers. They should take the affairs of the White Rats into their own hands.

It's time someone voiced these sentiments. An order divided is not in a healthy condition. The remedy should be applied before the division grows too wide. We did something towards building up the White Rats. We believe in the benefits a proper artists' society can accomplish. But the White Rats are doing nothing for the artist—for his good—now, nor has it for some time. It's a matter of government. The Board of Directors can and should supply the cure ere too late.

We will say to the Board that if it would better its paper, have that paper furnish news of interest to the artist; the live news of the day, the same as every other paper tries to do. With this run stories that will aid and inform the actor at large. What better plan could the paper follow than to make a systematic campaign against "copy acts." It's the greatest protection that could be given the artist who originates, for in protecting the actor's material, you are guarding his business.

Let the paper attack the managers if it likes, one or all, but only after the Board of Directors, with its representation from all circuits, has approved by a full vote that that course be taken. And the Board by a full vote should approve of any move, no matter what it may seem to mean, something or nothing, before going into effect.

You can't delegate this authority to someone else, without taking a chance of going on the rocks through something, that while the Directors virtually approve by silence or from lack of knowledge, reacts against the Directors and every member of the White Rats personally. It also takes in all artists not members.

We might also add if the Directors want our opinion, that the method of the Rats in taking care of those who apply for charity could stand much revision. There is nothing more noble than charity. That carries with it your time and money, two things (particularly the last) no one throws away. The White Rats could build itself up more substantially on charity than any one step it might take for an indestructible foundation. To deny a poor woman aid because she does not belong to the order, or that her husband owes dues and spend \$15,000 while passing a bill in the Legislature that has caused the actors it was intended to help more trouble and losses than the managers and agents it was aimed against? There's a contrast!

MANAGER FOR COLUMBIA.

Chicago, Dec. 1.

E. H. Wood, who managed the Casino, Philadelphia, for the Columbia corporation, has been selected as local manager of the new Columbia and will arrive here around New Years to select his staff and make ready for the opening.

As Wood was at different times in his career a circus agent, it is presumed that he will make the paste fly as a special feature of his advertising campaign.

GRIEVES' NEXT SHOW.

Philadelphia, Dec. 1.

A new stock company has been formed to present musical comedies, light operas and burlesque at the Ninth and Arch Streets Museum, beginning this week.

John Grievess will produce the shows. Mr. and Mrs. Carl Anderson, Joseph K. Lee and Mary Grievess will have principal roles.

M'CLOY THE PRESS MAN.

Fred McCloy has been appointed press representative for the newly formed L. Lawrence Weber Co-Operative Booking Circuit. Mr. McCloy is the press agent for the Columbia, New York.

A detailed statement of the Weber concern's plans for the future will soon be made public.

AGENT TO MARRY.

Invitations were received by a number of agents about town during the week that announced the forthcoming marriage of Bernard (Bennie) Burke to Claire Navins at Congress Hall, Brooklyn, Jan. 8.

Burke may be surprised that a number of his guests will fail to acknowledge receipt of the invitations, due to the fact that they were in open envelopes with a one-cent stamp attached. In quite a few cases they were mistaken for advertising cards and thrown into waste baskets without being inspected.

S-C APPLY.

Sullivan-Considine have applied to the Commissioner of Licenses for a license to be issued under the name of the Sullivan and Considine Booking Department. Heretofore the New York office of the circuit has been booking under a license issued in the name of Chris O. Brown.

HELD AT ELLIS ISLAND.

Mary McNaughton, sister of Tom McNaughton, who arrived in this country on the Majestic Wednesday, was detained by the Federal authorities at Ellis Island under the impression that she was Ethel Le Nere under an assumed name.

Pat Casey went to her rescue and after several hours of hustling obtained her release. Miss McNaughton has come to this country to accompany her sister-in-law, Alice Lloyd, on her tour of the Orpheum.

An advertisement in VARIETY'S Anniversary Number is lasting. If you have nothing to announce, send in your photo with reading matter. Single or double column.

COMEDIAN FINED FOR ABUSE.

Pittsburg, Dec. 1.

"The Lady Buccaneers" left Pittsburg one chorus girl short. Jos. K. Watson, the principal comedian, also was a few dollars shy in his bank roll through Alderman Kirby having assessed him \$6.89 (with the alternative of ten days in jail) for abusing Ellnor Gray, otherwise known as Mrs. Grace Burnett, a chorister with the burlesque company.

Miss Gray preferred the charge of disorderly conduct before the Alderman, alleging that Watson "was not a gentleman" when addressing the girls in the troupe, and that he continually found fault with them, having fined her \$5 for "not stepping high enough."

The chorus girl swore that Thanksgiving Day Watson applied epithets to her "which even a chorus girl could not stand."

Watson, in his defense, said he could recollect nothing said or done to injure the young woman, but if he had, an apology was ready.

The Alderman decided the girl had proven her case, placing the alternative fine against the comedian. Immediately afterwards Miss Gray was given two weeks' salary by the company manager and dismissed.

In passing judgment, the court remarked: "Do not use any bulldog tactics on chorus girls. Remember they are not rats, and only trying to earn an honest living."

STOCK MAKES GOOD.

The "pop" stock companies appearing at the Keith & Proctor houses in Harlem will be retained during the remainder of the winter season.

At the Harlem opera house the personnel of the company is Walter Jones, Cecil Magnus, Grace Gibbons and Louise Brunell.

At the 125th street house the company is composed of Hallett Bosworth, Hale Norcross and Bertha Mann.

PATERSON ADDS ONE.

Paterson, N. J., Dec. 1.

Keith & Proctor added one to Paterson's list of theatres as well as the firm's circuit last Monday, when the Majestic opened with first class vaudeville, playing twice daily.

The Empire is playing vaudeville three times daily, managed by A. M. Bruggemann. The acts are booked by Feiber & Shea, of New York. The Empire "splits" the week with that firm's house at New Brunswick.

ELIDA MORRIS

"The Dainty Delineator of Delightful Ditties," is having an enormously successful week at Percy G. Williams' Greenpoint theatre. Miss Morris' success proves especially gratifying to Mr. Williams, who placed the young woman for her first appearance locally to fill a sudden vacancy at the Alhambra, Oct. 12.

Contracts for the remainder of Mr. Williams' circuit immediately followed her appearance there. With those, came others, procured by her agent, Max Hart, which fills the season for Miss Morris. Her pictures are on VARIETY'S front page this week.

MARY GARDEN EXCITED.

Chicago, Dec. 1.

When Mary Garden sang "Salome" at the Auditorium last Friday night patrons sat up and took notice. So did "Super" Stewart, of the Police force. He called in Sergeant Chas. O'Donnell, the official censor, and told him that grand opera must be added to popular songs as food for the Police Department's official consideration. O'Donnell was on hand Monday night to witness the second performance of the Oscar Wilde product.

As a result of the agitation, poor old "Salome" was dispossessed by the Board of Directors—which rule the Chicago Opera Company. Official announcement was made Tuesday afternoon.

Super Stewart said officially: "Salome was vulgar and repulsive therefore not fit for a respectable public to witness."

Mary Garden said: "Chief Stewart is a vile, vulgar and low minded man, else he never would have seen in 'Salome' what he did. I pity Chicago for having such a chief of police. His statement about the opera is the most disgusting thing I have ever read."

As late as Wednesday evening "Salome" held down the first page of the papers. In the late editions Chief Stewart issued a statement in which he disclaimed all responsibility for the suppression of the "dear old girl." This back-down might also have been inspired by a motive parallel to the one which would have permitted Kolmar to continue at the American had Colonel Thompson consented. But the Colonel said "No! Most emphatically, no," and the censored monologist was not permitted to finish his week.

The papers carried a report that Censor O'Donnell had been sent to McVicker's Tuesday night to look over "The Nigger," objection to that production having been raised because of its title and several of the scenes, but the Wednesday evening performance indicated the censoring thing had flopped.

CHURCH BACKED OUT.

Seattle, Dec. 1.

The trustees of the Plymouth Church backed out at the last minute from the deal to sell the church property to Alexander Pantages for a theatre.

The church people had qualms of conscience over this disposition of the premises. It is not expected, however, that they will hold out long.

"THE BATTLE" OVER.

New Orleans, Dec. 1.

"The Battle," with Wilton Lackaye as the star, abandons its tour at Atlanta Saturday. Poor business.

NORWICH GOES TO STOCK.

Norwich, Conn., Dec. 1.

Carrying out the expressed intention of S. Z. Poll when opening his theatre here this season, the house will change from vaudeville to stock, Dec. 12.

James Clancy has been placing the acts. The run of vood was limited in the first statement of policy to fifteen weeks.

GILSON BENEFIT DEC. 6.

Returns are being made for the Lottie Gilson testimonial to be tendered her next Tuesday night (Dec. 6) at Ebling's Casino, 156th street and St. Ann's avenue.

Singing staffs from all the music houses will attend. A feature will be the turning loose of 200 balloons from the Casino balcony between the dances, to which will be attached checks for wine and champagne, the liquid prizes being donated.

The grand march will start at 1.30 a. m. Prizes will be awarded to the three most handsome gowned women and there will also be awards for both sexes.

It was William Harris, and not William Morris, who donated \$10.

The Remick Company, in addition to their cash contribution, has donated a thousand half-sheets to be used in advertising the affair.

Further subscriptions up to Nov. 30 were:

| | | | |
|---------------------------|------|-----------------------|---|
| Wm. R. Hearst..... | \$10 | A. O. Duncan..... | 3 |
| Anawanda Club..... | 10 | "Mother" Company..... | 2 |
| Wyandot Club..... | 10 | Emma Dunn..... | 2 |
| Sam Bernard..... | 10 | J. M. Brophy..... | 1 |
| John Moller..... | 10 | Ross Children..... | 1 |
| M. Witmark & Sons..... | 10 | Justin Cutting..... | 1 |
| J. H. Remick Co..... | 10 | Milton Sills..... | 1 |
| Ted Snyder Co..... | 10 | Ben Welch..... | 2 |
| F. de Bary and Co..... | 5 | Jos. Stern Co..... | 2 |
| J. Herbert Mack..... | 3 | Leon Berg..... | 1 |
| Brill's Hotel, Phila..... | 3 | J. Vogler..... | 1 |

NEW HOUSE WITHOUT POLICY.

Des Moines, Dec. 1.

A \$200,000 theatre for this town was announced yesterday by Elbert & Mitchell. The announcement said building would be commenced at once. No location nor policy was given out.

Councilman Roe is proposing an ordinance affecting the building of theatres. Among other restrictions there is a clause requiring that all theatres hereafter, including picture houses, shall be located on three thoroughfares.

CHANGES IN SHOWS.

Kelso and Leighton of "The Parisian Widows" closed with the show at Washington last Saturday. Belle and Arthur Bell replaced them. Emily Miles, who left the "Bon Tons" in New York joined "The Widows" Monday at Pittsburg.

Francis J. Sullivan, of "The Rector Girls" is retiring from that organization this week.

Clarence Wilbur will sever his connection with the "Rentz Santley" company in two weeks. Tommy Robinson, with "The Rector Girls" this season will replace Wilbur. Jimmy Connors will remain despite reports to the contrary.

Donald Cameron, the Scotch bagpiper and dancer, has joined "They Loved a Lassie."

Leta Price, of Dean and Price, now ill in Philadelphia, expects to resume her stage work next week.

WEEK'S BIG NEWS.

Fred Ward is growing whiskers.

REOPENING LUBIN'S.

Baltimore, Dec. 1.

The Knickerbocker Amusement Co. says it has taken Lubin's, a former picture house, and will remodel it at a cost of \$50,000, reopening with vaudeville.

"SMALL TIME" ACTS WANT SALARY ON A WAGE SCALE

Some Smaller Actors Have a Movement for a New Union. Wage Scale Drafted

A number of "small time" acts are agitating a movement for an organization that will enable them to lay down a scale of wages for acts playing the "small time" theatres.

At present those interested in the movement are busily engaged in arranging a scale of wages to be presented to the various booking agents for their approval. When this is done there will be a general campaign in an endeavor to enlist those now playing in the small time houses in and about New York.

Literature regarding the movement will be sent broadcast with membership applications attached. Those who wish to become members of this latest organizing movement will be invited to "get in while the water is fine."

The present status of the new "union" is somewhat in the dark, but it is said that all who are already members of either the Actors' Union or the White Rats will be able to work the houses that are to be registered with the new actors' association. The wage scale proposed is based on a per capita rate. That is "single" act prices are only quoted, teams are to receive double the wage stated in the schedule and so on up.

The scale reads:

Houses of the first grade:
\$5.00 a day for three shows. Each additional show, \$1.50 extra.

Houses of the second grade:
\$4.00 a day for three shows. Each additional show, \$1.00 extra.

Houses of the third grade:
\$3.00 a day for three shows. Each additional show, 50 cents extra.

The managers are to pay half carefare in all of the boroughs out of Manhattan and the Bronx.

According to the plans there is to be a general arbitration committee to place the houses in the classified grades. That will mean even though a house is only charging a five-cent admission it may come under the first or second rating, according to the capacity and business done.

A feature that the promoters have in mind is to operate a small house themselves for the benefit of "try-outs," which would eliminate the necessity of acts playing for three days or a week without salary and thereby keeping idle members from the bills. It is understood that this practice is now in vogue in a certain circuit of combination houses which extends only throughout Manhattan and Brooklyn and has its own booking office. For a try-out an act is sent to one of the houses on the circuit each night to give a show. This takes an entire week of their services, but it is done "just so all the managers on the circuit can see your act."

One of those most active, who is an actor, stated to a VARIETY repre-

sentative he had approached the present Actors' Union with the proposition and had been informed to go ahead, complete his organization when the present body might talk "affiliation" with him.

GETTING HUNK.

Amsterdam, N. Y., Dec. 1.

A merry war in town and the surrounding country for some time past between several of the New York booking agencies, fighting to control the "small time" situation up-state.

The general practice is the "pulling out" of acts. Until yesterday the bigger organization had the best of the situation. Time and again during the past few weeks the agent in New York who is furnishing the house here with its attractions has lost several turns scheduled to play Watertown during the last half of the week they showed here.

The most active enticer has been an ex-employee of the present agent. The former has cast his lot with the "big office." Knowing of his acquaintance with the managers in this section, it sent him here to "cover" the field.

Yesterday, however, he met his Waterloo. The agent in New York sent an act to this city called "The Crazy Kids." With it came a pugilist, programmed as the manager of the turn. When the "chief puller-out" got to work on this individual he met with an unexpected reception. First his inducements were harkened to, even to the extent of accepting the railroad fare from the opposition that was to carry the act back to New York, where the "big office" "would take care" of their routing and see they did not want for work. After the railroad fare had been turned over to the "manager," he calmly stowed it in his pocket, then treating his enticer to a brilliant assortment of swings, jabs and uppercuts, as a result of which the "puller-out" sustained a dislocated jaw. A police end is apt to develop at almost any time.

It is understood the New York agent has empowered the manager here to go ball in any amount for the man who committed the assault.

Some of the "puller-out's" work has been pretty raw, as well for him as the big New York "small time" agency which stands for this sort of thing in little towns and houses that don't return over \$8 weekly commission.

There won't be any sympathy wasted if the matter does not get into court and the inner facts made known.

All advertising rates for VARIETY'S Anniversary Number printed elsewhere in this issue. VARIETY'S advertising rates printed in the paper every week. The Big Number comes out Dec. 10.

Send in your "ad."

PLAYING BALL WITH TREVETT.

Chicago, Nov. 1.

Childhood's game of "Button" has been recalled in paraphrase during the last few days by "Trevett, Trevett, who's got the Trevett," is the general query among the vaudeville fraternity here.

Last Wednesday evening about 11 o'clock E. P. Churchill deposited with Ross L. Trevett, president of the Grove Theatre Co., (owners of Trevett) a certified check and received a written agreement to deliver to Churchill a lease of the house.

Thanksgiving afternoon it was reported Sullivan-Considine had the house.

Thenceforward, even until yesterday (Wednesday) there were conflicting ownership rumors around the Association which has booked the house since it was opened last April.

Association members then stood ready to buy the lease if they could hook up with a shareholder of the Grove Co. stock who could deliver. W. Quinn, who has been a stockholder and manager of the Trevett, told a VARIETY representative Tuesday evening that Sullivan-Considine had taken possession of the house the night before through an arrangement effected with John R. Trevett of Champaign, a stockholder in the corporation and father of Ross, the president. Meanwhile, Churchill was in possession of nothing more than the equity secured from Ross Trevett. That looked good enough to the manager of the Theatrical Booking Corporation.

If he could not get the house, somebody would be compelled to settle, according to Churchill's figures. Negotiations to this end were instituted Tuesday afternoon. The wife of Ross Trevett was a stockholder also. She refused to swing her interest with that of her husband to Churchill. Tuesday night both Churchill and the Association had next week's program booked and contracted.

At the close of the festivities Wednesday evening Sullivan-Considine were apparently still in possession. Churchill was playing a waiting game, with the prospect of somebody coming through with sufficient money to satisfy his claim of equity. Charles E. Bray of the W. V. M. A. said the show originally booked by the Association would be played next week.

Into all the controversy, so far as known, one essential factor has not entered. Tom Schamales, of the Savoy Cafe, is the owner of the Trevett property. No lease can be transferred, renewed or cancelled without his permission. It is understood Schamales is saying nothing but sawing wood.

"THREE" WOULDN'T DO.

Grand Rapids, Dec. 1.

It took less than a week for E. P. Churchill to decide that patrons of the Temple did not want "three-a-day" vaudeville. He started out a week ago to experiment for a fortnight, but last Monday with Bob Fitzsimmons as his headliner, he returned to his previous brand of eight-act bills, two shows a day and prices in proportion.

The newspapers, voicing public sentiment, declared that Grand Rapids wanted its old love to return.

SOME CHICAGO "NIFTIES."

Chicago, Dec. 1.

The other day an actor was complaining of his misfortune because he lost a week through the smallpox quarantine in Saginaw. When it was pointed out to him as consolation that he might have gone there and taken smallpox he answered: "I've had the smallpox; I wanted the week."

Nadje's equipolse specialty was being described by Dolph Meyers to a manager who gets his attractions through the W. V. A. After giving a brief description of the act Dolph wound up by saying, "And just at the finish she throws about a dozen Arabs." The manager blandly asked, "Does she carry them with her?"

Another nearby manager disputed with an actor as to his ability as a "warbler." The manager claimed he couldn't, the actor said he could, but if there was anything the matter with his act, it was the piano player's fault. To settle the matter the manager wired to the Chicago agent who booked the act: "Can this man warble?" The agent wired back that the warbler was a good one. The manager "fired" his piano player.

Down at the Grand the other evening while a female quartet was singing, a few "blue" notes developed. Walter Meeking, a graduate of the Chicago College of Vaudeville, said to Charley Beehler: "What would you call that kind of singing?" Charley replied: "Those are lady barber shop chords."

NEEDS THE MONEY.

Philadelphia, Dec. 1.

All the booking agents doing business in this city who have not come across with their license fee of \$50 have been notified to hustle over with the money or suffer a fine. Very few of the agents in this city have thought it necessary to comply with the law governing licenses for booking agencies, and there has been no effort made on the part of the department to enforce the laws.

A general letter has been issued by John Reynolds, assistant city solicitor, calling the agents' attention to an act of Assembly of 1907 providing for the collection of license fees from entertainment bureaus and also to the fact that the city needs the money.

MEYERS CHARGES DISMISSED.

Sam Meyers, the booking agent, had a real reason to be thankful Thanksgiving, for the day preceding the Commissioner of Licenses dismissed the charges which were the outcome of evidence given in the Edward Kealey trial which caused the latter to lose his license.

Herman Robinson, the Commissioner, notified Meyers he had reviewed the evidence and had decided to dismiss the charges.

PICTURE HOUSE BURNS.

Warwick, R. I., Dec. 1.

Thornton's theatre, at River Point, was burned early on Nov. 26, causing a loss estimated at \$40,000, partly insured. Thornton's was a picture house.

Victor Williams is at Hot Springs, where he will remain for about three weeks.

HERE'S BILLY GOULD

BY WILLIAM GOULD.

Received a letter from the Kelley Bros. They are punching a bag in Paris. That's an awful distance to go, just to punch a bag.

Sam Chip is a property man down at Bath Beach. I beg your pardon, I mean Bensonhurst. It sounds more effete (whatever that is).

I attended the French Students' ball Thanksgiving eve. A. O'Brien was the floor manager, P. Casey, A. Monohan and E. Finnegan were the reception committee. If a Frenchman was there during the evening he must have departed before I arrived.

One great thing about the Green Room Club is the actor and the manager can enjoy a pleasant evening without hearing "shop." You never hear a member tell how he murdered them in Painted Post or some other important town.

It looks as if Oscar Hammerstein is broadening his territory. Victoria, Manhattan, the Roof, "Hans, the Flute Player," "Naughty Marietta," and Hammerstein's London Opera House.

Junie McCree and Al Von Tilzer have written a big success for Victor Moore. A whole lot of hurrahs.

Sydney Grant has signed with "Madame Sherry."

Vinie Daly is coming back to us from Paris as prima donna. Her Italian nom-de-plume is Mlle. Vinidall. Here is an opera singer who is without a doubt the best all-around dancer in the world.

The coat boy at Hammerstein's Victoria passed over a hot one last Monday. A certain act was on the stage telling jokes. Very slowly and plaintively the boy said: "See, when the jokes are bad, it makes the show seem awfully long."

I am getting to that age where man never argues. Here are two conversations between a man just slipping in the show business and myself:
Man—Who are you working with?
Me—With Clara Nelson.
Man—You mean Kitty Nelson.
Me—Do I?
Man—Yes.
Me—All right.

II ACT.

Man—I want to introduce you to a lady friend of mine. The tall one.
Me—I have had the pleasure of meeting the lady.
Man—No, you haven't.
Me—Haven't I?
Man—No. You are mistaken.
Me—Am I?
Isn't it great to have a disposition like that? (His or mine?)

Bessie Abbott, a former vaudevilian, is to be the prima donna in Puccini's new opera "Ysobel."

GETTING A START IN VAUDEVILLE

By J. A. Murphy.

Waupaso, Mich., Nov. 29.

Dear Ed:

I don't know if I will be able to stand show life or not. Last week was awful and I don't think this week will be much better. I can't tell how many performances I gave last week, because by Wednesday I got kind of numb and didn't take much notice.

I couldn't eat the meals at the Eureka Cafe and tried another place up the street, but the manager found out about it and said I would have to stop it, as his brother-in-law ran the Eureka and all other cafes were considered opposition.

I had a box of lunch in my room that mother gave me when I left home and the last of the week she sent me a big mince pie which helped some. Tuesday morning I got a telegram from the Jasbo Agency saying, "Next week Imperial, Wang City; rush photos, confirm." I paid sixty cents for the message and sixty more to "confirm." In the afternoon I got another which said "Next week Pastime, Tootseeks, Mich. Rush photos; confirm." I had a lot of photos taken at my friend's place in Barreton, so I sent some to both places. Friday I got another telegram saying "Open Monday Happy Hour, Waupaso, Mich.; rush photos; confirm." I rushed some more photos and as I didn't hear any more from the Jasbo folks I came to Waupaso. It cost me \$3.60 for "confirm" messages. I'm only getting \$25.

The theatre here is pretty much the same as last week only it don't open quite so early in the morning and they shut down from five to six-thirty in the evening. The man that owns this place has another smaller one across the street, and he said if I would run over there now and then and sing an illustrated song he would send in a good report to the Jasbo Agency.

I had some trouble getting a place to board. The first place I went to the lady asked me where I was working and when I told her at the Happy Hour she said she didn't harbor show folks and slammed the door. At another place they wanted me to pay in advance, which I could not do, as I only had four dollars left out of last week's salary. I went to the Arlington House and their lowest price for room and board was two dollars per day, but I had to stand it. I only get a chance at one meal a day and that is breakfast. I have to commence at the theatre at noon and again at six-thirty. The dining room doesn't open 'till six and there is only one waiter, so I haven't had any dinner or supper at the hotel yet.

I got a telegram from the agency this morning, saying "Hippodrome, Wetwater, Mich., next week. Rush photos, confirm." I had rushed so many photos to different places I hadn't many left, so I sent what I had and wrote to Wang City and Tootseeks to please send my photos to this place, but have had no answer or photos yet. It costs \$4.30 to get to Wetwater, and if I confirm many more telegrams I won't have enough money to pay my fare.

Neucomb Pyker.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, Nov. 15.

Bessie Clayton has been prolonged at the Olympia till the end of December, at which time the revue will make place for Frigoli's engagement. Miss Clayton is negotiating with the Isola Brothers to appear next year for a long engagement at the Gaite theatre (a popular comic opera house in Paris) probably in a "Doll" ballet, which will be introduced into a new operatic work.

The little fashionable theatre known as the Comedie Royale, in the rue Caumartin, has been leased by Vax Viterbo, who will become director. Extensive alterations are now being made. Bookings will be made through Lucien Klopp, his partner. The policy of the house will not be changed. The program will consist mainly of short pieces on the same lines as the Capucines, Grand Guignol, Mathurins, and the Theatre Michel.

Jacques Charles tells me he has the option for the Olympia, and will manage this hall himself after August, next, when Marinelli and De Cottens withdraw. The rent will be \$45,355 per annum. The present price is \$41,000, paid to Messrs. Isola, who pay \$34,740 to Jean Oller, who pays \$28,950 to the actual landlord or land lady.

H. B. Marinelli explained that the only reason he is leaving the Olympia is that the anxiety and work is too great. With his large agency to look after he feels that his health must ultimately suffer if he continues both enterprises much longer, and he therefore naturally relinquishes the Olympia in favor of H. B. Marinelli, Ltd. He has made a success of this establishment, which hitherto was a real white elephant. The present direction is the first one to constantly fill the house, which has a capacity of 2,000. One disadvantage to contend with is the rent and other big expenses here. The Folies Bergere is able to make bigger profits with equally big shows, although the seating capacity is but a little over 1,000, the rent to commence with being \$21,230 only. It is true the present group of owners paid \$231,000 for the lease three years ago, on which, of course, the interest should be calculated.

Mme. Marie Jeanne Batard, born Marchand du Chaume, wife of Alexia Charles Batard, alias Debasta, formerly manageress of the Concert European, has been declared bankrupt. Mr. Debasta was at one time managing the Apollo, Paris, in partnership with Mr. Rosenberg. Some trouble was experienced.

One of the Sisters Blanca, gymnasts, while playing in a circus at Rouen last week, met with a nasty accident. After both had been drawn up to the flies one had to hold herself suspended from a trapeze by her teeth. She by some means let go, and fell to

the ground. When picked up it was found she was suffering with internal injuries.

The good public in Mexico never dreamed that Abel Tarride and his wife, Marthe Regnier, the well-known actress, were estranged when they played their love scenes in a repertoire of well-known comedies in their tour through that country recently. But while they appeared in public together in Mexico divorce proceedings had been reciprocally instituted in France. A decree of divorce was granted to both Nov. 10, the husband being given the custody of the children and the wife condemned to pay an allowance of \$96 per month towards their keep and education.

The program at the Folies Bergere was increased by the appearance of Archie Goodall Nov. 11. He has an act billed here in English as "Walking the Heep." Mayol as the great local start has not made so good this visit. As a matter of fact, he billed himself largely during this engagement as also singing at his own establishment. He is working at both halls, a most unusual procedure in Paris for a well-known artist. He is therefore no special attraction at the Folies Bergere this month. As already explained, Mayol took over the management of the Concert Parisien, which he baptized "Concert Mayol" in September, but this is the first occasion on which he has advertised himself so largely. With the big posters of the Folies Bergere on the same sites Mayol is monopolizing much space. It looks like a match between Clement Bannel and the artist himself who is to bill Mayol the most—each for his respective house, of course. The revue at the Folies Bergere is now being rehearsed on the stage, but it will not be ready until about Dec. 15, at the earliest, and arrangements have been made to run the ballet, if necessary, to the end of that month.

Big excitement around the American early this week. New carpets.

Violet MacMillan will join "The Fascinating Widow" at Chicago next week.

Harry First is "breaking in" his new sketch this week. The piece is called "The Strongest Link."

Mr. and Mrs. Frederick Voelker in their musical production "Twilight in a Studio" are to appear in the east, under the direction of the Dan Casey Co.

Nelson Konerz was discharged from the Polyclinic Hospital, New York, Wednesday, having recovered from an operation for appendicitis, suddenly attacking him while the 4 Konerz Bros. were appearing at Chase's. Washington, four weeks ago. The act resumes its time Monday at Poll's, Worcester.

THE WOMAN IN VARIETY

BY THE SKIRT

Little Alice Lloyd who is attending a private school in England wrote a letter of conundrums to her mother. One was "What poor fruit do Dr. Crippen and Ethel Leneve remind you of A—A bad pear."

I heard Billy Gould tell a story on himself the other evening. As it happened some time ago, and Mr. Gould has not printed it in his column, I'm going to. "I was furnishing an apartment," said Mr. Gould. "Everything was complete in the house excepting the filling of the cellarette. I thought cordials were the proper thing, so stopping in Park & Tilford's, I said 'Send me up a bottle of all your cordials.' I imagined there might be twenty different kinds. The bill was only \$370. The dining room looked like a liquor warehouse. I still think they manufactured extra brands that day just to ring in on me."

Lillian Shaw (Hammerstein's) wears two dresses. The first should be shelved. The yellow and black is not pretty. The green satin veiled in chiffon and trimmed in Irish and more show was in much better taste.

Inge and Farrell (Colonial) are two young women who dress quite well. Their first appearance in tailored suits of white and black with small hats is very fetching. The evening frocks are inclined to be fussy. In a boy's suit one of the girls looked unusually well.

Yvette is a stunning little girl with a wealth of nut brown hair which she wears in a frowsy fashion, but most becomingly. Her dress of silver with a touch of pink and cerise was very Frenchy which displayed that this young woman has rare taste in dressing (Hammerstein's).

Marie Empress (Hammerstein's) wore a very handsome dress of white satin, made very tight and with a long train.

Jessie Brown (Kalmar and Brown) (Colonial) makes three changes. The first, a soubret dress of light blue, was very pretty. The lingerie dress for the closing song is very elaborate, but spoiled by the ribbon, put on in puffs around the neck.

One of Al Rayno's bull dogs in jumping for a foot ball landed upon the clarinet player in the Colonial orchestra, Monday matinee. The men in the band wouldn't touch the dog. A young woman in the first row, evidently accustomed to handling dogs, grabbed the bull by the back and tossed him back upon the stage.

Clarice Mayne (Colonial) for her opening songs, has chosen a handsome gown of white satin made on the straight up and down lines and very narrow around the bottom. The bodice is of crystal, very short waisted with a sash of electric blue hanging

to one side and reaching to the hem of the skirt. That has two bands of crystal, one above the knees and at the bottom of the skirt.

I heard a little story of a very small affair which happened at a New York house last Sunday. One of the acts in the Sunday show engaged a colored maid, who, during the week gives attention to one of the stock actresses. The maid agreed to accept \$3 for her day's work. At night she was told by the woman in the act that her husband would attend to the payment. When the colored maid found the husband, asking for the \$3, he laughed, and would not pay it. The people who told me were as angry about it as though the colored woman had been cheated out of three million dollars. They said it was such a small piece of work they couldn't help it.

It wasn't a dull afternoon Tuesday, in the rain, around the Long Acre Building. A fellow, about there quite a good deal, walked up to a young woman, who was speaking to another man. He caressingly handled her as though having a proprietary right. The young woman is a vaudeville "single," appearing alone upon the stage. Furious, she whacked the young man all over the sidewalk with her umbrella. With tears in her eyes, from rage, she shortly after that said the young man had but a speaking acquaintance. Several people who knew the young woman were standing in and about the doorway when the rumpus occurred.

The Balallaka (Russian) Orchestra has been playing around New York this week, in different Kiaw & Erlanger's theatres, giving matinee shows. That firm is managing the foreign musicians. I heard that Percy G. Williams, who brought the Russian Dancers (at \$2,900 per) over here for a sensation that never sensated, said the Orchestra had been offered to him. "But I'd just like to see the man who would even mention 'carviar' to me nowadays," remarked the manager.

The dressing of "The Bowery Burlesquers" (Columbia) is far above the average of burlesque shows I have seen. The girls all look well, especially so in a Spanish number in which they don yellow tights. The leading woman (Lizzie Freligh) wears her clothes well. One dress, made entirely of Egyptian silver, was too beautiful to have had the effect spoiled. A lining of some clinging silk would have brought the same result. One costume worn by Miss Freligh was gorgeous in coloring. The tights in pale green, the bodice a darker shade with breast plates of maroon, a hat with still darker plumes and an arrangement of large pink beads made up this wonderful combination. Edna Green and Minnie Lee dress their specialty prettily. The high shoes of velvet were lovely.

SOMETHING NEW!

Leo Donnelly has thought of something new. It's really new, and stupendous in its possibilities. Mr. Donnelly is associated with Jean Havez. The partners are known as "The Fun Makers." They make fun at so much per make. Over in the Friary the bunch call the boys "authors."

The new thing in writing is after dinner speeches. Mr. Donnelly says he and Mr. Havez, for a consideration, will present the purchaser with an after dinner discourse that will put Simeon Ford on the wild run as the star of such occasions. Once used, the talk may be retained or thrown away. There is no condition of return attached. Each after dinner lot of dialog will be freshly made, and may be served with the entree or held back for the cigars.

The length, depth and humoristic tendencies of the subject will depend upon the importance of the occasion—and the size of the bank roll. This after dinner speech writing is no piking affair. Anyone who is called upon to enlighten diners at a banquet should have coin. If he wants a speech, Havez & Donnelly will supply it, but some of that coin must become detached from its moorings.

The partners are now poring over the Blue Book Annual and the Banquetters' Guide containing a list of our best known menu fillers in.

"You get it, don't you" said Mr. Donnelly. "Here it is in a little demijohn. Chauncey Depew and the others of the bunch pull a good spiel every time they see a vaudeville show. They get the 'gags' from there. Well, don't we know them all, and what we can't remember we can rewrite. It's a cash-in-advance proposition, too. How we do hate cash-in-advance."

"STOLEN" CORNET FOUND.

Franklin, Pa., Dec. 1.

An odd happening occurred last Saturday when a cornet peculiarly "lost" was as peculiarly found. An act at the Orpheum reported to F. J. Dion, its manager, that a \$65 cornet had been missed from the dressing room, demanding the house make good the value.

After a thorough search of the theatre, the manager secured a search warrant, examining the trunks of a member of the act in a local hotel. While engaged in doing this, one of the examining party discovered the cornet between the mattresses of the bed.

TWO "UNITED" BRANCHES?

Pittsburg, Dec. 1.

It is reported that Fred Curtis will shortly open an agency here to place "small time" acts in the same class of houses. Mr. Curtis expects the John Harris theatres to start with, it is said, and his office here hopes to have an affiliation with the Family Department of the United Booking Offices in New York. Edward Darling of the United agency is rumored to be interested with Mr. Curtis in the proposition.

Another branch by the same men is contemplated for Chicago under similar conditions. This would bring it into competition with the Western Vaudeville Association.

3-RING VAUDEVILLE.

(Continued from Page 3.)

tan Opera House became a regular in the variety ranks.

The Manhattan selected a stormy day, with the evening containing enough weather to affect attendance at all the theatres in New York. The matinee at the large opera house held a fair audience, repeated in the evening, without capacity at either performance. Curiosity drew many of the frequenters of other vaudeville and burlesque theatres over to 34th street's massive edifice, although the burlesque theatres were but slightly injured, mostly "upstairs."

"Paper" appeared rather promiscuously for the Manhattan, and seemed to have been gotten up under a system. Different colored coupons were given away, each calling for reserved seats upon presentation at the box office on a certain day specified on the coupon. The "paper" as presented was sent in the upper balconies of the Opera House.

The attendance at the American took a slight drop the early part of its third week of "big shows," attributed to both the weather and the "opposition" (Manhattan).

Vaudeville managers in New York not conducting three shows in one were still against the idea when asked their further views. Percy G. Williams said that he did not contemplate changing the policy of his present shows regardless of the success or failure of the big bill scheme.

William Morris stated that if he thought it necessary or advisable, he would increase the size of the programs at his houses to thirty acts weekly, running the performance until one o'clock. Mr. Morris added he did not anticipate this would occur immediately.

Cincinnati, Dec. 1.

The Orpheum theatre, now under the direct management of William Morris, opened with a "16-act" bill Sunday to the largest house a matinee there ever played to. Prices remained unchanged. The advance sale was reported to indicate big box office receipts for the week.

At the Columbia, Carrie De Mar was engaged late last week to headline the usual bill then programmed for the house. A policy of two well known features will probably be followed at the Columbia to offset the big show opposition.

Chicago, Dec. 1.

The new policy of the William Morris circuit started here Monday, at the American Music Hall. Shortly after the performance opened the house held its full capacity. No standees are allowed in Chicago.

Another "22-act" bill is announced for next week.

OBITUARY.

Bony Lee, an old-time black-face comedian, died in Chicago last week, at sixty-nine. Up to fifteen years ago he appeared upon the stage, then retiring. He is best known as a partner of Dan C. Manning. His daughter is a member of Will and May Rono.

NEW ACTS NEXT WEEK

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

Arthur Forrest and Co., American.
Count De Beaufort, American.
4 Ananthis, American.
O'Connor Sisters, American.
Monroe and Mack (New Act), American.
Zelaya, American.
Fritz's Dogs, American.
Mlle. Dazie and Co., Hammerstein's.
Al Von Tilzer, Hammerstein's.
The Torleys, Hammerstein's.
Skramka Sisters, Hammerstein's.
Arizona Frank, Manhattan.
W. H. Thompson and Co. (New Act), Colonial.
Homer Miles and Co., Colonial.

Herbert Kelcey and Effie Shannon and
Co. (2.)

"The Enemy" (Dramatic)
23 Mins.; Full Stage (Special).
Orpheum, Brooklyn.

Shelving their previous comedy offering, Herbert Kelcey and Effie Shannon are exploiting a more serious vaudeville effort, entitled "The Enemy," in which Kelcey plays an injured Northern soldier, Miss Shannon, a love-smitten Virginia miss. The action takes place in the drawing room of her Southern home. To her care is brought the boy in blue, when the Confederate surgeon is called away. Through the sick and wounded Yank she learns her lover met death on the field of battle at the hands of the very man whose life is then dependent on her ministrations. Then comes an emotional effort on the part of Miss Shannon to depict the unspeakable agony of Love's bereavement. There is an abrupt transition from a gentle, tenderhearted Dixie girl to that of a cold-blooded, sardonic, determined woman with an implacable thirst for revenge. A hideous sinking of joy, a distressful undoing of anticipation, the bitterness of her tortured heart and the wretchedness of her soul, all enveloped by the cloak of grief, form the basis of the main situation in the playlet. But the thought of the dying man's wife and baby turn the increasing moments of incalculable pain into immediate balm when she becomes gently compassionate and womanly administers the libation. There is a patriotic finale. Miss Shannon carries the bulk of the acting, her emotional scenes being met with admirably. Kelcey has a thankless role and there is little range for him. Minor characters are played by Winona Shannon and Robert Keggerles, the former doing the better work. The piece is measurably sympathetic but if it were more amply vitalized with rapidity of movement the effect would be more pleasing. The display of a woman's character as embodied in this episode of the Civil War (pened by George Middleton) will not carry the vehicle to unbounded success. *Mark.*

Belle Meyers, of 442 East 136th Street, New York, who became suddenly ill Nov. 16 at Milwaukee, has cancelled all her time and will be under the doctor's care for two months.

Marie Empress.

11 Mins.; Two (3); One (3); Two
Hammerstein's Victoria.

Marie Empress was the centre of a rather curious experiment when appearing at Hammerstein's Monday for her first New York showing, and the young woman's second public week on this side of the ocean. She has been heralded as an English favorite of the halls. As far as information goes, Miss Empress is not widely known in her native land. But she had, for her American debut, the benefit of as clever publicity as was ever received by an unknown. It was started and kept up, eventually bringing a singer (previous to the first advertisement in her behalf never heard of in New York) to the headline position in one of the country's biggest vaudeville theatres. The expert direction did not end with the publicity. The showmanship extended to her stage appearance. Miss Empress had her own orchestra leader, a plush curtain marked "M. E.," opened in "two" before going into "one" with an ordinary olio drop; then back to "two" and the curtain for her third and last song, with a choice program position to do it in. After the final number, a cartload of flowers paraded down the aisle. Friends and well wishers extended to Miss Empress a cordial greeting in the way of applause, obliging bows and a little speech of thanks—but after all that, and meanwhile, Miss Empress cannot uphold the position made for her. Nothing had been left undone. A great opportunity had been provided—and lost. The benefits of advertising and publicity had been strikingly illustrated. Not too much was looked for after cleverly worded advertisements had carefully set forth Miss Empress' position—that of ascertaining whether she would succeed before an American audience. These notifications really absolve the girl from criticism. Even the program says "Only Appearance in America—One Week Only." The English girl is a pretty brunette, wearing two gowns and one character costume. Of the three songs sung, Miss Empress displayed no marked ability in either. "Lingerie," the third selection, was depended upon, but Miss Empress lacks that which is necessary to become a success as a single act on the big time over here. 'Tis the well-known theory—publicity can't make an act in vaudeville, but it will do a lot if the act is there to back it up. Marie Empress is not there. *Sime.*

Golden and Golden.

Song and Dance.

One.

Hammerstein's Victoria.

Golden and Golden are young men who think they can sing. They dance fairly well, but not well enough to follow other "two-men" dancing turns at Hammerstein's "downstairs." In singing Billy Gould's "The Bloom is on the Heather," Golden and Golden proved conclusively all they don't know about vocalizing. It's too pretty a song and melody to have been so roughly handled. Golden and Golden should dance only, remaining on the small time until they can advance through merit rather than for convenience of bookings. *Sime.*

Charles A. Bigelow assisted by Mizzi
Hajos and Co.

"The Girl and the Guy" (Farce).

25 Mins.; Full Stage.

American.

Roi Cooper Mergrue is credited with having built "The Girl and the Guy" for Charles Bigelow's first vaudeville showing. Roi didn't use a hammer and nails in the building, he simply utilized cardboard and a pot of paste. The result was inevitable. The structure, imposing for a few minutes, began to crumble as soon as there was a shower. Before the storm raged, it was a mass of ruins. A "souse" enters the home of an actress who is expecting a peculiar looking gentleman from whom she is to receive a few thousand dollars to back her new show. She mistakes the "souse." The "souse's" wife appears. Piece ends in a chase. In the opening moments Bigelow has some comedy business with a bell boy and sings an old song of his, "Lonesome." A scene with Mizzi brings some laughs and a duet cleverly done by the pair wins encores. Aside from these, there is nothing. Mizzi is cute and pretty and her dialect is just as fetching as it was in "The Barnyard Romeo." She makes up poorly, an overdose of rouge spoiling her good looks. A soubret costume is becoming. Bigelow is on the stage continually but doesn't seem to have enough to do. A musical comedy idea would have been much better for the pair than the farcical arrangement now employed. The piece and participants can be only a disappointment following the bligness of the names. *Dash.*

Richard Bros.

Acrobats.

8 Mins.; Full Stage.

Loew Circuit.

A meritorious "small time" act. The "straight" first appears and does some "strong arm" work on the Roman rings. From a "perch" position he permits his partner to work on his hands below. The latter does some intricate twists and turns in eccentric costume and shows originality. The act should thrive on the smaller circuits. *Mark.*

Jennie Gerard.

Singing.

10 Mins.; One.

Loew Circuit.

Having a nice appearance and a good voice should enable Miss Gerard to play "small time" as long as she cares to work. With a capable singing partner, she might make headway to the bigger circuits. Her voice is full and strong and contains musical quality. More attention to breathing might help. She opens with "Glow Worm," the best of her repertoire. Her second is a Spanish song, while the third is "Garden of Roses." With another closing number, more suited to her voice, she could make still a better impression. *Mark.*

Marie Dainton appears at the Prospect, New York, in a new act for the first three days of next week.

Frederic Melville ("Moto Girl") is using an aeroplane publicity novelty on his trip over the Inter State Circuit.

"The Silhouette Girl."

9 Mins.; Full Stage.

Hammerstein's Victoria.

"The Silhouette Girl" is the title for a series of poses or pictures or dances. In whichever one may be pleased to term them, a young woman in a union suit appeared before a transparency, the stage darkened, excepting for the dull red glow from behind the screen. This background threw the woman's figure into sharp relief. She entered what seemed to be an artist's studio, in street attire. At his invitation, the dress was discarded, leaving the girl in her little union suit. Within the past two seasons, there have been many union suits in vaudeville. With each one, came an act. Most were of the "diving" variety. One was a bicycle turn. "The Silhouette Girl" is Mlle. Heloise. A turn of this nature was presented at the London Palace last month. The report said the audience received it quietly. The London review of the act, appearing in *Variety* Oct. 29, could easily be substituted for this one of the present turn. Bert Levy was the artist in the picture. He became a pantomimist for the moment, having been pressed into service through the illness of the woman's assistant, named "Mons. Arnaud" on the program. To those who knew and recognized Mr. Levy, he didn't seem natural. As a new style of living picture, it might do, but not in any large way when the union suit has been seen. *Sime.*

Haroldi.

Violinist.

14 Mins.; One.

American.

Haroldi has nothing to recommend him to vaudeville excepting his lithographs resemble Padewski. He is a straight violinist and probably a very good musician. At least he looks funny enough to be. The American audience listened to the music in respectful silence Monday night, and even gave the violinist cause to come back and play an encore. Straight music always secures applause from a vaudeville audience. Haroldi's vaudeville value is about one-tenth of Rinaldo's. (Rinaldo plays a violin and "rags" it. Of course, "rag" was never written by the old masters, but it gets the money and real applause in vaudeville). Haroldi was accompanied by a young woman at the piano. *Dash.*

Saunders and Cameron.

Juggling.

10 Mins.; Four (Interior).

Fam. Dept., U. B. O.

The man does all the juggling. The woman flits around the stage and hands the "professor" his working tools and a few pert remarks on the side. For the "small time" Saunders and Cameron can land and make good. The man has a neat routine and while he uses some old tricks, works them up nicely. His three-egged feat with the glasses and the juggling of three sticks, like Archie Orri, stand out conspicuously. He works in eccentric make-up. *Mark.*

Frank Winch has written an interesting and exhaustive booklet on Freemasonry. Mr. Winch is a 32-degree Mason.

Ashley and Lee.
"Chinatown" (Comedy).
17 Mins.; One (Special Drop).
Alhambra.

Herbert Ashley, formerly Matthews and Ashley, and Al Lee, formerly Wynn and Lee, make up the new combination. The new offering is framed up along the Matthews and Ashley line. The drop is a good looking one showing a scene in Chinatown. Ashley has a delicatessen store next to a Chinese laundry (a "stall" for a "hop joint"). Ashley is bemoaning his fate for having opened a delicatessen store in a chop suey district when Lee comes out of the laundry, casually remarking he cannot accept the \$20,000,000 to-day as he is too busy. Ashley says, "It's a funny thing but only millionaires come out of that laundry." From this point on bright, snappy talk is reeled off in capital style, securing laughs all the way with few misses. The "hat" talk is new, containing good laughs but the wild dreams of the "dope fiend" seem to be the more popular. The talk might be swayed just a trifle more in that direction. For a finish the pair are using the "straight and parody" arrangement for songs, exceedingly well done. Only two numbers are used, the second "Once or Twice" bringing the pair back seven or eight times. Ashley and Lee have a good laughing specialty as the act stands. When they become a little better acquainted with each other's style, the result will be a fast comedy offering in "one."

Dash.

McAlvery Brothers.
Jumping.
Full Stage.
Hammerstein's Victoria.

Opening the show at Hammerstein's, appearing about eight o'clock, the McAlvery Brothers did very well with jumping, mostly of the high style. In straight jumping they have one or two tricks not previously seen. Though well received, the act is more for the smaller houses, where it could stand out to better advantage, both for the men and the management.

Sine.

Fox and Evans.
Dancing.
11 Mins.; One.
Fam. Dep't., U. B. O.

These young dancers acquit themselves creditably on the small time. They have a neat appearance and will stack up favorably with the majority of the dancing teams.

Mark.

The Drapers.
Singing and Talking
17 Mins.; Two (Interior).
Fam. Dep't., U. B. O.

The man appears in blackface first, a shiftless, lazy type of negro and later imitates an old darkey preacher. The "temperance" speech is the hit of the act. His dialect and manners are good. The woman appears in a cow-girl costume, but her high-heeled shoes and cotton stockings are in contrast with the rest of her western garb. Making a change to conventional dress for the close, she sings two numbers acceptably, the last to banjo accompaniment by the man. This act is fine and dandy for the small time, offering novelty. The lemon shooting "bit" is funny.

Mark.

Doc White.
Songs.
13 Min.; One.
Majestic, Chicago.

White is a dentist, a baseball pitcher and an artist in vaudeville. He may not be anything much as a dentist; there is no general dope on that. Chicagoans declare that he is a great twirler. The Majestic audience gave him a reception as a ballplayer Monday night and then applauded him and called him back for repeated bows upon his merits as a vaudeville artist. A piano player on the stage accompanied his four songs, and in one, vocally assisted. White has a splendid personality, a fine singing voice and with manly bearing and an easy stage presence scored an unqualified hit. He need not confine his stage activities to Chicago, anywhere, on my bill, he can make good as a singer, without any apologies.

Walt.

Fritzie Haubel and Co. (5.)
"Schoolboys and Girls."
14 Mins.; Full (Interior).
Fam. Dep't., U. B. O.

There is little to commend. Haubel as the German professor and his school-room imps almost shook the roof off the building with the way they tore around the stage, whooping things up in general. What songs were attempted had no effect through the racket made by those not in the singing contingent. The old school-room idea with the noisy "Tomboy," the tough kid, the Hebrew cut-up and the others, are offered in an inferior manner. Before it starts on straight "small time," the pruning fork and soft pedal should be used vigorously.

Mark.

Frederic and Venita.
Slack Wire.
10 Mins.; Full Stage.
Fam. Dep't., U. B. O.

A man and woman offer a slack wire routine that should go fairly well over the "small time." The man's work with one end of the wire held by the teeth of the woman, is the strongest. The woman should appear more at ease.

Mark.

Hallett and Stack.
Singing and Dancing.
14 Mins.; One.
Loew Circuit.

In the last few minutes of their act this young man and woman win out on the "small time" with their dancing, in which they give waltzing bits as they are supposed to be done in different cities. The team opens with talking and some of it is good for a laugh. What singing is done is of little consequence. Both voices are weak. The team should run fairly well in the smaller houses.

Mark.

Raskin Trio.
Russian Dancers.
7 Mins.; Full Stage.
Manhattan.

Two young men and a woman put in seven strenuous minutes of singing and dancing. The songs vary the monotony somewhat. The trio lands with dancing. Handsome wardrobe.

Mark.

THE GIRLS FROM DIXIE.
Philadelphia, Dec. 1.

A liberal sprinkling of musical numbers and specialties during the action of the two burlesque pieces, does a lot toward making "The Girls From Dixie" an entertaining show. There is no olio, the specialties, with one exception coming in the burlesque, or second part. Gus Adams and George Guhl, under whose direction "The Girls From Dixie" are touring the Empire Circuit, have the principal roles, there being little left to the other principals and for this reason the comedy hangs a bit heavy and drags.

The partners have divided the work, Guhl taking the first part and Adams the burlesque for his share. The former secures the better results, which is a strong mark in his favor for the outline of the piece is a handicap. It surrounds the visit of "Battleaxe Gallagher," a would-be bad-man to Schultz's Hotel presided over by Philip Schultz (Guhl). There is too much of the "bad-man" stuff, before and after his arrival. It takes "Shredded Wheat," the sweetheart of Battleaxe, played by Lillian Keely, too long to plant the advance for her "tough kid's" arrival. Then it is carried through rather long.

In some of the business, however, Guhl secures some good comedy and the snappy action produced by the swiftly moving list of musical numbers holds the first part up in good shape.

Adams, who does little work in the first part runs it almost alone in the burlesque called "Oh, What a Night." After a conventional opening which brings the old erring husband story into effect, the second scene is laid in a jail and here there are opportunities galore for some excellent comedy. But Adams does not get what he should out of it. He spends a lot of time on a rough comedy bit involving four of the girls who look like a zebra chorus in their striped tights, and in this Dan Gallagher, billed on the program as the "master mechanic"

Marzita.
Singing and Dancing.
6 Mins.; One.
Manhattan.
Loew Circuit

Opening with "Maybe You're Not the Only One Who Loves Me," wearing a white flannel suit with hat to match, Marzita changes to Italian costume and after singing "That Dreamy Italian Waltz" effectively, does a whirlwind dance which was well received at the Manhattan. An excellent single for the "small time."

Mark.

Michael Coscia.
Violinist.
7 Mins.; One.
Manhattan.

Coscia is the Rinaldo of the small time. In full corduroy outfit, he does an Italian street musician type, playing four numbers. Coscia does real well, but should affect a more original style. He is too good a musician to copy so closely the style of the headline violinists. Coscia could improve his act by putting more fire, more fervor and more feeling into his playing. His "rag" proved the most popular, though the classical selections were well received.

Mark.

of the show, almost steals all the meat. Gallagher plays the role of a rough Irishman and what he gets out of it suggests that he could do something with a regular part.

Ezra C. Walck shows fairly well as the bad-man in the first part and plays the warden later in much better style. Frank Thorndyke, who has a thin tenor hidden behind a small moustache is equally cast in a couple of bits, coming out for notice when he leads a couple of ballad numbers. Karl Lang's main contribution was a song and dance number which landed him a big hit in the burlesque. Gertie Hart gets through nicely with what she has to do in the way of business and talk and leads two snappy numbers.

Miss Keely is wrong in the first part as a tough girl and would help her average in the burlesque were she to dress her part nearly right. Miss Keely also poses as Mlle. Zemoa, billed as some sort of a sensation which did not appear. She may, have gotten into one of the cells for something she did Monday for she did not show Tuesday. Miss Keely wears some spangles and gauze and leads a near-cooch number. In her other numbers Miss Keely did nicely. Ruby Marlon, just as blonde, plump and sprightly as ever appeared at intervals and also did her familiar horn specialty with Amy Thompson, who, when she was not playing a maid role, was concealed in the chorus lines.

Miss Marlon put over one of the most promising bits of the show in the jail scene in which the business called for something of Billy Watson's style of working the "Salvation Army" bit. It should have been a big riot. Adams did a number with several of the chorus girls which went by on some of the things he told about the girls. Later he and Guhl pulled down the big applause bit with several breezy parodies leaving the house calling for more.

Frank Thorndyke and Jacque Ford and Grace Golden, two "ponies" from the chorus, got rid of a couple of songs. The chorus work diligently throughout the show, handling all their numbers in good shape and making a firm impression. They have some showy business for the numbers and go through it evenly. They average good as to general appearance and the costuming, while not particularly rich in color or quality, looks well and is clean and tidy.

There is enough snap and go to "The Girls From Dixie" through the liberal supply of musical numbers and specialties to balance up where the comedy lags, and secure good results.

George M. Young.

James H. Moore, the Rochester and Detroit manager (Temple theatres) will spend the most of the winter in Arizona, where his family is at present.

Kelly and Kent have rejoined for the purpose of playing engagements that M. S. Bentham will procure. Following the final dissolution, Miss Kent will appear in a comedy sketch, which Victor H. Smalley has a commission to write.

TALKS TO EXHIBITORS.

The Moving Picture Exhibitors' Association met Tuesday night, 300 being present. Francis V. S. Oliver, the mayor's marshal, spoke of the strenuous objection being made to the quality and quantity of light in some of the shows, and implored the exhibitors to see that their theatres were adequately lighted.

Mr. Oliver advocated the appointment of a civil service board of censors, to be filled by competitive examinations from the ranks of practical picture men. The speaker thought that such a board could handle the situation the best.

SHOT RUNNING AWAY.

Toledo, Dec. 1.

A man, unidentified, set fire to the Temple, a picture theatre in Auburn-dale. When resisting arrest, engaged in a running pistol duel, he was killed by Patrolman Krause.

The work of the firebug proved futile, owing to prompt work by Pro-prietor Thomas Snell.

OPERATION ON PICTURE ACTOR.

Paris, Nov. 21.

Max Linder, the well known moving picture actor, so often seen in the Pathe films, was taken suddenly ill the other day and operated upon for appendicitis. His condition is serious. The roles he was playing in the revue at the Olympia have been taken in hand by Tom Pender.

PICTURE NEWS.

Plans have been made to install a picture machine in the Overbrook Hospital in Newark, N. J., for the amusement of the patients, the films to be selected by the medical directors.

A moving picture machine will be installed in the Hampton Institute at Hampton, Va., to be used for educational purposes.

The Melles stock company is now in full possession of "Star Film Ranch" at San Antonio, where pictures of western life in Texas, Mexico and along the Rio Grande will be arranged for exhibition.

A new picture house will be opened by Wetherell & Snow in Falmouth, Mass.

The Charlton Amusement Co. of Brooklyn has just been incorporated to construct and manage picture theatres. Capital, \$1,000; directors, A. H. Schwartz, S. D. Holiner and Benjamin Herman.

Brooklyn is to have another motion picture house at Pitkin avenue and Amer street. Cost, \$15,000. Still another is to be built by B. F. Voight at Flatbush, near Linden avenue.

J. E. Hennessy, formerly manager of George Kleine's Birmingham (Ala.) office has opened an exchange in Indianapolis to be called the Central Film Co., and has enlisted with the Independents. Mr. Hennessy is an old-time showman, having been press and general agent with various circus organizations.

VARIETY'S PICTURE REVIEWS

"SAMSON'S BETRAYAL" (Gaumont).

This picture is all wrong. Poorly arranged, lacking details, it makes no impression whatever. In reproducing the story of how the mighty Samson lost his hair and subsequently his strength, the arranger has pictured something that would disgust any Sunday School boy. The photographing and tinting are good. MARK.

"THE SONG OF THE WILDWOOD FLUTE" (Biograph).

It is to laugh. A picture revealing the love of two redskins for a squaw is shown, but the poor attempt of the principal characters to act as Indians is pitiable. A lot of nice scenery and good photography have been wasted. It reminds one of Hallway's on festivities when the Indian doctor appears. MARK.

"THROUGH THE CLOUDS" (Edison).

This is picture making up-to-the-minute. An aviator loves Judge Grey's daughter. The Judge and one Roberts are running for governor. Thanks to a pretty flight through the clouds the Judge lands the gubernatorial plum and the flier wins the girl. The airship flight is excellently reproduced. MARK.

"BEHIND A MASK" (Urban).

A woman dons masculine attire and fights a duel unknown to her husband, who was called to active army duty. It all results because of an insult offered the army commander. The picture causes little comment. The theme is not a new one. MARK.

"NANTES AND ITS SURROUNDINGS" (Urban).

Picturesque water scenes in France finely depicted. MARK.

"LOVE IN QUARANTINE" (Biograph).

The idea may have been taken from "Seven Days," but it's morally certain the comedy wasn't. The picture fails to hit the bull's eye for humor. It is really a pity after all the trouble the arranger took to have a love-sick couple engage in a quarrel and have them make up in a quarantined house. The arranger might try again. The idea affords plenty of comedy material. MARK.

"HIS NEW LID" (Biograph).

A new hat goes astray. When it turns up on the seashore the friends of the wearer come to the conclusion he has been drowned. The young wife and her neighbors go into deep mourning. While tears are being shed, the man returns home. Good for intermittent laughter. Well cameraed. MARK.

"NOT SO BAD AS IT SEEMED" (Biograph).

Separate scenes written by a married couple as they start for a hurried trip causes some embarrassment for the two sets of lovers concerned. Hapless circumstances turns the wrong light on full force but explanations by the Joneses in the end brings a satisfactory finale. The picture will do for a "flier." MARK.

"THE FREAK" (Pathe).

A slim and lengthy young contortionist in bending feats. The picture may not make a hit, but there is no question that the man is unusually supple. Entertaining perhaps for those who like to see people twist themselves out of shape. MARK.

"A BORDER TALE" (Pathe).

The story is of secondary consideration. The natural scenery, in colors, holds the attention. The acting shows how a girl saves an army officer from a band of brigands, but meets death as a reward. Photography immense. MARK.

"AN ELEVENTH HOUR REDEMPTION" (Pathe).

Judging from the recent product of the Pathe people (probably the American factory), they are producing a better grade of American pictures. This one has rather a gruesome and unpleasant theme, yet not unlikely. Nicely acted and excellently photographed, the picture is well arranged. The film carries the most weight at the finish when the patriotic man, who had caused the death of his brother earlier in the story, gave up his life for the flag. MARK.

"THE RETURN AT MIDNIGHT" (Urban-Eclipse).

A stern, old Frenchman decrees that his son shall marry the girl he has selected and banishes him from home when the latter declares his undying love for a poor gypsy girl. After two years of poverty, the son returns with his wife and baby, seeking aims from his own parents. The child effects a reconciliation. Mostly interior views, but well cameraed. MARK.

"A RAMBLE THROUGH CEYLON" (Urban-Eclipse).

Tropical scenes are excellently reproduced. The elephants at work form a pleasing feature. Educationally and photographically, the film is A No. 1. MARK.

"HIS MOTHER'S THANKSGIVING" (Edison).

A young man in one of the theatre boxes wept silently, which was the best testimonial imaginable for this picture. There is telling sentiment which impinges the heart and impresses the mind. A turn of the wheel places a country boy in the lap of luxury. His mother plans a Thanksgiving surprise, but he is ashamed to have his rich young friends see her. But, his fashionable sweetheart finds her and everything ends well. Well acted and nicely photographed. MARK.

"ARMS AND THE WOMAN" (Edison).

Rex Beach's story as photographed by the Edison company is disappointing. The wayward son beeds the words of a bad man, and in order to make up for his losses at the gambling table plans a robbery with the stranger. It is fairly well acted and fairly well photographed. MARK.

"THE COWBOYS AND THE BACHELOR GIRLS" (Mellies).

Five misses from the East take possession of a ranch and declare themselves "ferriest" the men. Five cowboys plan to capture their hearts. Picture is entertaining. MARK.

"THE LAD FROM OLD IRELAND" (Kalem).

Sets a new mark. Acting and photography go hand in hand and keep the eyes riveted from start to finish. Amid quaint, old scenes in Ireland, on an ocean liner on the bounding billows and familiar Gotham surroundings, a pretty love story is told. MARK.

"HOW RASTUS GOT HIS TURKEY" (Pathe).

Rastus causes considerable laughter by the manner in which he stole a big turkey gobbler. He even carried part of a fence home with him. The theft is well pictured. MARK.

"WONDERFUL PLATES" (Pathe).

A trick film which shows animated forms on plates of delft as they are being washed by a little Dutch girl. Some pleasing scenes of Holland and its people and country. MARK.

"THE FLAT NEXT DOOR" (Gaumont).

Good photography is lost on a theme that has little comedy. The woman flat dweller is admired by her next door neighbors, a young man and an old German. An attempt at suicide by the old man, which drives away burglars in the woman's apartments, results in his winning her hand. The film does not hit the comedy target. MARK.

"TARASCON ON THE RHONE" (Gaumont).

A new city in Southern France is featured. The camera has done magnificent work. MARK.

"THE LITTLE PROSPECTOR" (Essanay).

A race for a mine claim is a feature. Some familiar scenery is again used for a wild west horseback performance. The old prospector strikes it rich and tips off the avaricious villagers. But, the old man's daughter and her sweetheart "beat them to it." The picture is of the usual run of western stories from the "S. & A." plant. MARK.

"THE QUEEN OF HEARTS" (Selig).

The palmy days of the Lincoln Carter melodramas are recalled by this Selig photoplay. There is the scheming, bewhiskered bank cashier, the handsome, manly young hero, who goes to the gold fields to stake a fortune, and the pretty heroine, who marries the wrong man to insure happiness for her aged father. The Newyeweds go to Monte Carlo where the banker gambles away everything, losing his life in a fall from a building as the police entered his apartments. Meanwhile the hero has found gold galore and has chased his sweetheart across the briny deep. "Journeys end in lovers' meeting." Excellently photographed. MARK.

"SUSPICION" (Vitagraph).

The death of the only child in the family nearly drives the young mother crazy. The husband tries to divert her mind, but unknown to him she makes surreptitious visits to an orphan asylum and does what she can to make the little ones there happy. Her daily trips arouse the husband, who engages a detective. He is dumfounded on learning what she has been doing, but takes her in his arms and begs forgiveness. The picture shows that "mother love" will not be crushed. Good photography. MARK.

"THE TOYMAKER, THE DOLL AND THE DEVIL" (Edison).

This one will please the children in particular. An old toymaker decrees that his orphaned ward marry his son. She loves the young apprentice in the shop. A huge doll is the old man's delight. He and the son depart for a fancy dress ball. The ward dons the doll's clothes and with the assistant, disguised as the devil, go to the party. The toymaker believes his doll has come to life and pursues her home. The assistant hides in a chimney, but is "smoked out" and mistaken for the real thing. He employs a ruse and wins the girl as a result. A harmless film, which offers light amusement. MARK.

"MILITARY CYCLISTS OF BELGIUM" (Pathe).

Two sets of soldiers perform some machine-like evolutions on wheels, the picture having been taken from a height that brings out the parade grounds in bold relief. Interesting as well as educational. Little was shown of the cyclists in the field. MARK.

Martin Garone is to be the proprietor of a new picture place at 76 Catherine street, New York. The new house is to cost \$6,000.

The "Class A" (so named) theatre has opened on Pike street, Seattle. It has pictures and a pipe organ.

BILLS NEXT WEEK
NEW YORK.

| | |
|---------------------------|----------------------------|
| COLONIAL | Marshall Mont-gomery |
| Nat Willis | Robledo |
| W H Thompson & Co | Kessier and Leo |
| Trovato | |
| Homey Miles & Co | MANHATTAN O. H. |
| Gene Greene | "Song Revue." |
| Bills-Nowlin Troupe | "Slums of Paris." |
| Jetter and Rogers | Laddie Cliff. |
| Wormwood's Animals | James Harrigan. |
| Cooper and Robinson | Belle Blanch. |
| | Haines and Videoq |
| | Morton and Moore. |
| | Du Ball Bros. |
| | The Cronins. |
| | (Two to fill.) |
| ORPHEUM | HAMMERSTEIN'S. |
| Clarice Mayne | Mrs. Dato and Co. |
| Julius Steger & Co | Charles Grapewin |
| Kalmer and Brown | and Co. |
| Ben Welch | "A Night in Turkish Bath." |
| Lorch Family | Bert Levy. |
| "Motoring" | Al Von Tilser. |
| Ingo and Farrell | James Thornton. |
| Three Lyres | O'Brien, Havel and |
| Al Rayno's Dogs | Kyle. |
| | Barry and Wolford. |
| | Chassine. |
| | The Torleys. |
| | Skramma Sisters. |
| ALHAMBRA. | AMERICAN. |
| "Man from the Sea" | Arthur Forrest and |
| "Planophlends Min-strels" | Count De Beaufort. |
| Leonard and Russell | 4 Amaranths. |
| Beatrice Ingram & Co | "Hold Up." |
| Gash Sisters | "Wow Wows." |
| Dixley and Fink | Juliet. |
| Juggling Burkes | O'Connor Sisters. |
| | Wish Wynn. |
| GREENPOINT. | Monroe and Mack. |
| "The Courtiers" | Nelson Comiques. |
| Amy Ricard & Co | Cissie Curlette. |
| Hedges Bros and Jacobson | Zelaya. |
| Brown Harris and Brown | Larola. |
| Boothblack Quartet | Steve Bartel. |
| Harry B Lester | Le Freya. |
| (Others to fill) | Fritza Dogs. |
| | (Others to fill.) |
| BRONX. | CHICAGO. |
| Russian Dancers | MAJESTIC. |
| Lillian Shaw | Fanny Ward and Co |
| Edwin Holt and Co. | "College Life" |
| Bedini and Arthur | Four Fords |
| | Ryan and Richfield |
| | Frank Tinney |
| | Jose & Co |
| | Girls |
| | Lillian Ashley |
| | Big City Four |
| | Fred Watson |
| | AMERICAN. |
| | Joe Welch |
| | Grace La Rue |
| | Hilda Spong and Co |
| | Great Tallman |
| | Bertosse and Arch-angel |
| | The Cromwells |
| | Miss Busse |
| | Miss Joison |
| | Sisters Connolly |
| | Faru D'Ora Martini |
| | Garla |
| | Harry Mayo |
| | Cartmell and Harris |
| | REID SISTERS |
| | Zigeuner Quartet |
| | The Lelands |
| | Mason and Bart |
| | PRINCESS. |
| | Joe & Co |
| | McKeule and Shannon |
| | "The Operator" |
| | Four Avolos |
| | Kennedy and Rooney |
| | Reue Graham |
| | (Two to fill) |
| | COLUMBIA. |
| | White and Stewart |
| | Pringle and Whiting |
| | Bliss, Etnas and |
| | Bliss |
| | Adaple's Animals |
| | Elcidie Capitane |
| | Johnny Small and |
| | Sisters |
| | Paul La Croix |

"BILL" MEN BACK.

Major Gordon Lillie (Pawnee Bill), Louis E. Cooke, general agent of the Two Bills show, and Johnny Baker, arena director, blew into the city Monday and were given the glad hand on all sides by their Broadway friends.

The trio declared with much enthusiasm that the present season closed Nov. 19, at Argentine, Ark., just across the river from Little Rock, was a corker.

Major Gordon has made tracks for his ranch at Pawnee, Okla., where his new \$40,000 home is receiving the finishing touches. He is planning to open it Dec. 12, and a merry party of New Yorkers will attend the festivities. Col. William F. Cody (Buffalo Bill) will be there and has promised to participate in a Buffalo hunt. Major Lillie went to Newport this week to purchase a herd of thirty buffalo, which added to his present number will make the total eighty.

Mr. Baker, who dwells in New Rochelle, will put in many hours at his desk in the Putnam building on Times Square.

The longest single jump by the "Wild West" was 240 miles, only 35 minutes lost between stands.

MANHATTAN O. H.

(Estimated Cost of Show \$4,695.)

After much heralding, glad acclaim and an advertising campaign that cost many thousands of dollars, that temple of the lyric art, the Manhattan Opera House, which will ever stand as a monument to the wonderful spirit of daring and indomitable pluck of Oscar Hammerstein, the scene of the American triumphs of Mme. Tetrazzini and A. Bonci, was formally opened as a regular altar at which the devotees of vaudeville might worship, last Monday.

Whether the Gods looked down upon the invasion of this former shrine of opera by mere vaudeville, or whether it was simply a case of hard luck is a question, but nevertheless the weatherman was very unkind to the promoters. A more miserable night couldn't well happen. The weather undoubtedly kept many away from the inauguration, although the regulars who frequent "The Corner" were present.

With the dedication of the Manhattan, Willie Hammerstein under whose guiding hand the house will sail the sea of two-a-day, set a new fashion in this style of amusement. The latest freak is called "three ringed vaudeville." It means that on the gigantic stage of the Manhattan "dumb" acts are presented in sets of three.

The success of this innovation is problematical, as is even the success of the house itself under the new regime.

Vaudeville itself is practically based on one fundamental principle. That is the possibility of the artist occupying the stage to enter into a feeling of clubiness with his audience. At the Manhattan this seems to be an impossibility, and the general atmosphere of vaudeville is lost.

The house is so big a general feeling of oppressiveness seems to hang over the average vaudeville audience that may be housed there. At least this appeared to be the case the opening night. Still it might have been the inclemency that dampened the ardor of the audience. In either case those who did brave the storm were very hard to please.

The Manhattan as an opera house is well known to all who read. As to the show presented, that was simply a regular vaudeville performance prefaced by a "small time" show.

The result in all was and is far from satisfactory. The performance started at 7.30, lasting until 11.50. At that hour the pictures were still to come. Those remaining to the end were so surfeited with vaudeville they did not have the energy to leave their seats and go forth into the night.

Artists on the stage looked like mannikins from the rear of the orchestra. From the manner in which they went through the performance, it is quite evident that an act should specially rehearse before opening there.

Maggie Cline struck the keynote when she said that the walk across the stage from Eighth to Ninth avenues was going to be the death of her. Acts will have to have two performances in stock when they attack vaudeville hereafter, one for the regular houses and one for the hippodrome stage at the Manhattan.

When George May lifted his baton to start the ball a-rolling at the night

performance there were not over a score of people seated in the lower floor of the auditorium. They were slow coming in, some so slow they never arrived, for there were many vacant seats during the evening. These were exclusive of those occupied by the "dead ones" who were present to give the tardy appreciation of the audience the needed impetus. There were two small armies of these "boosters," one seated on each of the far sides of the house. They worked manfully during the early stages of the battle, but toward the end finally gave it up. The upper lofts held about two-thirds each.

The first half hour was quite a good imitation on part of both the actors and the audience, of a "supper show" in the days of the continuous. It was only at about 8.20, when the eleventh number was on, that it began to look like vaudeville.

Both sections of "three ringed" were given before this time. At present the arrangement for this novelty is far from what might be desired. With three acts on the stage simultaneously the arrangement is that one has to work up stage in the proximity of the back drop, while the other two work down stage. The latter necessarily blanket the act up stage as far as those who are seated in the orchestra are concerned. Each of the triplicate showings occupied eight minutes, but the acts had not been timed so as to have them finish together. Much of the effect that might be gained otherwise was lost.

The La Dent Trio opened, followed by Neary and Miller who did one song and then made use of the balance of their eight minutes in hard shoe dancing. The first slice of the layer-cake had Lightning Hopper, cartoonist; Chester B. Johnston, cyclist and Frank and Edith Raymond, on the wire. The latter drew the up-stage position in this set.

Between this and the next three, the Two Pucks were sandwiched. Considering the few people who saw them, they did very well. But it was impossible for them to put the act over in the usual manner.

Then came Saona, impersonations; Juggling Jewels, and Artusa, hand balancer. In this case the balancer drew the up stage berth, with the Jewels working directly in front of him. He was practically out of the running. The Juggling Girls showed to great advantage holding the front of the stage, and spreading across the entire width. This used up ten of the numbers programmed, counting the overture.

The eleventh was Luciana Lucca, he of the double voice. His position was practically "No. 2" on a regular program, as things are arranged here. His work passed in very good shape. Following came first act that managed to rouse the audience even in the slightest from a lethargy that they seemed to bring into the house with them. The act was "When Caesar C's Her," with James and Sadie Leonard and Anderson. It was one of the real laugh producers of the evening.

The next slated was Stuart Barnes. He managed to keep up the good work of getting the laughs and his close

with "The Honorary Member of the Patsy Club" left them wanting after he had done nineteen minutes.

Then another laughing period followed when Tate's "Motoring" took the stage, and it actually seemed as though the show had struck its gait. Gene Green used but thirteen minutes to do about half of his act finishing with "Casey Jones."

Closing the first part found Odiva in that position. If anything her act was the one that showed to the best advantage because of the large stage.

The applause hits were all bunched in the second half, started by the Farrel-Taylor Trio, with Schichtler's Mannikins next. The "dummy" act was the biggest hit of the show up to that time.

But Maggie Cline came along and she did just what she always does, finishing by doing a bit with her "company" (stage hands) which drew quite a bit of laughter. By the by, Maggie is no longer gray haired, it's red now.

Billie B. Van and the Beaumont Sisters were next to closing and were the turn accorded the top honors of the evening by the audience. Van was the first one to make any allusion to the former policy of the house. It got a laugh. He followed his lead up by remarking that "Heinz, The Pickle Eater" was the last show to play there, it kept him very busy in the "prop" department. This was a go with the "wise ones." At the close in "one" the audience started to drift out, but the trio managed to hold them with a march song about "When the Clover Moon is Shining Down."

Dunlap's Trained Horse, a very pretty "sight" act with a remarkably trained equine, closed the show. The pictures are thrown from behind the screen at this house. The result does not seem to be nearly as good as the usual method of projection. Fred.

UNION SQUARE.

Thanks to the hustle and bustle on the part of Manager Buck and his auditorium staff, the Union Square Monday "regulars" were provided with the usual show, notwithstanding that the stage hands had rushed to the Fifth Avenue.

It was do something at once or close shop until the labor difficulty was settled, so the manager peeled off his coat, called to some of his trusty ushers and took command of the situation behind the scenes. They worked like Trojans and things went along without a hitch.

The show the first half of the week came up to reasonable expectations. The lecturer has jumped from the Philippines to the United States and his views of the picturesque northwest proved interesting.

George Reeves, blackface monologist, passed swimmingly, but could help by singing more. His voice shows possibilities. Some of his stock in trade bears a familiar label, yet the "small time" patrons laughed heartily.

The Musical Forrests, with their banjo and xylophone duets, were applauded and the Silveretts worked up some enthusiasm with their work on the Roman rings. Graham, LeMoyné and Co., in their blackface novelty act, pleased. Mark.

HAMMERSTEIN'S VICTORIA.

(Estimated Cost of Show, \$3,900.)

With a new leader of a new orchestra (A. Faeder—Geo. May at Manhattan) and the first part of this week's program at Hammerstein falling quite low in average entertainment, it was towards the next morning when the bill got its start. The orchestra was entitled to consideration for the early shows of the week.

Of the first six turns, four were in "one," with three in a row. Twelve acts were on the program. The first two, though the entertainment started at eight, should have been "upstairs" instead of "downstairs." Adelaide Herrmann was "No. 3," in a new collection of illusions, with some magic. Mme. Hermann is resembling "Mother Goose" in costume. She is attempting to work quickly, giving the most attention to "disappearances." It's the right idea, but not in the "No. 3" spot at Hammerstein's. Out of town on the small big time, or where the name of "Herrmann" is a box office attraction, the act should hold up the billing, if that funny red fire finish is changed.

A couple of featured turns on the program did not loom up with any brilliancy. Marie Empress in a choice position ("No. 6") (New Acts) and "The Silhouette Girl" (second half (New Acts) were the ones.

The first to gain recognition was Yvette, a young girl, who sings and plays the violin. She is a "discovery" from the Roof. Miss Yvette is a sort of condensed musical Tanguay. Possessing an abundance of spirit, she interjects lively action of the head and body into her work, whether singing a ballad or making music. It is her main strength, for she is different through this. With a "rag" on the violin to close, the girl pulled down a big score for a simple single. She did that "violin-rag" as well as the man who first put it over on the stage.

The sufferer in the first half was James Harrigan, the tramp juggler. In an ordinary bill, Mr. Harrigan's position would have been a good one (the first comedy act to show). But there was too much deadness early for a comedy turn to get over big. He opened up the way though for the comedy sketch, "When Pat Was King," played by Tom Nawn and Co. Marie Empress came in between. Mr. Nawn and his playlet closed the first half, leaving them laughing.

Another with a tough spot to hold down was Chas. F. Semon, opening the second half. It's some time since Mr. Semon appeared at Hammerstein's. He did his customary, and for that matter, Mr. Harrigan had no complaint, excepting for "position."

Lillian Shaw, in "No. 9," "cleaned up," with "The Silhouette Girl" stepping in between here and Laddie Cliff, another big hit, who would have been the "clean up" also, had he preceded Miss Shaw.

The surprise of the show came with Coccia and Amato's "Slums of Paris," the "Apache" act. Closing the program at eleven o'clock, they lost not one of the very nearly capacity audience. It's an act that stands well up with any. Even the best could not excel it, for there's no "Apache" dancerette with the good looks of Minnie Amato. Nime.

AMERICAN.

(Estimated Cost of Show, \$6,235.)

There are enough big names on the American program this week to make the bill sound good, but sounding and playing have oft been found the two extremes. This is one of the "offs."

The show starts not exactly slowly but rather fairly. It never leaves that fair thing until the audience is almost too tired to believe there is anything better than fair.

The drawback is a lack of comedy in the first half of the program. Cliff Gordon was "No. 10." Until then there hadn't been a real good laugh in the proceedings. Cliff woke them up a bit, and had them laughing.

Mr. Gordon displayed rare good judgment in cutting his talk down several minutes, giving it just the way it should be in a long show, short and quick.

Tim McMahon's "Pullman Porter Maids," and "The Watermelon Trust," were both in the first half, with only a number or two separating. They should have been in different sections at least. "The Watermelon Trust" never started. There is no reason why it should do otherwise. The act has been seen about for a few years now. In all that time not even a song has been changed.

"The Porter Maids" had their running time shortened and passed through. Ned (Cork) Norton scored strongly with a Bert Williams' style of song.

Jullet was shifted a long way down on the program. She put over a solid applause hit. The act remains as when last seen.

May Ward in the first half did nicely. May would have done better had the audience been in a better frame of mind when she came along. Any waking up May had to do herself. She looked very cute in a neat black suit of knickers. The Italian number at the finish is not particularly well done, but May gets plenty of fun out of the free lunch. La Freya did surprisingly well. There were evidently a great number to whom the posing-picture idea was a novelty and it went over strongly. Fred Rivenhall sang two songs. The closing number was worth while.

"Scrooge" closed the first half, holding attention from curtain to curtain. Tom Terriss was loudly applauded for his efforts and was forced to respond with a speech. The piece is exceedingly well done and splendidly produced, but it does do things to the action of a program. Josie and Willie Barrows opened after intermission. The pair could do a much better specialty.

Charles Ross and Mable Fenton gave their "Just Like a Woman" sketch and it went just as well as ever. This is Miss Fenton's first appearance in New York in some time. She received an ovation.

Ed. Estus opened the program. Brothers Carpattil and Ed. Foster and Dog scored early on the list. Karno's Company caught the laughs with the "Music Hall" piece. Fields and Coco were down to close.

Charles A. Bigelow, Mizzi Hajos and Co., and Haroldi (New Acts).

Dash.

ALHAMBRA.

(Estimated Cost of Show \$5,700.)

The show at the Alhambra doesn't seem to get started, and the audience, usually demonstrative, was not easily aroused. Perhaps the Alhambra has grown "cold."

The Russian Dancers are in their second week up town. This may have had something to do with it, but if the audience doesn't care for the dancers they can at least feel satisfied that it was the means of bringing Julius Lenzberg back to the house. The orchestra leader conducts during the intermission with a spotlight thrown on him.

Chall Saunders opened the program, amusing the stragglers with his rapid cartoon work. Saunders is one of the few cartoonists who wear well.

La Vine Cimeron Trio followed, and didn't get along until half the act was over. The comedy didn't reach as it should although the acrobatics and dancing went through alright. Owing to the layout of the bill they were forced to stall in "one" for four or five minutes. This didn't help. If they are called upon to do it often, it might be worth while fixing up something better.

Clara Belle Jerome with her "Joyland" act filled in "No. 3." The act is a neat pretty little offering with a few good songs, well rendered and eight snappy little girls besides Miss Jerome who looks, dresses and sings well. The man in the turn is wrong with his talk. It is not new nor funny. The finish brought Clara Belle out in "one" for an extra bow. Ashley and Lee, "No. 4" (New Acts).

Maclyn Arbuckle and Co. closed the first part with an amusing and pathetic incident which the house highly approved. Mr. Arbuckle is doing excellently himself, but deserves extra credit for not interfering with the really capital performance given by his company. Vaughn Trevor's English butler is about the best thing seen in the acting line in vaudeville for many a day. It didn't take the audience long to discover that. A couple of his exits received applause. Agnes Redmond, a cute "kiddle" also scored individually. Mr. Arbuckle has a real act for vaudeville which is quite a novelty for a legitimate actor in the varieties.

The Dancers opened after the intermission. The house paid more attention to them than their performance warrants. The act is working the same as in its opening week. The ballet has been retained. It is a long, drawn out tiresome thing. The dances which followed were better liked although there isn't much to them either. The "Salambo" closes with too much pantomime to follow the ballet, and gets about what it deserves—nothing.

Ray Coy followed the Dancers—Ray was given a reception. They were sincerely glad to see her come and instead of the dancers putting a weight on her efforts, they boosted her along.

Bedini and Arthur, cutting out the regular act and going right into the burlesque of the Russians, were a big scream, sending the audience away happy.

Dash.

COLONIAL.

(Estimated Cost of Show, \$4,350.)

The program at the Colonial this week gives real vaudeville. There is a bit of everything that one could desire. It is an ideal variety performance.

The way the show is framed makes it a rattling good playing bill. Tuesday night the business was not capacity, but the house was very comfortably filled with an audience quite demonstrative in their appreciation.

The first position went all to the dogs—that is, Al Rayno's Bull Terriers, a fine act for that spot. "No. 2" were Inge and Farrell, a "sister" team above the ordinary. Both girls have pleasing personalities, and are clever entertainers. At this house, where the audience is just about comfortably seated when the second act comes on, they scored substantially on the strength of the "Kiss Me" song by the smaller of the two girls.

Then came the Lorch Family, presenting a "Risley" act with a production. There are 10 people, 3 ponies and a "donk" in the act, which has a pretty pantomimic opening for about 2 minutes and then goes into full stage, the set being a bull ring. The act is as good a one of its kind that has been seen and was a hit of no mean description. They were followed by Hawthorne and Burt, who managed to keep the audience laughing continuously.

Closing the first part Julius Steger and his players presented "The Way to the Heart," a dramatic playlet and very pleasing. In Mr. Steger's support C. W. Goodrich stands out particularly. A series of character songs and dances were presented by Kalmar and Jessie Brown who opened after the intermission.

Clarice Mayne was second in this part. She is assisted at the piano by J. W. Tate, who betrays that he is a comedian in a most pleasing way. Miss Mayne has deserted the impersonation field and now confines herself solely to straight numbers. She sang four new numbers. For a final encore "I'm Longing for Some One," with which she captured New Yorkers two seasons ago, was given. Her present repertoire contains delightful little songs, only one with a slight suggestion of "blue" about it.

Tate's "Motoring," next to closing, with the usual result, laughter. Bobby Pandur and Brother close the show with a display of physical development that held the audience in.

Fred.

DISAPPOINTMENT EXPENSIVE.

San Francisco, Dec. 1.

The disappointment of Paviowa at the first performance last week is said to have caused the receipts at the Valencia during the Russian dancers' engagement to fall below the guarantee, \$18,000.

Paviowa and Mordkin return to play one matinee only, at the Columbia Dec. 4.

Sunday shows may be given in Newark shortly. The Proctor management expects it. United contracts for Newark are now reserving the seventh day.

MANHATTAN.

Although a trio of Russian dancers graced the bill at the Manhattan this week, the program as a whole seemed some points behind those of the previous entertainments. Billy Gane says it wasn't the fault of the acts but the rainy weather.

Despite the whirling of the Raskin Trio (New Acts), the playing of Michael Coscia (New Acts), the dancing of the McCarvers and the joking of Beache and May, there was a noticeable lack of enthusiasm. There was no illustrated song Monday evening and one act was apparently lost in the moving picture shuffle.

The wild chariot ride in the film, "Phaedra," startled the audience for a minute, however. The sight of the wild waves served to remind the people of the cold rain outside the theatre.

The McCarvers, colored, worked hard. They waste a portion of the allotted time with poor comedy. The dancing of the man received the most attention. Mark.

Lew Harvey is very sick at the King Edward Hotel.

Ben Remo has replaced Robert Douret in "The Shirkers."

"Pictures" started at the Majestic Johnstown, Pa., Monday.

Dave Vine is now a member of "The Marathon Girls."

Hathaway and Siegel are out of Irwin's "Majestics."

Mickey Curran and Co. will appear next week with "A Spaghetti Dinner" written by Sam Ehrlich.

Pendleton Sisters, formerly with "The Girl From Rector's," will shortly enter vaudeville.

Abe Attell and Leach Cross are to try vaudeville together under the direction of George S. O'Brien.

Edgar Allen will reappear in "A Thief of the Night" under the new title of "Helen of Troy."

Philip Mindil has taken J. M. Stanley, formerly assistant to Wells Hawkes, into his office. Harold Gilmore has been made office manager.

Dale Wilson will join the "Merry Whirl" company as prima donna, replacing Barry Melton when the show plays the Bronx.

The Bootblack Quartet returned east this week after sixteen months on the Orpheum time.

The Four Norins are a possible diving act that is to flop to the Morris side of the fence.

The Lisetts, a new European novelty juggling act, arrived in New York last week. Wilshin & Sanders are looking after the placing on this side.

The Russian Dancers are held over at the Alhambra this week, with Macklyn Arbuckle added to strengthen the show.

NOTES

Carroll Schroeder, a young and good looking miss, is to appear as a "single" under the direction of Bill Lykens of the Casey Agency.

Al Von Tilzer makes his initial appearance in vaudeville next week at Hammerstein's Victoria, booked by Jack Levy. Mr. Von Tilzer, who is at the head of the York Music Publishing Co., will offer a pianolog.

Billy Huffer, formerly a member of the Orpheus Comedy Four, is at his home at 136 Elizabeth street, Chicago, recovering from a serious operation which he underwent at the Littlejohn Hospital several weeks ago.

Henry B. Harris is to spend \$15,000 in remodeling the Hackett theatre after he takes possession of that house next spring. The boxes, lobby, staircases and other parts of the house are to be entirely rebuilt, according to plans filed.

Cecil Lenox, a chorister with "The Trocadero," was operated upon at a Louisville Hospital last week, remaining behind when the company left town. He will rejoin the troupe upon recovering.

Mayme Gehrue and Dancing Boys will open on the Morris Circuit Dec. 12. Virginia Earl will appear as a "single" about the same time in the Morris houses. Geo. S. O'Brien places both acts.

Stella Mayhew will leave "The Jolly Bachelors" in January if the show doesn't close then, and return to New York to rehearse for the new Fields' production at his Winter Garden.

W. H. McElfatrick filed the plans this week for I. H. Springer's Harlem Auditorium, to be erected at 123d street and Seventh avenue at a cost of \$300,000. It will be a seven-story building.

W. J. Kelly in a new sketch played the American last Saturday, filling in downstairs while Arnold Daly appeared at the night show on the roof. Freeman Bernstein is handling the Kelly sketch.

The Avon Comedy Four appeared at the Majestic, Chicago, last week, receiving a very favorable report at that house. The act was also reported by error as at the Columbia, Cincinnati.

Sophie Patterson, with "The Parisian Widows," was married at Washington last week to Harry Artz, the electrician with the show. At Cincinnati Charles Stanton and Freda Heinz, of the "Jardin De Paris" company, were wed.

William T. Grover denies the report he has secured the Brighton Beach Music Hall for next summer. Mr. Grover says it is a possibility,

but that nothing has been settled upon. The report connected Arthur Buckner with Mr. Grover as one of the two lessees.

Ben Deeley suffered a compound fracture of his left hand last Friday, which necessitated Jones and Deeley vacating two weeks of time until the man of mishaps recovers. The turn may then proceed over the Orpheum Circuit.

Sophie Lenauten for some time now has been looking after the bookings of the small time and club departments of the William Morris Inc., office, has been transferred to the Press Department, and has been replaced by Walter A. Downey.

"Get Rich Quick Wallingford" broke the house record for a single performance at the Gaiety, Thanksgiving night. The receipts were in excess of \$1,500. The "Wallingford" company, headed by Ralph Stuart, will open in Chicago at the Olympic on Dec. 5.

Ray Montgomery and the Healey Sisters, after playing for one year and a half in the west, returned to New York last week. They will play the remainder of the season in the east. An offer for Europe next summer has been made the act.

Edward Lang, the globe trotter and vaudeville promoter, arrived from Europe last week, with a thousand foreign novelties under his arm, so he says. Mr. Lang left the States as a member of a quartet. He has been away several years.

Of the new acts at the American next week Arthur Forrest and Co. will appear in a sketch, "The Stolen Story"; the O'Connor Sisters are appearing by themselves; Monroe and Mack play a travesty on "The Third Degree," and Zelaya is a pianist, also the son of a South American republic president.

Samuel H. Wallack, formerly with Henry B. Harris, and Harry J. Everall, husband of Emma Carus, have formed "The Ever-Wall Co., Inc.," and will produce theatrical attractions. Their first will be "When Sweet Sixteen," by Victor Herbert and George V. Hobart. It will be a K. & E. attraction.

Harry Mock is the object of an Indian's vengeance. It reads like a moving picture, "chase" and all. A couple of weeks ago, Mr. Mock in his irresistible manner, which suggests force without the display, induced an Indian to leave Hammerstein's Victoria. Saturday last Harry received an anonymous letter. It called him everything an anonymous letter could. Monday a report was around the house that the Indian had shown up in the morning asking for the "pale face bum" who had cast him forth.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

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CHICAGO

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AMERICAN (Wm. Morris, Inc., mgr. and agent).—It required both announcement boards to contain the sixteen acts Monday afternoon. Then the pictures were left off. Count in the motion photographs, the overture and intermission music and the advertised "22 Act" bill is totaled. Promptly at 1:35 Will Van Allen opened the show; it was 5:20 when the pictures went on, a ten-minute intermission putting through and a quarter of vaudeville. The house was half full when the orchestra was started. In half an hour the entire capacity was preempted. The audience was discriminating, and proving that it was largely intent upon seeing matters through, three-quarters of the audience remained for the show. The "ill-song" contribution with Chas. King programed as the "act," was turned into burlesque by the lantern man who mixed his medicine. Two conspicuous incidents relate to male "singles"; Joe Welch made the big laughing and applause hit of the night, following fifteen acts, and Lee Kohlman gave the most filthy and repellent monolog the writer ever listened to in an audience which included women. When Count de Beaufort's name was flashed, Will Dillon appeared, a shift in the schedule having been made. The Count switched positions with Dillon and when he came on, fourth act, intermission, he baffled the nervous specialists; such self-assurance would be hard to match. He sang and skipped, but "Bob," his dog, sat still. When opportunely presented the Count talked about himself, cursed, and in a general way impressed his personality, such as it is, upon the audience. His great assurance won him heavy applause, and his quietness conspicuously fine displays of acrobatic skill brought the Metzielt Troupe into an unquestionably deserved hit, closing the first half. Of the seven men and two women who comprise the troupe there is a top-notch and underhand who work acrobatic marvels. The whole troupe combine in many clever formations and displays, but the double and triple turning top-mounter is the star factor. Another unusually attractive number presented Mason and Bart in a dandy combination casting act and bar performance. Bully comedy is turned through novel trickery and artful manner in which everything is accomplished make an interlude of rare interest. Cameron and Gaylor were an early hit. Foster and Foster's piano was moved on, but not used; nevertheless they made a fine showing in the laughs and applause. Billy Dillon scored. Jack Ark's diabolical work was a revelation. Kara's comedy, consisting of a series of tricks, but he was appreciated and applauded for everything he missed or made. La Petite Mignon scored, and Garcia's shadowgraphs were a hit. The singing girl in the Zigeuner Quartet created a hit by her lonesome and the musicians gathered in another for themselves. Economy of space precludes mentioning more, but here is the complete show as it ran: Will Van Allen, fair; Chas. King, "ill songs"; Jesse Broughton and Dennis Creedon, pleased; Cameron and Gaylor, hit; Foster and Foster, excellent; Kara, great; La Petite Mignon, fine; Garcia, clever; Will Dillon, big; Metzielt Troupe, great; Jack Ark, expert; Count de Beaufort, curiously; Kennedy and Rooney, hit; Lee Kohlman, female impersonator, ordered out of show after Monday; Zigeuner Quartet, great; Joe Welsh, great; Mason and Bart, great; Bliss Duo, clever dancers; Austin Bros., excellent.

WALT.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—The matinee audience was reported to have been up to the usual standard; at night capacity business, save in boxes and loges, testified to the strength of the bill. At 7:30 Siegle and Matthews were concluding their offering with double banjo playing. Suren having opened the show with heredemaline. In third position Apdala's Animals Illustrated just how entertaining an animal act can be made by a trainer of ability. There are all sorts of animals, mixing in trick with the beautiful, and in every respect the number proved to be the best of its class seen in Chicago in months. With a manner of putting over a song which is individual with Elsie Fay, she carried her pretty number to success. Joe Miller and Sam Weston contributing some harmony and a lot of good dancing. George Felix and the Barry Sisters were an early riot, the big noise being stirred up by Felix. His encore "bit" with the rug under the olio drop is about the funniest piece of originality that has been shown here. The little Barrys bid fair to become as clever as their big sister. Lucy Monroe, the girl with the beautiful eyes, mobile face and expressive mouth in Harry Artz's act is fifty per cent. of the lining; nevertheless when it came time for a bow the man took it alone. "An Episode of Thursday Night" is a class affair and Tighe scored personally as the dapper chap, but Miss Monroe is right there, also, and here's credit to her. Bowers, Walters and the Roberts, their robot act in vaudeville with a gusto, their robot act in "Gentling up" giving a noisy hit. Doc White (New Acts). Clayton White, Marie Stuart and Co., in "Cherie" scored the laughing hit of the night; from "she's a queen" to "your hat"

White scored and Miss Stuart seconded, the total being the pleasantest half hour these audiences have spent with a "sketch" pair in eight months. Next to closing was an easy spot for Nellie Nichols. In style, dress, songs and impersonation she radiated class and made a bigger hit than any single woman recently on the Majestic's bill. Closing a long and splendid offering "Tales from Hoffman" was just the right idea. The beauties of its score were safe with Helma Frederick, who displayed her entrancing lyric tones to the edification of an audience which fairly drank in the delights which their opportunity afforded. With capable assistance from excellent support, Miss Frederick added the cap-sheave of artistic achievement to a bill which will stand as a safe of excellence in vaudeville booking and arrangement.

STAR (Tom Carmody, mgr.; agent, W. V. A.).—Those living out Milwaukee Avenue way had the good fortune this week to see one of the best bills the Star has carried in some time. And out Milwaukee Avenue way only a small percentage of the residents are aware of the existence of any theatre in town, besides the Star, possibly excepting Schindler's, a few blocks east. They like comedy, the rough-house brand preferred, but comedy it must be and this week the man behind the book prescribed an adult's dose. The opening spot was the Mullin Sisters, a standard musical offering, well put over by two exceptionally clever and neat-appearing girls. Proper facilities afforded the Mullin Sisters an opportunity to make a better showing than when reviewed at the Trevett a few weeks ago. Although the procession hadn't quite settled, a small party were seated to put the stamp of approval on the sisters. Ernie, ably assisted by one of Billy Thompson's best little warblers who sang from a stage box, "plugged" two of Hemick's latest with slides, featuring "Winter," a corking good song. The Langtons turned out to be one of the laughing acts with their novelty, "A Night on the Boulevard," "Carrie" might be dropped from the opening medley, but aside from this the offering is up to the minute. The pair finished to a house full of applauders. Two other laughing hits were Touhey and Touhey and George B. Reno and Co. The Touhey turn is one of those rare treats in Irish seldom seen in vaudeville. Mr. Touhey knows the old-fashioned Irish character as only an Irishman can. There is no buffoonery to his work, just a glimpse of the real "Tad" with the pipes thrown in for good measure at the finish, not to mention a little reel by his partner that simply "cleans up." The laughs started at the curtain and continued throughout to the finish. Coffman and Carroll, working in black-face, about passed. It's fashionable nowadays to pull a burlesque "mellow-drama" when good material is shy. Coffman and Carroll are fashionable. A little good talk would fit in with the woman can sing and her partner is a corking good dancer. Dainty Josie McIntyre came on next to last and found it an easy matter to convince she had the goods. Dainty Josie has an abundance of personality and injects a little life into her work. This, together with a nifty routine and a niftier approach to her songs, her right up with the top-notch singles. The Carroll-Gillette tricks of acrobats closed with some classy tricks that provoked frequent outbursts of applause. The tumbling by the underhand, who impersonated a female about as well as an acrobat would be expected to, is well worthy of mention.

WYNN.

TREVETT (S. W. Quinn, mgr.; agent, W. V. A.).—It's tough to lay out a good-looking show on paper, send it to the Trevett, pronounce it great, then go out and look on, while the South Siders upset all calculations by handing the "freezer" to everything on the bill excepting the ten-minute intermission. Nevertheless it's a weekly occurrence here. Monday afternoon was an off session, for Rich and Copley's orchestra managed to add a round of blue notes to each singing act. Adair and Dahn opened with a tight wire specialty, sorting easily. The rearranged fall near the finish is about the best comedy bit of the night, offered by a wire act and is sure of a laugh. The man is an excellent wire walker and capable of pulling the act through anywhere. Adair and Henney occupied spot "No. 2" with a rather drawn-out singing and talking affair. They would look better. Both make an excellent appearance, and excepting the burlesque hit, have a good routine. The girl looked as though she would have liked to bite the orchestra leader at times, but did not with out trying. Pierce and Brown, with their singing turn, were on too early to get in their usual amount of good work, but the few pres. ented showed appreciation by a warm applause. Here is one of the city's best straight singing acts. The rendering is excellent and backed up by two good voices and a quick change in key always sure of support. Deane and Carroll closed the first half. A. Deane, a comedy man with a style of his own, never failing to land her audience. Deane and Carroll have one of the best of here stage acts in "Scenes Behind"

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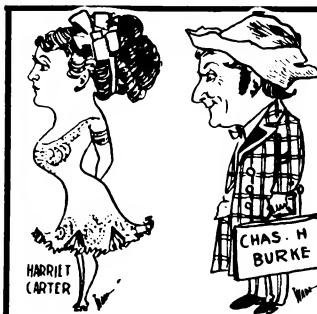
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That has made all his imitators look cheap?
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That has been engaged to star in a coming Broadway production?
That has climbed to the top via his original ideas, personality and wonderful ability, the restricted use of his own material?

DON'T ALL SPEAK AT ONCE

The Scenes," and could handle the comedy department of any bill. Violini and his violin opened the second section and went well. Violini could change his routine to advantage by closing with the "rag." Torcat and Flor D'Aliza, with their troupe of trained roosters, just seemed to fit in right. The Frenchman's broken English for comedy couldn't be bettered, and for this reason the turn is funny as well as interesting. The birds have been well trained and the act is right up with the best of "dumb" turns. Rose Kavelle offered a few of Remick's, assisted by a man who helped her from a box. Emil Subers, next to closing, had things his own way and managed to force a laugh whenever things slowed up. Subers is generally sure of his share of applause. The Piccolo Midgets closed with their acrobatic turn.

FRANKLIN (Earl J. Cox, agent).—Tommy Carroll; La Call and Garnett; DeVere and Roth; Joe Dannister and Co.

FOLLY (John Fennessey, mgr.).—Miner's "Jardin de Paris Girls" provide a show which in every particular is a vast improvement over most of the burlesque offerings denizens of the Folly have witnessed in the past several weeks. It has an advantage in comedy, rough and tumble though it be, its principals are more evenly clever and its chorus more active than in most preceding cases. It is really the best singing show of the season; and as the frame up is replete with vocal opportunities Mr. Miner has been wise in his generation in choosing principals and chorus whose first qualification is an ability to lift up their lungs forcefully and harmoniously. While the comedy methods are clean, when judged by standards the Miners have held to in past seasons, there is quite some business and dialog and song close to the edge. Abe Leavitt, as principal comedian, has close runners-up in Stanton and Stewart, Englishmen with Americanized ideas of humor. Gasper, Giles and Charles Campbell. The other male principals, Emil Seiz, Horace Bailey and Ralph Rickus, are likewise active on the comedy job and the men, taken as a bunch, elicit a whole lot of fun, ranging from great to fair. Particularly good effects are produced by the men during the "Barbers Chord" number. Again the mates have practically to themselves two-quarters of an hour in which a burlesque baseball game of rare humor is negotiated, and again in a truly funny acting cartoon of a tough boxing bout. For these three incidents they are entitled to absolution for almost any offense against good taste otherwise committed; they built up the laughter value of the show to a height no other group of men, working practically alone, have attained this season. Helen Davis led the "Barber Shop" medley and contributed her full share to the evening's activities by fast stepping and animation, while the chorus girls intermixed and sang with contributing credit. Pretty numbers were many, particularly the first act finale, led by Ruby Harris; and "Oriental," right at the close, with Marion Campbell in front, and an Indian ensemble, also led by Miss Harris. The costume runs between fair and good, never elaborate nor remarkably expensive. But the effects were pleasing and the women principals, the Misses Harris, Campbell, Davis, Aldah, Christie, Augusta Phelps and Helen Lawton, all changed frequently enough to keep pace with the general scheme of color and clothes. At some time practically every woman in the show got into lights, and as the chorus coverings run to briefness of full skin-flits Follyites got what

they came out to see. A novelty for first-part finales brought Miss Davis out on roller skates to clog a bit, and wind up with an extra dash the early proceedings. This clever little stepper was the dancing feature and in the olio, in a "slater" turn better than the average, which had Miss Harris as the other half, Miss Davis put across an inning of fast and skillfully rounded stepping which deserves special credit. The olio features had for a beginning three songs by Augusta Phelps which just barely passed; her style of working being all out of accord with the requirements of burlesque audiences. She has a fair voice but her "delsart" is poorly managed and entirely ineffective. The real feature of the performance turned up in the "Minstrel Maids," second number in the specialty list and just preceding recess. The setting was pretty, the costuming fine and the minstrelsy idea entertainingly carried out. An opportunity to make the effect more impressive has been lost in making the terrace too narrow in its upper steps; the girls are crowded too closely together, and would present a more impressive show if they had more room to spread out and fill the framing of the stage picture they present. The individual class of the performance turned up in physical culture displays by Cora Livingston and wrestling poses held demonstrated by Miss Livingston and an assistant. The plumb drop of the minstrel inning was called in to give tone to the cabinet act and a couple of prettily dressed girls, operating it, fulfilled the best traditions of showmanship. Campbell, Giles, Seiz and Stewart, styling themselves the Broadway "Comedy" Quartet, spoiled what might have been a good act by the introduction, just as nine out of ten quartets do, of a lot of senseless "comedy" drivel. The boys can sing, but they don't "comic" much; especially as the same sort of rough-housing runs largely through other sections of the show. Abe Leavitt and Marion Campbell came across with a really bright and snappy song and talk interlude, partly borrowed and partly home-made, but always skillfully advanced, as the closing feature in the olio.

STAR AND GARTER (Wm. Beebe, mgr.).—Charley Robinson's "Cruso Girls" were up against a combination of circumstances Sunday night which militated against an entirely favorable impression of the performance. In the first place there have been a succession of four remarkably fine burlesque shows immediately preceding them and after the first had ended reasons for unfavorable comparisons multiplied. Let it be said at the outset that in the item of costuming the show is perhaps the best equipped organization seen at this theatre since the season began. In the matter of expense, novelty of design, richness of color and beauty in effects the wardrobe is a succession of optical delights. The first part is witty, but it is not overly common in construction; the action is fast and the laughs are obtained by legitimate means. Robinson and Matt Woodward have collaborated with excellent result and Robinson, individually, stands out like a cameo among tramp comedians. Turning to the olio, which opened after intermission and the Watson, Hutchins and Edwards title, in line with specialty features which have been shown here for the past month or more. Joe Allen and George Clark opened with a musical turn fashioned along old school lines and executed in keeping with its style; the instrumental, incidents passed fairly well and the comedy was competent and in other details took up just

swapped for many laughs. Lew Palmer brought nothing new into his juggling turn and did not come clean with any single routine, he missed so often that it was distressing. "Schnulitz's Night Out" had Harry Watson's sure-fire comedy to sustain and Ada Abbot's cleverness, both as an actress and specialist, to embellish it. Nevertheless it was an ill advised selection for a strengthening feature, as the interlude amounted to little more than a burlesque bit enlarged upon for vaudeville purposes. The "turkey carving," the theme of the sketch, and the ordering of the extravagant meal at the expense of the "come on" are so familiar in burlesque that the scene smacked strongly of a regular incident in the program. Direct conflict with a "meal ordering" incident in the afterpiece took away the entire effect of a scene at the table which Robinson had with Miss Emerson. Watson personally scored his accustomed hit, using his accustomed methods; proceedings were stopped until he returned to bow after four introductions had been played for Ida Emerson and Harry Hill. The singing and talking contributed by these regulars were not equal to the occasion and they retired gracefully in favor of the burlesque, without being recalled. While the burlesque itself does not equal Robinson and Woodward's first part book it was early discerned that something more than material was wrong with affairs. Robinson played a "Jew" in practically the same make-up and manner which had served him for a tramp; his dialect was the principal distinction, and at times he even fell away from that. He worked to vastly more laughter in the early scene; but found the task of one man entertainment too exacting. He is a good comedian and as hard a worker as any man in burlesque; but was practically "up against" himself in the burlesque and found himself hard to follow. The numbers, which had previously gone splendidly, began to pass away as soon as they had begun in the last half; the standard of beautiful costuming, the activity of the girls and the efforts of the leaders notwithstanding. Here again the effect is directly traceable to the same cause as the downfall of the comedy—too much expected of one person. Of the total numbers in the show Ida Emerson has two by herself and one each with Robinson and Hill; during the rest of the time May Belle is the only girl to the fore. Dashing, petite and sincere she certainly is, but it is hard to believe that there is any one woman in burlesque who could lead five numbers all by herself and not become too frequently on the job. In the opener she received just as much encouragement from the audience as 90 per cent. of her confreres ever do; but for her two numbers in the burlesque there was scant appreciation shown. It was regrettable that the girls were not returned oftener, for their last half costuming was, if possible, more attractive than in the opener. Miss Emerson wore beautiful gowns beautifully, but did not seem to be in her usual good voice. But she nevertheless, with Robinson, planted "Yum Yum Tree" in new soil and decked it with fresh foliage, the pair easily cleaning up the hit of the show. The "rubber neck wagon" finale was a novelty and scored its merited success; the special effort at costuming being shown even here when fifty bonnets were supplied for the traveling girls with cravenette coats. Another slightly feature was introduced in the "disrobing" girls back of May Belle in the burlesque. Well equipped scenically, provided with good books, pretty girls, costuming which is in every respect noteworthy, principals who are generally competent and in other details took up just

as a real show should be, it is a matter of regret that Robinson has not taken on at least one subaltern for himself and a girl of the class and style of Miss Bell to divide with her, competently, the responsibility of carrying the beautiful numbers to the success they deserve and to which she contributes in so far as any one girl could.

WALT. The Casino, formerly Sid Euson's Theatre, was opened Thanksgiving afternoon for "three days" 10-20, vaudeville. Hurlic & Seamon have the lease of the house, and Maurice Schlessinger is managing it. The theatre has been greatly improved, and presents a vastly changed appearance from its burlesque days. Without opening the gallery, which has not yet been used, there is a capacity of 1,100. Six acts are booked for the W. V. A. by Chas. Crowl, who in the Gus Sun, represents in the Association; but Mr. Crowl declares that "Sun Time" will not have any bearing on the Casino clocks. There is a four-piece orchestra and shows play a full week. Thus far, with Thanksgiving and Sunday included, business has been excellent, but it will take a couple of weeks to prove that "pop" vaudeville can draw in the vicinity of which the Casino is the center.

Juanita, a pretty girl who "leaps the gap" on a bicycle, made a bad landing during her performance at the First Regiment Armory Thanksgiving Eve and as a result is at the Hotel Grant suffering from three fractures of her foreleg.

Irving Cooper came in from New York in time to see the "22 Act" start at the Music Hall. Murray Felt was also here for the big event. Cooper's chief mission in Chicago is to book the several acts which he represents, and he made a flying start with the managers who book through Jim Matthews.

The real big event of Chicago's year is at hand—the Live Stock Show is on at the Stock Yards. Theaters enjoy their biggest week because of the thousands attracted from all over the central West.

"The Temptation," a play written by Mrs. M. A. Rolfe, of Chicago, will be given a special performance next Sunday night at the Lyric.

Osulation week at the Crown and Bijou; "The Soul Kiss" and "Sapho," respectively.

Guy Bates Post is on at McVicker's for two weeks of "The Nigger."

"The Commuters," with Edna Aug a salient hit, continues at Powers. "The Spendthrift," at the Chicago; "The Deep Purple," at the Princess; "The City," at the Grand, and Maxine Elliott at the Lyric, constitutes the local distribution of the more or less heavy "drammer." The grand opera season progresses at the Auditorium.

Clayton White, for whom the piece was written, will be closing his week at the Majestic when "Get Rich Quick Wallingford" opens for an expected run at the Olympic next Sunday night.

Vaudeville at the Savoy Cafe is now booked by Eddie Shayne. His first specimen of entertainment included Edith Hanes, Bennett Sisters, Cora Thomas, Nettie Fields, Three American Comiques, and Stewart, Raymond and Baker. Marcel Prodon, who formerly superintended the Saratoga Cafe, is manager of the Savoy.

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and "You Go In, Mister Friend of Mine"

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"KEEP IT UP"

A Salvation Army Song

"I Thought It Was What I
Thought It Was, but It
Wasn't What I Thought It
Was at All"

A Real Comic Number

Friends, please notify me of any act
using either of the above, and oblige,

Will Dillon,

Care William Morris' Office, NEW YORK

Blake's monkey, "Happy Houligan," died in Detroit last week as a result of inequity. He saw the stage hands handling a mixture which contained prussic acid, and when they set the can containing it on the floor Mr. Monkey dived in and ate his fill before he could be molested.

Edward Shayne booked Paul's Juggling Girls and the McGinnis Bros., who opened for the rest of the season with Jack Singer's "Serenaders." Shayne has also placed Arthur Dunn and Lulu Glazer for the first half of next week at the Kedsie, here; and Earl Flynn and Nettie McLaughlin for "The Behman Show," opening in Detroit.

Last Monday Robert T. Haines replaced Edmund Breeze in "The Aviator" at the Chicago Opera House, and Christene Norman's part in "The Aviator," at the Olympic, was taken by Edna Baker.

"Marriage a la Carte," a musical comedy intended to exploit Emmy Wehlen, a Viennese beauty, will be produced by Geo. C. Tyler at the Grand when "The City" winds its way.

M. J. Karger, who formerly managed a Des Moines vaudeville theatre, is the manager of the Oak, a newly-built "10-20," on the northwest side, which opened Thanksgiving Day with Morris' bookings.

The Vanis, an act made up from a combination of the Nevarras and Borranis, four people formerly circus performers, has been booked for forty weeks of Orpheum time by Martin Beck. The act was touted by Dave Beecher when it was produced in Evansville some weeks ago.

Secretaries for the various fair associations in the Middle West met at the La Salle Hotel last Monday and arranged a schedule of non-conflicting dates for next year.

APOLLO (Robert Levy, mgr.; agent, Frank Q. Doyle).—"The Eagle and the Girl," Nick Santaro and Co., Rusticana Trio, De Cotret and Rego, Iolene Sisters.

ARCHER (Henry Schoenstadt, mgr.; agent, Frank Q. Doyle).—"The Benediction," Van Kathoven Four, George Pork Chops, Evers, Prentice Troupe, Joe Murphy and his Kentucky Belles.

CRYSTAL (Frank Schaefer, mgr.; agent, Frank Q. Doyle).—Jimmy Callahan, Fiske and McDonough, Harry and Kate Jackson, Al Weston and Irene Young, W. J. Langer.

WILSON AV. (Jones, Linick & Schaefer, mgrs.; agent, F. Q. Doyle).—Borsine Troupe, Harry Deaves and Co., Fitzgerald and Odell, Dorothy Lamb and Co., Little Lord Roberts.

WILLARD (Jones, Linick & Schaefer, mgrs.; agent, Frank Q. Doyle).—Blakes Comedy Circus, Willard's Temple of Music, Francell and Lewis, McKinnon and Schoaff, Hines Kimball Troupe.

LYCEUM (Fred Linick, mgr.; agent, Frank Q. Doyle).—Loretta Models, Wilmott Sisters and Grahme, Paul Wagner, Kramer and Willard.

GARFIELD (Robert Wassmann, mgr.; agent, Frank Q. Doyle).—"Joe's Vacation" Co. Three Kelsey Sisters, Eddie Gilmore, Barr and Evans.

VIRGINIA (J. V. Ritchey, mgr.; agent, Frank Q. Doyle).—Sig Valenos Band, Ruf and Cusick, Ethel McDonald, Wilton and Washburne, Roy Mapes.

PREMIER (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Crowell and Gardner, Ruth French, Williams and Gould, Lee Williams, Hazel Lynch, Jerome and Lewis, George Bramwell, LeRoy and Loftus.

BIJOU DREAM (Sigmund Faller, mgr.; agent, Frank Q. Doyle).—Black and Tan, Dan E. Diehl, Morton and Kahn, Julia Hanson, Zeno and Zoa, Jack Bell, Emerson & Vanhorn. GEM (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Howard and Russell, The Ammans, Charlotte Duncan, Roberts and Brooks, Clark Duncan, Jim Myre.

FOREST PARK (C. E. Barnard, mgr.; agent, Frank Q. Doyle).—The Clarks, Bates and Anderson, George L. Kosure, The Millmans.

ESSEX (Bilharz & Lewis, mgrs.; agent, Frank Q. Doyle).—Cumby and Wilson, Casad and DeVerne, Croft and Myrtle.

LYDA (Geo. Hines, mgr.; agent, W. V. M. A.).—Mareno, Navarro and Mareno, Geo. and Winnie Hennings, Maurice Burkhardt, Mintz and Palmer, Pope and Uno, Four Keens, Bouton and Tilson, Al Lawrence, Sam Barrington, Marion Twine, Wolf and Zadelo.

ARCH (Geo. L. Brown, mgr.; agent, W. V. M. A.).—Dwyer and Dwyer, Blanche Irwin, Sawyer and Delina, Meredith and Dog, Anita Link, Frank and True Rice, Monahan and Monahan.

ACADEMY (Frank Raymond, mgr.; agent, W. V. M. A.).—Salina's Lions, Espy Trio, Leslies Burns, Vance Bros., Lippman and Lewis, Three Graces, Edith Temple.

CASINO (Schlessenger Bros., mgrs.; agent, W. V. M. A.).—Ona, Crosby and Kinkie, Stewart and Earl, Bond and Morse, Florence Troupe, Eva Fay.

COLUMBIA (Leon Grieves, mgr.; agent, W. V. M. A.).—Anita Linx, Excella and Franks, Petram's circus, J. V. Gibson, Three Diericks Bros., Dwyer and Dwyer, Lindy Lee.

ASHLAND (C. J. Weldner, mgr.; agent, W. V. M. A.).—P. A. and Tilson, Sam Barrington, Simon, L. and Adams, Wolf and Zadelo (first half).

SCHINDLER'S (L. Schindler, mgr.; agent, W. V. M. A.).—Ward and Weber, Williams, Thompson and Co., "Marguerita at Ellis Island," Braham's Photographs (first half).

PLAZA (Fred Hartman, mgr.; agent, W. V. M. A.).—Rex Circus, Gracie Emmett and Co., Four Regals, Kate Weston, Paul Kleist (first half).

SOUTH CHICAGO (Harry Wilson, mgr.; agent, W. V. M. A.).—Will J. O'Hearn and Co., Allen and Cormiere, Hampton and Bassett, Chas. Conway, the Lelands (first half).

KEDZIE (W. M. Malcolm, mgr.; agent, W. V. M. A.).—Mayme Remington and Picks, Delmore and Lee, Leroy and Clayton, The Marriott Twins, Olive Briscoe (first half).

GRAND (Geo. LeVee, mgr.; agent, W. V. M. A.).—Four Keens, "Fire Eater," Coy De Trickey, Welch and Beckman, The Braminos.

JULIAN (J. Q. Condemann, mgr.; agent, William Morris).—Joe Choyinski and Co. feature, the ex-pugilist now showing himself as an actor for the first time in Chicago vaudeville; Ishkawa Japs, Virginia Grant, Barclay and Morris, and Coleman.

LINDEN (C. M. Hatch, mgr.; agent, William Morris).—Burt Earl, Burton, Sheas, Matthews and Matthews; Julian and Dyer; Busse's Dogs; Kingston and Thomas; Gledower and Mannion; Pearl and Pearl; Carletta, and Lawrence Harvey.

CLARK (Joe Grain, mgr.; agent, William Morris).—Gardner and Stoddard; Caesar Rivoli; Morris and Kremer; Carletta; Kroemann Bros.; Burton and Sheas; Walter James; Darwin, Karr and Co.

THIRTY-FIRST STREET (Ed Lang, agent).—The Obermans; Costello and Le Croix; Harold Yates; Ruth Garnold, Knight, Ransom and Co.; the Kinsners; Weston's Japs, and Johnson's Dogs.

HAMLIN AVE. (Paul Goudron, agent).—Anna Eva Fay; Diamond Comedy Four; Emmet and Devolx; Geo. W. Day; Cordua and Maude; Haverly and Well; others.

OAK (M. J. Karger, mgr.; agent, Wm. Morris).—Oneta; Pearl and Pearl; Adelaide Keine and Co.; Walter James; La Velle and Grant; Clayton and Drew's Players; Nell McKinley; Morris and Kremer; Julian and Dyer.

SAN FRANCISCO

By LESTER FOUNTAIN.

VARIETY Office, 908 Market St.

(By Wire.)

ORPHEUM (Martin Peck, gen. mgr.; agent, direct).—A very fair layout at the Orpheum this week. Andrew's "Studies in Porcelain" opened, doing little. Callahan and St. George were thoroughly enjoyed. Temple Quartet passed through. William Farnum and Co. held interest, scoring through clever acting. Meredith Sisters secured big results. Scenic and costume changes do much for the act. Six Musical Cutis landed quickly, although encore spoiled what would have been a big applause finish. Radle Furman was in an exceptionally tough spot. Found favor immediately and scored big. The Duffin-Reddy Troupe, effective closing number.

NATIONAL (Sid Grauman, mgr.).—Mediocre bill at the National. Garcinetti Bros., gymnasts, well received. McNamie started well, but turned over at the finish. John Dillon landed nicely. Needs a stronger finish. Minstrel Four liberally appreciated. Should cut the talk considerable. Galgano, harpist, fair. Chas. Wayne and Co. started nicely, but the act began to drag toward the finish. Flo Adler, with two "kids" in the audience, pulled out a big applause bit. Johnson, Davenport and Lodola closed the show.

CHUTES (Ed. Levey, mgr.; agent, Pan-tages direct).—Good program. Gludo Gildini well received. Hamilton Bros., strong laugh winners. Roberts and Roberts well received. Bigelow's Merry Youngsters landed solid. Finn and Gord hard effective workers. Edward Emery and Co. finished weak. Buford Bennett scored substantially. Baader, Lavelle Trio, good comedian, great asset to the act.

WIGWAM (Sam Harris, mgr.).—De Witt Young and Sister well rewarded. Cox and Farley, with a poor finish that takes away from the opening. Joseph Ketter and Co. pleased. T. Nelson Downs hurts his specialty by doing too much. Orletta and Taylor well received. Scott and Wilson started great and finished fine.

Eugene Case, a former usher at the Chutes, was sentenced to ninety days in the county jail 21, on a charge of disturbing the peace. Case, together with a companion, was arrested for showing obscene pictures to a couple of young girls.

The American, with burlesque afterpieces and pick-up acts, is playing to good business. Business at the Wigwam has been falling off for some time. Manager Harris is considering eliminating "booking night."

The Hettyette Trio open on the Orpheum Circuit at Orden Dec. 4. The "Blue Mouse," which opened 13 at the Princess for \$1,400 on the day, took a drop Monday night to \$200. Legitimate attractions have of late been doing a very light business.

COLUMBIA (Gottlieb & Marx, mgr.; direction K. & E.).—Lillian Russell, "In Search for a Sinner."

SAVOY (F. W. Bussey, mgr.; direction John Cort).—"The Kissing Girl."

PRINCESS (Sam Loverich, mgr.; direction John Cort).—"Mrs. Wiggs of the Cabbage Patch."

GARRICK (Sam Loverich, mgr.; musical comedy).—Max Dill Co. ALCAZAR (Delasco & Mayer, mgrs.; Stock).—"The Dollar Mark."

BOSTON

By J. GOOLTZ.

80 Summer St.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—Lots of laughs this week. Fannie Ward got laughs; Onalp, liked; Harry Williams and Jean Schwartz, repeated encores; Harry Tsuada, equilibrium, too good to open, pleased; Musical Johnsons, well liked; "Koun-try Kids," passable, needs rehearsing; Jolly and Wild Co. very pleasing; Camille Trio, good; pictures.

ORPHEUM (L. M. Boas, mgr.; agent, Loew).—Maude Delora; Doraiane Sisters; Elden Clifton & Co.; W. A. Porter; Deltorelli & Gilsman-do; Walters & Frank; Spielgel & Dunn; The Four La Gardes; Alfredo & Pearl; Gene Ryan; The Piolls; Herbert Brooks; Gilmore & Castle; The Operator; Dora Pelletier; Fox & Foxey Circus; pictures.

HOWARD (Jay Hunt, mgr.; agent, Ed. Kelley).—"Moulin Rouge." House Bill, Deltorelli Troupe; Tenakas; Annie Morris; Reed & Smith; Epps & Loretta; Kola Bros.; pictures.

BOWDOIN SQUARE (J. E. Commerford, mgr.; agent, National).—McCauley & Donnelly; Christy; Ford Sisters; Ginger Girls; Larry Stafford; Billy Slack; Steele Company; Carr & Archer; Virginia Huber; Corbett & Forrester; Saronsky; pictures.

CASINO (Charles Waldron, mgr.; agent, direct).—"Vanity Fair."

GAIETY (Geo. Batcheller, mgr.; agent, direct).—"Big Show."

COLUMBIA (Harry Farren, mgr.; agent, direct).—"The Wise Guy."

HUB (Joe Mack, mgr.; agent, Fred Mardo).—The McCallams; Frederick & "Don"; Benos; Coplan & Lise; Crawford & Patterson; pictures.

PALACE (I. M. Mosher, mgr.; agent, National).—Bessie Overton & Co.; Bovals; Curtin & Wilson; Hanson & Drew; Musical Fests; Butler & Lamar; Edna Cheers; Four Sullivan; Henderson; Lillian Burdell; Musical Del Warnings; Harry Mantell; Gardner; West & Sunshine; pictures.

BRACON (Jacob Lourie, mgr.; agent, National).—Three Delmars; Saronski; Coleman & Murlon; The Marshalls; Hardon & Wrightman;

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Ben Loring; Page & Morency; Bobby Jewett; pictures.
PASTIME (Mr. Murphy, mgr.; agent, National).—William Baum; Melville & O'Neill; Dubois; Iva Donnette; pictures.

OLYMPIA—SOUTH BOSTON (Frank Woodward, mgr.; agent, National).—Billy Fay; Ray Carr; Count La Guata; pictures.
SUPREME—JAMAICA PLAIN (John Levey, mgr.; agent, National).—Ethel Nason; C. E. Diamond; Dave Dobson; pictures.

SCENIC—EAST BOSTON (Geo. Morrison, mgr.; agent, Fred Mardo).—Vaudeville and pictures.

SCENIC—CHELSEA (L. Grandburg, mgr.; agent, Fred Mardo).—Vaudeville and pictures.
EMPIRE (M. F. Berg, mgr.; agent, Fred Mardo).—Vaudeville and pictures.

COMIQUE—LYNN (M. Marks, mgr.; agent, Fred Mardo).—Vaudeville and pictures.
IMPERIAL—SOUTH BOSTON (M. J. Lydon, mgr.; agent, Jeff Davis).—Fox & DeMay; Eddie Paul; pictures.

BROADWAY—SOMERVILLE (Milt Woodbury, mgr.; agent, Jeff Davis).—Wesley Norris; Virginia Huber; Harry Clinton Sawyer; Chas. O'Boyle; pictures.
POTTER HALL (B. E. Jones, mgr.; agent, Jeff Davis).—Eddie Leslie; Phil Morton; pictures.

UNIQUE (H. Washburn, mgr.; agent, Jeff Davis).—Arthur Pippin; Harry Wilson; Billy Scott; pictures.
OLD SOUTH (Frank L. Browne, mgr.; agent, C. B. O.).—Ingalls; Dufield & Ingalls; Thompson & Carter; Morrissey & Shea; Robert Millo; Alice Melvin; Sheridan; Tommie Coburn; pictures.

WASHINGTON (Frank L. Browne, mgr.; agent, C. B. O.).—Paul Azard Trio; Raymond Moore; Keller & Boyd; Fox & Blondin; Walter Fleming; George Schreck; Jim Hennessey; Agnes Marsh; pictures.

GORDON'S—CHELSEA (Gordon Bros., mgrs.; agent, Shedy).—Claude Shandon & Co.; Lattele Bros.; Duffy Sawtelle; Musical Stoddard; Mabelle Carew; Chester Kingston; Moran & Moran; Smith O'Brien; Zeb Zarrow Trio; pictures.

Louis M. Boas, manager of Loew's Orpheum, has gone away from here. Owing to pressure of business at the three Fall River theatres under his direction, he has been relieved of the management of the Loew's, formerly of Loew's Elizabeth (N. J.) Theatre, took charge, 28. A. L. Lazarus, assistant manager under Mr. Boas, will remain with Mr. Morris.

The small time house is going to invade the summer home of President Taft at Beverly. Contracts for the construction of the house are being drawn and will be ready in a few weeks. The plans contemplate a remodeling of the Butman block on Cabot Street, near Franklin Square.

When in Boston do not expectorate on the sidewalk. If you do, the police "boogymen" will catch you and will put you in the coop. If you haven't the necessary cash to furnish bail for yourself, you will be kept in the dungeon all night, no matter if you are needed at the theatre. Last week a chorusman playing in the "Chocolate Soldier," "Kot his" because he forgot. Leonard R. Acker, who comes from Hallowell, is said to own a chain of theatres there and to control another bunch that reaches into the States, was arrested Monday for the violation. He wanted to pay his fine on the street to the officer that arrested him. Nothing doing. He paid \$2 in court.

The Theatre Comique, Lynn, will inaugurate a new feature. It will play eight acts each week on full time, but divide the work so that three shows a day will be given, with different acts in each show. Fred Mardo does the booking.

The Sunday night concert is quite a feature in Boston, despite the fact that a real performance is prohibited. If an actor dared to put on costume or "wigged" a foot—right in the lock-up—and the lights would go out. Yet the houses that put on Sabbath performances are packed to the doors.

Charlie Cook, with Shedy in Boston, has added the Scenic, Hartford, Conn., and the Gilmore, Springfield, Mass.



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By George M. Young.

KEITH'S (H. T. Jordan, mgr.; agent, U. It. O.). There is not a poor act on this week's bill, the nine hitting a pretty high average with W. H. Thompson and his new sketch "The Old Flute Player" (New Acts), standing out as the principal feature. Another sketch on the bill is "The Little Sunbeam," a corking good farce presented by Mrs. Gardner Crane and Co. This playlet is replete with laugh-winning lines and situations, the scramble of the portly Mrs. Crane into the sleeping berth keeping the house in an uproar. Mrs. Crane has excellent support. Frank Fogarty made a hit with his Irish stories and songs. There are several with a little more point to them than is usual at Keith's, but Fogarty handles them with just the right flavor and they went over right. Leslie Wynne, pretty and just as dainty in her role, wearing some ravishly-beautiful costumes and with one or two new songs, won new laurels after a long absence. There was plenty of applause, a couple of huge bouquets and a demand for "Go-Go-Go" for the little singer Monday. Chassino, the shadowgraphist, won strong favor. Chassino has worked out a series of new subjects which he shows through clever manipulation of fingers and toes, securing some remarkable results on the screen. Les Cadets De Gasconne are a quartet of operatic vocalists with pleasing voices. They follow a heavily worked routine of numbers which might be freshened up to their benefit. "The Monarchs of Melody" repeated the hit scored on their last visit. This is another of Al White's productions which is making good. Bobby Heath was handicapped by hoarseness

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Monday, but sent his songs over with good results and the trio at the pianos won their share of the honors. This is a good act now and ought to improve steadily. De Velde and Zelda offered a very showy gymnastic and balancing act for the opener. It is a nicely dressed number and the two work through without much stalling, getting a lot out of their tricks. The Patty Parrot Troupe held down the closing position in splendid style. The three and four high figures stand out for special mention, the entire routine of tricks rounding out a very strong acrobatic number. The new moving pictures continue to draw attention.

HIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—Seven acts, with pictures at both ends and breaking into the running show twice, made up an unusually strong bill this week. "The Raven's Nest" was one of the featured acts. The presentation consists mainly of James Van Leer and Harry Lester, two well known comedians, surrounded by a chorus of eight lively ponies and four others. The act is an old burlesque piece which has been used for years, consisting of two tramps masquerading as females at a girl's seminary. All the comedy is supplied by Van Leer and Lester and it drew plenty of laughter. One or two numbers for the girls and a hurrah finish helps some. Leslie Marlon has the school-marin role and Ed Sprinler does some stepping in front of the girls. The others are Pearl Mak Vell, who does little of importance except lead the final number, and Dave Marshall, in a "clay" role, who does not belong in the act at all. The piece runs rather long. It could be cut almost in half, leaving it all for Van Leer and Lester and the girls. This is where the value of the act lies and would make it very useful on the small time. Wilson and Pearson pulled down the principal hit with a singing and talking turn. The girl carries a lot of the act through and the man gives fine support. The act can play any kind of time and make good. Cole and Coleman pleased with a comedy musical turn,

the man getting a big novelty bit with a saw. The act looks well. Florence Hayfield did nicely with straight singing. Harry Turpin and Augusta Behrens offered a sketch of light merit, getting some reward for their singing. They were followed by the Heidelberg Four, which made it a hit hard for the latter, but the quartet picked up in favor and scored strongly. The "College Boy" number is pretty old for an opener. Valveno and Tresk did well with a well-handled acrobatic act and, the new moving pictures added their share.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—Bill pleased this week. Lucken's Lions, the featured act, and proved a big number for the house, causing considerable talk. Chick and Chiclets scored with a comedy cycling turn, the little fellow being used only for one trick near the finish. Gertrude Fliske did very nicely with a straight singing act, hurt only by a poor song which started her slowly. The singing act, attractive, had a voice of light, pleasing quality and she worked up a strong finish with a boy, who peddles peanuts in the audience, stopping to pan the singer and afterwards joins in her song. Tojito is a dancer, hitting nothing very high, principally because the act is all wrong in its presentation. Tojito is not good enough in any of the three styles of dancing she attempts, but might have a chance were the act presented along different lines. She works hard without securing results. Brown and Sheftall, colored, are a couple more of the many disciples of Williams and Walker of the early days. The two secure their big laughs through the facial contortions of the comedian, and a dancing finish took them off nicely. James Glida got through nicely with some talk and a couple of songs. De Garmo won favor with an aerial bar act, showing a routine of nicely worked tricks. Sprague and Dixon offered some talk and songs, with a fair amount of success. Waters, Harris and Proy presented a sketch of light merit built around material that is old in burlesque. They managed to get along fairly well, but will not go far with what they have in hand now. Pictures.

PALACE (Jules E. Aronson, mgr.; agent, H. Bart McHugh).—The average here was very good, nearly all the acts going through in good shape. Haulst and Co. in one of the familiar school-days acts was given the featured place and was well liked, though there were several other acts which won a big share of the honor. One of these was Ward and Cullen, a clean-cut looking singing and talking act. This pair have the act shaped up just right now, working with piano and sending their songs over in good style. The girl has the looks and her partner is a neat dresser. Both work their songs up in a catchy manner and found ready recognition. The Happy Trio put over a hit with their sketch, something unusual for sketches on the small time. The act goes through principally on the clever work of the older of the two men and he could help himself by selecting a better song for his start. Gruet and Gruet offered the act they used in burlesque and it makes a very strong number for small time houses. They get plenty of laughs and the music stuff is good. Van Leer and Rome did fairly well with their music and got some extra laughs through a rooster and duck, tucking it over the footlights after a gaily plumed hat worn by a girl in the first row. The scope of the piano player was a narrow one. The familiar dancing act of Lester, Laurie and Quinn, some gymnastics with Carl Geno and Al Wilson, a blackface act, were the others. The Flying Russels replaced Toki Kishu and won favor with their fast aerial work. Pictures.

WILLIAM PENN (Geo. Metzel, mgr.; agent, Fitzpatrick Agency).—Canfield and Carlton; Harry Johnson; Payne and Lemar; Six Balaschowsky; George Allis and Brother; Belmont and Sturges; Forde and Martin; pictures.

GAYETY (John P. Eckhardt, mgr.).—Rantz Santley.

CASINO (Ellas and Koenig, mgrs.).—"Bon Tons."

Hartig and Seamon's "Girls From Happyland" did a great big week's business at the Casino last week, breaking the night record for Thanksgiving evening.

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Joseph M. Wilton is no longer connected with the stock burlesque company at the Ninth and Arch Streets. He is playing vaudeville dates and is considering offers to go with a burlesque show.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—James J. Morton; Four Saxolians; Clarence Sisters and Brothers; Robert Hildreth & Co.; Nelson, Weber and Nelson; Miller and Russell; The Carriers. Pictures.

PAIRK (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Rockless Rocklaw & Co.; Mexican Miramba Four; The Alcazars; Belle La Mar; Lane, Godwin and Lane; Billy Barron. Pictures.
PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Cyril Dumas; Sam Phillips; Ladell and Belmont; Shaw and Sherman; Hyde and Talbot; Prince Toki Kishi. Pictures.

STANDARD (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—McNally and Stewart; Le Roy and Lee; Percy and Taylor; The Torleys; The Smiths. Pictures.

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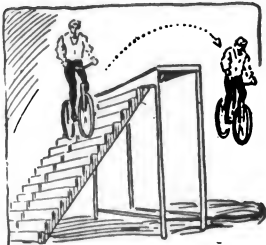
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NOTES.—Manager Young of the Scenic In-
augurated a new policy at his theatre this
week, playing two bills. Heretofore the house
has played its bills for a week.
R. W. OLMSTED.

JAMESTOWN, N. Y.

LYRIC (H. A. Deardourff, mgr.; agent, Gus
Sun; Monday rehearsal 10).—Girls From
Melody Lane, big; Gardner and Vincent,
good; La Petite-Emelle Troupe, fine; Dana
Bartlett, pleased; Newhold and Carroll, clever.
L. T. BERLINER.

KALAMAZOO, MICH.

MAJESTIC (H. W. Crull, mgr.; agent, W.
V. A.; Monday rehearsal).—Patrice and Co.
and Harrett and Mathews divide honors; Mur-
ray and Clark, good; Burke's Musical Dogs,
fair; Billy Brown, very good. CLEMENT.

LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent,
direct).—J. C. Nugent and Co., headline, real
treat; Arthur Bowen, cartoonist, pleased; Al-
pha Troupe, well received; Waterbury Bros. and
Tenney, hit; The Racketts, original; Jane and
O'Donnell, big hit; Savo, scored opening spot.
—Beale Hilt (local) has gone to Kansas City
for stock engagement. LEE LOGAN.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent,
direct; Monday rehearsal 10).—Week 21—
Augusta Glose, hit; Spissell Bros. & Co., cap-
ital; Thurber and Madison, laugh producers;
Willard Sims & Co., scream; Holdovers;
John P. Wade & Co.; Quinn and Mitchell;
Flying Martins; Tortajada. —LOS ANGELES
(E. J. Donnellan, mgr.; Monday rehearsal,
11).—Ardell and Walters, very good; Roland
Carter & Co., pleasing; Christy and Lee,
good; Hetty Urma, clever; Alex Brisson,
adroit; Kate Fowler, entertaining. —LEVY'S
(Al. Levy, mgr.; L. Behymer, agent; Mon-
day rehearsal, 10).—Jessie Stafford, whistler,
took well; Amazon Miramba Band, big fa-
vorites; Lilly Lillian, singer, popular; Por-
cini Trio, capital. —PANTAGES (J. A. John-
son, mgr.; agent, direct; Monday rehearsal,
11).—"Alfred," chimpanzee, big attraction;
Edwin Keough & Co., pleasing; Delmar and
Delmar, nimble; Billie and Maud Keller, fair;
Allenand Lee, funny.
EDWIN F. O'MALLEY.

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, mgr.;
agent, Orpheum Circuit).—Lole Fuller and
Co., very good; Howard, entertaining; Lillian
Ashley, well received; Walter McCullough and
Co.; Johnny Small and Sisters, good; Harry
Atkinson, fine; Paulinetta and Piquo, good.

WALNUT (Mr. Ward and Mr. McCarty,
mgrs.; agent, Gus Sun).—Prosit Trio, very
good; Five Gaffney Girls, clever; Willis Hall
and Co., very good; World's Comedy Four,
very good.

HOPKINS (Irving Simons, mgr.; agent,
Princess Am. Co.).—La Vallis, clever; Fogarty
and Jennings, good; De Michele, well re-
ceived; Katherine Angus and Co., entertain-
ing; Ferguson and Mack, amusing.
BUCKINGHAM (Horace McCrocklin).—
"Miss New York, Jr." —"New Jersey Lil-
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MERIDIAN, MISS.

GEM (D. J. Hennessey, mgr.; Williams-
Cooley, agent).—21-26; Hendrix-McMahon
Comedy Co. in two clever sketches; Al Deppe,
barrel jumper, very good; Bonnie Rosedale,
songs, m. p.
PRINCESS (B. Frank Isaacs, mgr.; agent,
Independent).—21-26; Campbell and Connors,
b. f., decided hit; (Miss) Glenn Mills, songs,
very good; m. p. H. B. MAY.

MILWAUKEE.

MAJESTIC (James A. Higler, mgr.; agent,
Orpheum Circuit; rehearsal Monday 10).—Four
Fords, wonderful dancing act; Ryan and
Richfield, clever sketch; Imperial Musicians,
elaborate; Pringle and Whiting, hit; Cun-
ningham & Marlon, comedy acrobats; Mig-
nonette Koklin, clever; Big City Four, high
class; Galletti's Monkeys, remarkable.
CRYSTAL (Edward Raymond, mgr.; agent,
Orpheum Circuit; rehearsals Monday 10).—
George Primrose and Boye, entertaining; Paris
Green, pleasing; Caine & Odom, piano duo;
Melverne Troupe, splendid acrobats; Fitzsim-
mons & Cameron, humorous.

EMPRESS (Edward Grey, mgr.; rehearsal
Sunday 10).—Hone Booth in "The Little
Blond Lady," good; Sherman de Forrest &
Co., good; Raymond & Hall, spirited dancing;
Zell Rogers, good conversationist; Clara Ro-
gers, expert cellist; Bento Bros., marvellous
strength.

GAYETY (Wm. E. Mick, mgr.).—"Big Ban-
ner Show." Splendid throughout. Albert
Shean and Edward Galliger head the fun
makers.

STAR (F. Trotman, mgr.).—"Washington
Society Girls." Liked. HERBERT MORTON.

MONTREAL.

ORPHEUM (Geo. Driscoll, mgr.; agent, U.
B. O.; rehearsal 10 a. m.).—John R.
Hymers and Co., went very big; Scott and
Keane, pretty; Chadwick Trio, big hit; Will
H. Fox, many laughs; Nessem's, created com-
ment; Royal Colibri, novel; The Kemps,
pleased. BILLY ARMSTRONG.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun;
rehearsal Monday 10.30).—John X. Conghlin,
mystified; Rebut Duo, very pleasing; Galletti's
Dog and Monkey Show, hit; Harris and Ran-
dall Co., very good. GEO. FIFER.

NEW HAVEN, CONN.

POLI'S (F. J. Windisch, mgr.; agent, U. B.
O.; rehearsal 10).—J. W. Dunn and Co., fas-
cinating; Sylvester and Redmond, clever;
De Haven and Sidney and Matinee Maids,
good; Hathaway, Kelley and Mack, good;
Three Lucifers, fair; Visacchi Brothers, good;
Four Readings, very good. E. J. TODD.

NEW LONDON, CONN.

LAWRENCE (H. A. Chenoweth, mgr.).—
28-30; Hilton & Lewis, good, Mme. Makowan,
pleased, Landis and Knowles, very good.
EMPIRE (Empire Amusement Co., mgrs.).—
28-30; Rounella and Deserro, good; Horn-
man and Co., fair; Lillian Wayne and Co.,
ordinary.
NEW ORPHEUM (Rullock & Davis, mgrs.).—
28-30, Breakaway Barlows, big hit; Robert

McDonald, passable; Wilkins and Wilkins,
ordinary. S. M. P.

NEW ORLEANS

By O. M. SAMUEL.

ORPHEUM (Martin Beck, gen. mgr.; agent,
direct).—Five Olympians, liked immensely;
Mr. and Mrs. McGreevey, emphatic hit; Gra-
hame's Mannikins, cool reception; Lloyd and
Roberts, liberal applause; Mona Ryan and Co.
in "Handcuffed," entertaining and well re-
ceived; Jennings and Renfrow did fairly;
Otto and Viola, finished strong.

NEW ORLEANS, LA.

AMERICAN (James R. Cowan, mgr.; agent,
Wm. Morris; Sunday rehearsal 10).—Hence
Grahame started nothing; Kroneman Bros.
landed solid; Harry Mayo did well also; "The
Operator" held interest; McKenzie and Shan-
non and Musical Avolts repeated former suc-
cess; Clivette closed.
WINTER GARDEN (Frank B. Chase, mgr.).—
Arnold Sisters and Balfour should reframe
their act; Miss Dot, soubrette; James Young-
blood, comedian.

MAJESTIC (L. E. Sawyer, mgr.).—Tyson
Extravaganza Co., vaudeville and pictures.
HAPPY HOUR (Al. Durning, mgr.).—
Pritchard Sisters, song and dance; Harris and
Turner, comedians; The Morgans; Georgia
Huddleston, soprano.

OAKLAND, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent,
direct).—Geo. Beban & Co. in "The Sign of
the Rose," Asahi Troupe; Grant and Hoag;
Jewell's Mannikins; Holdovers; Imperial
Russian Dancers; Camille Ober; Felice Mor-
ris & Co.; New York Trio.
HELL (Jules Cohn, mgr.).—John Higgins;
Tom McGuire; Five Columbians; Besnah and
Miller; Staley and Hirbeck.

OGDEN, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent,
direct).—The Balzars, clever; Neuss and Eld-
rid, good; Swor and Mack, pleased; Joseph
Adelmann Family, good; Neapolitan Singers,
headliners, with Meyers, Warren and Lyon
close second in applause. —LYCEUM (Chas.
Lippincott, mgr.; agent, Fisher).—Madge Har-
ver; Galloway; Worth and Little; Lucier and
Ellsworth; M. P. H. R. B.

ONEONTA, N. Y.

ONEONTA (Harry M. Dunham, mgr.; agent,
Prudential; rehearsal Monday and Thursday 1).—
24-26, McLain Sisters, hit; Banjophliends,
good; 28-30, Bowder and Bowder, comedians,
pleased; Tom Ripley, ordinary; m. p. DeLONG.

PITTSBURG, PA.

GRAND (Harry Davis, mgr.; agent, John P.
Harris; rehearsal Monday 9).—Ballerini's Dues,
good; Lew Hawkins, pleased; Marshall and
Bell, took well; Nonette, good; DeOnzo
Bros. and Friday, well received; Leo Corriolo,
much laughter; Gus Edwards' School Boys and
Girls, endorsed; Eva Tanquay, excellent; Tas-
manian Van Dieman Troupe, very good; motion
pictures.

FAMILY (John P. Harris, mgr.; agent, Morgan-
stern; rehearsal Monday 9).—Dave Wood's
Monkey Circus, amusing; Edmonds and Healy,
interesting; Currie and Earle, clever; Edna
Burnette, good; Sisters Reep, well; Harry Wel-
ton, pleased; motion pictures.

LIBERTY (Ake Cohen, mgr.; agent, Gus
Sun; rehearsal Monday 9).—Princess Chinquilla
and Newell, pleased; Roy Reeves, good; Al-
vina and Rilato, took well; Junie McCree
Sketch, well liked.

GAYETY (Henry Kurtzman, mgr.).—"Parisian
Windows"

ACADEMY (Harry Williams, mgr.).—"Rector
Burlesquers."

M. S. KAUL.

PATERSON, N. J.

MAJESTIC (Metz & Gold, props.; W. H.
Walsh, mgr.; agent, U. B. O.; Monday re-
hearsal 10).—Brown-Harris-Brown, hit; Ar-
lington Four and Beatrice Ingram and Co. in
"The Duchess"; Wormwood's Animals,
scored; Chick Sales, favorite; Tuscano Bros.,
good; Dagwell Sisters, good.
FOLLY (Joseph E. Pine, mgr.).—Watson's
Big Show, 28-30; The Ducklings, Nov. 1-3.
"FAIRNOTE."

PITTSFIELD, MASS.

EMPIRE (J. H. Tibbels, mgr.; agent, U. B.
O.; rehearsal Monday 10).—Roeber & Tunison,
songs, good; Carson & Willard, hit; Brenon-
dowing, good; Bernardi, clever; Ruby Ray-
mond & Co., very good; Malin & Bart, good.
—MAJESTIC opened 23 by Helen Ware &
Co. Vaudeville from Morris agency last three
days 24-26. Orchestra of six pieces. Jas.
Sullivan, manager. Theatre owned by Sulli-
van Bros., who operate also Empire, North
Adams, Mass.; Colonial and Majestic, Pitts-
field. Opening bill, Bob McDonald, Phil Walsh,
Baseball Quartet, Moran and Moran, Great
Noia Family. FRANKLIN.

PORTLAND, ME.

PORTLAND (J. W. Greely, mgr.; agent, U.
B. O.; rehearsal Monday 10).—"Seven Hoboes,"
some fun makers; Millie Paula, clever flying
ring act; Glen Burt, real parody artist; Ben-
son and Bell, very good; Parker & Palmer &
Co., took well.

HAROLD C. ARENOVSKY.

PORTSMOUTH, O.

SUN (R. R. Russell, mgr.; agent, direct;
Monday rehearsal 10).—The McNutts, good; Lord
and Meek, fair; Norman Martin, fair; Gypsy
Wayfarers, pleasing. —MAJESTIC (Spier &
Reinezer, mgrs.; agent, Coney Holmes; Monday
rehearsal 10).—Sweeney & Rooney, clever;
Bert Ross, fair; Ellison and Ellison, excellent;
Cramberry and Lemon, pleased; pictures. —
COLUMBIA (Fred Tynna, mgr.).—Opened 21.
Picture house. GORDON.

PROVIDENCE, R. I.

KEITH'S (Chas. Loomberg, mgr.; agent, U.
B. O.).—"Gus Edwards' Reone," tremendous
hit; Harry Fox and Millership Sisters,
scored; Haviland and Thornton, pleased;
James Young, fair; Dave Ferguson, clever;
Robert Hodge and Co., good; Verona and
Alvin Verdi, clever. H. H. SAMUELS.

READING, PA.

ORPHEUM (C. C. Egan, mgr.; agent, U. B.
O.; Monday and Thursday rehearsal 10.30).—
Carla Day, pleased; Clark and Verdi, very
good; Chas. A. Loder and Co., well liked; Le
Clair's Ponies, neat.

LYRIC (Frank D. Hill, mgr.; agent, Loew;
Monday and Thursday rehearsal 10).—Adams
Bros., good, Rose Washburn, pleased; Emerald
and Dupre, well received; McCabe and Wash-
burn, very good; Alvolo and Othelo, excellent.

PALACE (W. K. Goldenberg, mgr.; agent,

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VARIETY ARTISTS' ROUTES

FOR WEEK DEC. 5

WHEN NOT OTHERWISE INDICATED.

(The routes given are from DEC. 4 to DEC. 11, inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses are furnished VARIETY by artists. Addresses care newspapers, managers or agents will not be printed.)

"B. R." after name indicates act is with burlesque show mentioned. Routes may be found under "Burlesque Routes."
 ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.
 TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."
 PERMANENT ADDRESSES GIVEN FOR OVER THE SUMMER MUST BE REPLACED BY WEEKLY ROUTE FOR THE PRESENT SEASON.

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 Adams Billy 39 Milford Boston
 Adams & Lewis 106 W Baker Atlanta
 Adams Milt Hastings Show B R
 Admont Mitzel 3245 Broadway N Y
 Adonis Orpheum Harrisburg
 Aherns 3219 Colo Av Chicago
 Aitken Bros 234 Bedford Fall River
 Aitken Great 2219 Gravier New Orleans
 Aitken Jas & Edna 967 Park av N Y
 Albani 1845 Broadway N Y
 Aldines The 2122 Cottage Grove Chicago
 All Sidi 900 Spring Pittsburg
 Allen Joe Robinson Crusoe Girls B R
 Allen Marie Columbiana B R
 Allene Joseph 422 Bloomfield Hoboken N J
 Allison Mr. & Mrs Majestic Montgomery
 Allmon & Nevins Orpheum Dallas

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 Alrona Zoeller Troupe 289 Henlock Bklyn
 Alton Grace Follies of New York B R
 Alton Ethel Anderson Louisville
 Altus Bros 128 Cottage Auburn N Y
 Alvarados Goats 1235 N Main Decatur Ill
 Alvin & Zenda Box 365 Dresden O
 Alquist & Clayton 545 Bergen Brooklyn
 American Newaways Miles Minneapolis
 Anderson Gertrude J Miss N Y B R
 Anderson & Anderson 829 Dearborn Av Chicago
 Andrews & Abbott Co 392 Morgan St Louis
 Antrim Harry Majestic St Augustine Fla
 Apdalen Animals Columbia St Louis
 Apollos 104 W 40 N Y
 Arberg & Wagner 511 E 78 N Y
 Ardelle & Leslie 10 Brozel Rochester
 Arlington Billy Golden Crook B R
 Arlington Four Orpheum Harrisburg
 Armond Grace 810 Dearborn Av Chicago
 Armond Ted V Serenaders B R
 Armstrong and Verne Royal Wellington N Z
 Arthur Mae 15 Unity Pl Boston
 Ashner Tensie Irwins Big Show B R
 Atkinson Harry 21 E 20 N Y
 Atlanta & Flak 2511 1 Av Billings Mont
 Atwood Warren 111 W 81 N Y
 Aubrey Rene Runaway Girls B R
 Auer S & G 418 Strand W C London
 Austin Jennie Follies of New York B R
 Austin & Klumker 3110 E Phila
 Ayers Ada Follies of New York B R

B

Bader La Velle Trio Pantages Los Angeles
 Bachen & Desmond 1347 N 11 Philadelphia
 Baker Billy Merry Whirl B R
 Baker Harry 3942 Renow W Philadelphia
 Baker De Voe Trio Dainty Duchess B R
 Baker John T Star Show Girls B R
 Bannan Joe Girls from Happyland B R
 Bantas Four Columbians B R
 Benjan Alfred 122 Smith Winnipeg Can
 Baraban Troupe 1304 Fifth Ave N Y
 Barbee Hill & Co 1292 Nat Av San Diego
 Barber & Palmer American Omaha Indef
 Barnes & Crawford Orpheum Montreal
 Barnes & Robinson 237 W 137 N Y
 Barrett Tom Robinson Crusoe Girls B R
 Barrington M Queen of Jardin de Paris B R
 Barron Geo 2002 5 Av N Y

Barry & Richards Trent Trenton N J
 Barry & Hack 761 Indlake Milwaukee
 Bartell & Garfield 2896 E 53 Cleveland
 Bartlett Harmon & Engst 353 W 56 N Y
 Barto El 2531 N Hollywood Philadelphia
 Barto & McCue Midnight Maidens B R
 Barton Joe Follies of the Day B R
 Bates Virgie Irwins Big Show B R
 Bates & Neville 57 Gregory New Haven
 Baum Will H & Co 97 Wolcott New Haven
 Baumann & Ralph 360 Howard Av New Haven
 Baxter Sidney & Co 1722 48 Av Melrose Cal
 Bayton Ida Girls from Happyland B R
 Be Ano Duo 3442 Charlton Chicago
 Beaman Fred J Hudson Heights N J
 Beard Billy Majestic Ft Worth
 Beardsley Sisters Union Hotel Chicago
 Beaugarde Marie Merry Whirl B R
 Beers Leo Jefferson St Augustine Fla
 Behler Agnes Dreamlanders B R
 Behren Musical 52 Springfield Av Newark N J
 Belmel Musical 341 E 87 New York
 Bell Arthur H 488 12 Av Newark N J
 Bell Boys Trio 2298 7 Av N Y
 Bell Norma Bowery Burlesquers B R
 Belle Mae Robinson Crusoe Girls B R
 Belmont May Century Girls B R
 Belmont Joe 70 Brook London
 Belmont Florence Girls from Happyland B R
 Belmont M Follies of New York B R
 Belzac Irving 216 W 112 New York
 Benn & Leon 229 W 38 New York
 Bennett Archie Irwins Big Show B R
 Bennett Florence Irwins Majestics B R
 Bennett Sam Rose Sydel B R
 Bennett & Marcello 106 W 67 New York
 Bennett Bros 339 E 66 New York
 Benson Marion J Passing Parade B R
 Bentley Musical 121 Clinger San Francisco
 Benton Reulah Irwins Majestics B R
 Benton Ruth Big Banner Show B R
 Berg Liddy Bon Tons B R
 Berger Anna Miss N Y Jr B R
 Bernhard Hugh Bohemians B R
 Beverly Sisters 5722 Springfield Av Phila
 Bevins Cicely 201 W 11 B R
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 Big City Four Majestic Chicago
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 Bissett & Shady 218 W 37 N Y
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 Black & Leslie 72 Eberly Av Chicago
 Blair Hazel Reeves Beauty Show B R
 Blamphing & Hehr American Elyria O
 Bloomquest & Co 3220 Chicago Av Minneapolis
 Bohannon Burt Hastings Show B R
 Boises Sensational 100 W 143 New York
 Bonner Alf Brigadiers B R
 Booth Trio Jacques Waterbury
 Borrell Arthur 624 Stanton Greensburg Pa
 Borrow Sidney Big Banner Show B R
 Bostock Jean Lovemakers B R
 Boutin & Tillson 11 Myrtle Springfield Mass
 Boulden & Quinn 212 W 42 N Y
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 Brennan Geo Trocadero B R
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 Breton Ted & Corlone 114 W 44 New York
 Bretonne May & Co Princess Cobalt Can
 Brinkley The 424 W 39 N Y
 Brinkman E Orpheum Canton O
 Britton Lydia Dreamlanders B R
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 Brookland Chas Runaway Girls B R
 Brooks Florrie Big Review B R

Brooks The Girls from Happyland B R
 Brooks Harvey Cracker Jacks B R
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 Brown Sammie Bowery Burlesquers B R
 Brown & Brown 69 W 115 N Y
 Brown & Wilmot 71 Glen Malden Mass
 Bruce Lena Lovemakers B R
 Bruno Max C 190 Baldwin Elmira N Y
 Bryant May Irwins Big Show B R
 Brydon & Harmon 220 Montgomery Jersey City
 Buckley Joe Girls from Happyland B R
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 Bullock Tom Trocadero B R
 Bunce Jack 2219 13 Philadelphia
 Burkess Bobby & West Sts Majestic Dallas
 Burke Harry 427 Trenton Av, Pittsburg
 Burke & 314 W 14 N Y
 Burke Annie Trocadero B R
 Burke & Warlow 4037 Harrison Chicago
 Burnett Tom Century Girls B R
 Burns Jack O H Amityville N Y
 Burns May & Lily 116 W 39 New York
 Burrows Louis 2650 North Av Chicago
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 Hurton Jack Marathon Girls B R
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 Butterworth Charley 850 Treat San Francisco
 Byron Greta Academe Fall River
 Byron Ben Passing Parade B R

C

Cabill Wm Reeves Beauty Show B R
 Cain John E Knickerbockers B R
 Callahan Grace Bohemians B R
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 Campbell Al 967 Amsterdam Av N Y
 Campbell Harry Marathon Girls B R
 Campbell Phyllis Merry Whirl B R
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 Cardon Chas Vanity Fair B R
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 Carmelo Pictures Broadway Galety Girls B R
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 Cotter & Boulden 1836 Vineyard Philadelphia
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D.

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 De Renzo & La Due Polls Worcester
 De Vassy Thos Big Banner Show B R
 De Velle Ermond J & Co 40 Bway Norwiche Ct
 De Velle & Zeldia Knitits Paterson N J
 De Vere Tony Watsons Burlesquers B R
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 De Young Tom 156 E 113 New York
 De Young Mabel 122 W 115 New York
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 Deery Frank 204 West End Av New York
 Delaney Patie Miss New York Jr B R
 Delmar & Delmar Pantages Denver
 Delmore Arthur Irwins Big Show B R
 Delmore Adelaide Girls from Happyland B R
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 Dias Mona Bohemians B R

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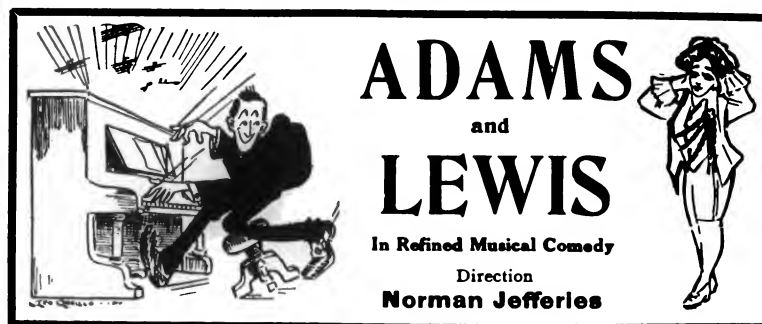
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Duzell Paul Polls Bridgeport
Duncan A O 942 E 9 Bklyn
Dunedin Troupe Bon Tons B R
Durham Jack Bohemia B R
Dunn Arthur F 217 E Lacoek Pittsburgh
Duplie Ernest A 98 Charing Cross London
Duprez Fred Orpheum New Orleans
Durgin Geo Passing Parade B R
Dwyer Lottie Trio 130 Scott Wilkes Barre

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Edwards Gertrude Miss New York Jr B R

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Elsberg Low Bowers Burlesquers B R
Elliott Jack Runaway Girls B R
Ellsworth Harry & Lillian Century Girls B R
Elwood Perry & Downing 924 Harlem Av Balto
Emette Troupe 604 E Taylor Bloomington Ill
Emerald Connie 41 Holland Rd Brixton London
Emerson & Le Clear 23 Beach Av Grand Rapids
Emerson Ida Robinson Crusoe Girls B R
Emerson Harry Midnight Maidens B R
Emmett & Lower 419 Pine Darby Pa
Englebreth G W 2313 Highland Av Cincinnati
Ensor Wm Hastings Show B R
Esemann H T 1294 Putnam Av Brooklyn
Evans Allen Irwins Big Show B R
Evans Bessie 4701 Cottage Grove Chicago
Evans Fred & Beattie Knickerbockers B R
Evans Teddy Midnight Maidens B R
Evans & Lloyd 923 E 12 Brooklyn
Evelyn Sisters 262 Green Av Brooklyn
Everett Gertrude Fads & Follies B R
Evers Geo 210 Losoya San Antonio
Ewing Chas & Nina 405 Telfair Augusta

F.

Fairchild Sisters 320 Dixwell Av New Haven
Fairchild Mr & Mrs 1321 Vernon Harrisburg
Fairburn Jas 404 New York Jr B R
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Fawn Loretta Rose Sydel B R
Fay Gus Irwins Majestic B R
Fay Two Coleys & Fay Orpheum Easton
Fennel & Tyson Seas Buffalo
Fenner & Fox 630 Central Camden N J

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Next Week (Dec. 5), Poli's, New Haven.

Ferguson Mabel Bowdoin Sq Boston Indef
Ferguson Frank 489 E 43 Chicago
Ferguson Joe 127 W 61 New York
Ferguson Marguerite Hastings Show B R
Fern Ray 1300 W Ontario Philadelphia
Fernandez May Duo 207 E 87 New York
Ferrard Grace 2716 Warsaw Av Chicago
Fields School Kids Hamilton Chicago
Fin & Ford 280 Revere Wintthrop Mass
Finney Frank Trocadero B R
Fisher Marie Bway Galey Girls B R
Fisher Susie Rose Sydel B R
Fiske Gertrude Brigadiers B R
Fitzgerald & Quinn Bowers Burlesquers
Fitzsimmons & Cameron 5809 S Green Chicago
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Fletcher Ted 470 Warren Brooklyn
Fiorelle Nellie Columbians B R
Follette & Wilkes 1824 Gates Av Brooklyn
Forbes & Bowman 201 W 112 New York
Force & Williams Orpheum Lincoln Neb
Force Johnny 800 Edmondson Baltimore
Ford Geo Queen of Jardin de Paris B R
Ford & Co 300 Fenton Flint Mich
Ford & Louise 128 S Broad Mankato Minn
Foreman Robt N 306 W 98 New York
Formby Geo Walkway House Wingham England
Foster Harry & Nellie 1836 E 12 Philadelphia
Foster Billy 2316 Centre Pittsburgh
Fox & Summers 517 10 Saginaw Mich
Fox Florence 172 Florence Rochester
Fox Will World of Pleasure B R
Foyer Eddie 9620 Pierpont Cleveland
Francis Winifred Vanity Fair B R
Francis Willard 67 W 138 New York
Francisco 348 N Clark Chicago
Frank Sophia & Myrtle Miss New York Jr B R
Frank Sig Ginger Girls B R
Freed Jack 17 E 106 New York
Freeman Florence Bway Galey Girls B R
Freeman Edith Queen of Bohemia B R
Freeman Bros Girls from Happyland B R
Freigh Lizzie Bowers Burlesquers B R

French Henri Gerard Hotel New York
French & Williams 821 W Blaine Seattle
Frevoli Majestic Birmingham
Fricke William Lovemakers B R
Frobel & Ruge 314 W 23 New York

G.

Gaffney Sisters 407 Madison Chicago
Gaffney Al 283 Vernon Brooklyn N Y
Gage Chas 119 White Springfield Mass
Gale Ernie 189 Eastern Av Toronto
Gallagher Ed Big Ben Show B R
Garden Geo Girls from Happyland B R
Gardner Andy Bohemians B R
Gardner George & Co 4848 Kenmore Av Chic
Gardner Family 1958 N 8 Philadelphia
Garrity Harry Princess Los Angeles Indef
Gath Karl & Emma 608 Cass Chicago
Gaylor Chas 708 17 Detroit
Gear Irving Century Girls B R
Genaro & Thel Majestic Corsicana Tex Indef
George Chas N Potomac Hagerstown Md
George Armstrong T Jacks B R
Germane Anna T 25 Arnold Revere Mass
Gettings J F Marathon Girls B R
Geyer Bert Palace Hotel Chicago
Gilbert Ella R Runaway Girls B R
Gill Edna Queen of Jardin de Paris B R
Gillmore Mildred Broadway Galey Girls B R
Girard Marie 41 Howard Boston
Gleason Violet 489 Lexington Waltham Mass
Glover Edna May 862 Emporia Av Wichita
Godfrey & Manderson 2200 E 14 Kansas City
Goforth & Doyle 251 Halsey Brooklyn
Golden Claude 177 Walnut Av Boston
Golden Sam Washington Society Girls B R
Golden Nat Hastings Show B R
Goldie Annette Big Banner Show B R
Goldie Jack Ginger Girls B R
Goodrich Mitchell Hastings Show B R
Goodrode Great Vaudeville Otago Mich
Gordo El Victoria Baltimore
Gordon Wm C Orpheum Schenectady
Gordon Dan 177 Atlantic Av Brooklyn
Gordon & Barber 26 So Locust Hagerstown Md
Gossans Bobby 400 So 6 Columbus O
Gottlieb Amy 800 No Clark Chicago
Gould C W Marathon Girls B R
Gould & Rice 326 Smith Providence R I
Goyt Trio 308 Willow Akron O
Grace Frank College Girls B R
Graham Frank Matho Girls B R
Grannon Ida Melrose Park Pa
Grant Bart & Bertha 2868 Dearborn Chicago
Granville & Mack Cherry Blossoms B R
Granville & Rogers Majestic Milwaukee
Graves Joy Dreamlanders B R
Gray Gray 1922 Birch Joplin Mo
Gray & Graham Sydney Australia Indef
Green Edna Bowers Burlesquers B R
Green Ethel Grand Syracuse
Greene Winifred Runaway Girls B R
Gronner & Melton 1487 S 6 Louisville
Grievess 165 W 63 New York
Griffith John P Trocadero B R
Griffith Myrtle E 5805 Kirkwood Av Pittsburg
Griffe & Host 1828 Cambria Philadelphia
Grimes Tom & Gerlie Williamstown N J
Grimm & Satchell 235 Ridgewood Av Bklyn
Groom Sisters 603 N Hermitage Trenton N J
Groomman A 182 N 4th Rochester
Grover & Richards Orpheum Orem Utah
Grovinl Geanette Washington Society Girls B R
Gruber & Kew 408 4 Av E Flint Mich
Guillouffe & Charlton 303 Harrison Detroit
Guyer Victoria Miss New York Jr B R

H.

Hall E Clayton Elmhurst Pa
Hall Ed Passing Parade B R
Hall Geo F Empire Pittsfield Mass
Hall & Pray 60 Columbia Swampscott Mass
Hall & Briscoe 68 Orchard Norwich Conn
Halperin Nan 182 N 17 A Denver
Halls Dogs 111 Walnut Revere Mass
Halperin Leo Hastings Show B R
Halsey Boys 21 E 98 New York
Halsted Willard 1141 Prytania New Orleans
Hamilton The 51 Scovel Pl Detroit
Hamilton Estelle B Miles Minneapolis
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Harmonts Rur Gayety Louisville
Harmonious Rur Gayety Louisville
Harrington Bobby Serenaders B R
Harris & Randall Indiana Marion Ind
Harron Lucy Knickerbockers B R
Hart Bros 294 Central Central Falls R I
Hart Stanley Ward 3445 Pine St St Louis
Hart Maurice 117 Lenox Av New York
Hart Marie & Billy Orpheum Seattle
Hartwell Effie Big Banner Show B R
Harvey Harry Hastings Show B R
Harveys The 507 Western Moundville W Va
Hartman Gretchen 623 W 135 New York
Hastings Harry Hastings Show B R
Hatch Charlie Majestic Columbus Ga
Hawell J H Majestic Elmwood City Pa Indef
Hatches The 47 E 132 New York
Hatfield Fannie & Co Bijou Worcester

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Hawkins Harry College Girls B R
Hawthorne Hilda Orpheum Portland
Hayes Margaret Watsons Burlesquers B R
Hayes Gertrude Follies of the Day B R
Hayes & Patton Carson City Nev Indef
Hayman & Franklin Holbrook London
Haynes Beatrice Americans B R
Hayward & Hayward Grand Evansville Ind
Hazelton Jas Washington Society Girls B R
Hearn Sam Follies of the Day B R
Heath Frankie Big Review B R
Heid & La Rue 1323 Vine Philadelphia
Heiene La Frankie Holbrook London
Henderson & Thomas 227 W 40 New York
Hendrix Kari College Girls B R
Henella & Howard 646 N Clark Chicago
Hennings Orpheum Peoria Ill
Henry Dick 207 Palmtoet Brooklyn
Henry Girls 2320 So 17 Philadelphia
Henry 423 E 182 N Y
Herbert Grand Knoxville Tenn
Herberts The 47 Washington Lynn Mass
Herman Lew Grand Hamilton O
Herman & Rice 429 W 30 New York
Hers Geo 832 Stone Av Scranton
Hessie Orpheum Boise Idaho
Hewley Great 201 Diamond Sayre Pa
Hill Arthur Hastings Show B R
Hill Edmunds Trio 202 Nelson New Brunswick
Hill Chas J Ginger Girls B R
Hillard May Sam T Jacks B R
Hillman & Roberts 516 E 11 Saginaw Mich
Hills Harry Robinson Crusoe Girls B R
Hines & Fenton 151 W 63 New York
Holden J Maurice Dainty Duchess B R
Holden Harry Knickerbockers B R
Hollander Joe Irwins Majestics B R
Holman Bros 614 Lake Cadillac Mich
Holmes Ben Box 801 Richmond Va
Holt Alf Sydney Australia
Honan & Helm 128 Lockwood Buffalo
Hood Sam 721 Florence Mobile Ala
Hoover Lillian 432 W 34 New York
Hopp Fred 326 Littleton Av Newark N J
Hotelling Edward 557 St Division Grand Rapids
Howard Bros Polls Hartford
Howard Chas Follies of New York B R
Howard Emily 644 N Clark Chicago
Howard Moe Vanity Fair B R
Howard Geo F Big Review B R
Howard Comedy Four 983 3 Av Brooklyn
Howard Harry & Mae 222 S Peoria Chicago
Howard Bernice & Co 232 W 38 New York
Howe Sam Lovemakers B R
Howe Lizzette Watsons Burlesquers B R
Huegel & Quinn 538 Rush Chicago
Hufford & Chain Princess Wichita Kan
Hurlbert & DeLong 4416 Madison Chicago
Hunt Robt Washington Society Girls B R
Hunter Ethel 4020 Troost Kansas City
Hurley F J 152 Magnolia Av Elizabeth N J
Hutchinson Al 210 E 14 New York
Huxley Dorcas E Vanity Fair B R
Hyatt & Le Nore 1612 W Lanvale Baltimore
Hynes & Thibault Three 23 Cherry Danbury Conn
Hymer John & Shubert Utica
Hynde Bessie 518 Pearl Buffalo

I.

Imhoff Roger Fads & Follies B R
Inge Clara 300 W 49 N Y
Ingram & Seelye 288 Crane Av Detroit
Ingrams Two 1804 Storey Boone Ia
Inness & Ryan Majestic Charleston S C
Irish May Watson Burlesquers B R
Irving Pearl Pennant Winners B R
Irwin Geo 227 W 45 New York
Irwin Geo Irwins Big Show B R

J.

Jackson Hry & Kate 200 Buena Vista Yonkers
Jackson Alfred 80 E Tupper Buffalo
Jackson Robt M Runaway Girls B R
Jackson & Co 174 Vermont Ind
Jansen Ben & Chas Bowers Burlesquers B R
Jeffries Tom 150 Henry Brooklyn
Jennings Jewell & Barlowe 3362 Arlington St L
Jennings & Renfrew Orpheum Ottawa
Jerge & Hamilton 392 Mass Av Buffalo
Jerome Edwin Merry Whirl B R
Jess & Dell 122 N 5 St
Jess Johnny Cracker Jacks B R
Jewel 263 Littleton Av Newark N J
Johnson Honey 39 Tremont Cambridge Mass
Johnson Kid Sequin Tour South America
Johnson Bros & Johnson 6245 Callowhill Phila
Johnson Elsie Reserve Beauty Show B R
Johnson & Buckley Golden Crook B R
Johnstone Chester B 49 Lexington Av N Y
Jones & Rogers 1351 Park Av New York
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Keating & Murray Blakers Wildwood N J Indef
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Keatons Three Hathaways Lowell
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Kelly Lew Serenaders B R
Kelly & Wentworth Orpheum Champaign Ill
Kelsey Sisters 4832 Christiana Av Chicago
Kethers 131 Colonial Pl Dallas
Kendall Ruth Miles New York Jr B R
Kendall Chas & Maudie 123 Alfred Detroit
Kennedy Joe 1131 N 3 Av Knoxville
Kenney & Hollis 66 Holmes Av Brooklyn Mass
Kenny Nobody & Platt Polls Scranton

Kent & Wilson 0036 Monroe Av Chicago
Keough Edwin Continental Hotel San Fran
Kessner Rose 438 W 104 New York
Kidders Bert & Dorothy 1274 Clay San Fran
Kine Josie Bowers Burlesquers B R
King Margaret H Serenaders B R
King Bros Majestic Des Moines
King Violet Wint Gard'n Blackpool Eng Indef
Kinnebrew & Klara O H Plymouth Ill Indef
Kiralfo Bros 1710 S Av Evansville Ind
Kirschbaum Harry 1023 Main Kansas City
Klein & Clifton 507 W 124th N Y
Knight Harlan & Co Orpheum Spokane
Knowles R M College Girls B R
Knox & Alvin Hathaways New Bedford
Koehler Gryce 5050 Calumet Chicago
Kohers Three 68 13 Wheeling W Va
Koter Harry Queen of Jardin de Paris B R
Kovarik Rockland
Kurtis Bussie American Chicago
Kuhns Three Orpheum Los Angeles

L.

Lacey Will Masejon St Lake
Lacouver Lena Vanity Fair B R
Lafayettes Two 185 Graham Oshkosh
Laird Major Irwins Big Show B R
Lake Jas J Bon Tons B R
Lalor Ed Watsons Burlesquers B R
Lamont Harry & Flo O B Augusta Me
Lancaster & Miller 546 Jones Oakland
Lane & O'Donnell Orpheum Omaha
Lane Goodwin & Lane 3113 Locust Philadelphia
Lane & Ardell 332 Genesee Rochester
Lane Eddie 805 E 73 New York
Lang Karl 273 Bickford Av Memphis
Langtons Trevett Chicago
Langman Joe 102 S 51 Philadelphia
Lansear Ward E 232 Schaefer Brooklyn
La Auto Girl 123 Alfred Detroit
La Blanche M & Mrs Jack 385 E Baltimore
La Centre & La Rue 2481 2 Av New York
La Clair & West Star Charelot Pa
La Pere Eleanor Miss New York Jr B R
La Mar Dorothy World of Pleasure B R
La Maze Bennett & La Maze Manhattan O N Y
La Moines Musical 332 5 Baraboo Wis
La Nolle Ed & Helen 1707 N 15 Philadelphia
LaPonte Marguerite Moosejaw Can
La Rocca Roxy P 1245 Ohio Chicago
La Rue & Holmes 21 Little Newark
La Tell Bros Premier Newburyport Mass
La Tour Irene 24 Atlantic Newark N J
La Toy Bros Majestic Dallas
La Vette 1708 W 31 Kansas City
Larkin Nicholas Runaway Girls B R
Larose 228 Bleeker Brooklyn
Larrie 32 Shutter Montreal
Laurent Marie 79 E 116 New York
Laurie & Allen Family Williamsport Pa
Lavender Will Big Review B R
Laving & Inman 120 E 81 Cleveland
Lavardes Lillian 1200 Union Hackensack N J
Lawrence Bill Bohemians B R
Lawrence & Edwards 1140 West'm'r Providence
Lawrence & Wright 50 Copeland Roxbury Mass
Layton Marie 52 E Indiana St Charles Ill
Le Beau Jean George Girls B R
Le Grange & Gordon 2823 Washington St Louis
Le Hirt 760 Clifford Av Rochester
Le Pages 120 French Buffalo
Le Pearl & Bogart 401 Solome Springfield Ill
Le Roy Lillian Marathon Girls B R
Le Roy Vivian Golden Crook B R
Le Roy Vic 332 Everitt Kansas City Kan
Le Roy Chas 1806 N Gay Baltimore
Le Roy & Adams 1812 Locust Av Erie Pa
Le Van Harry Big Review B R
Leahy Bros 9 Harrison Pawtucket R I
Lee Minnie Bowers Burlesquers B R
Lee Rose 1040 Broadway Brooklyn
Leffingwell Nat & Co Los Angeles
Leick & Keith Tiroll Dublin
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Lenas The 1818 School Chicago
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Lester Joe Golden Crook B R
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Levin D & Susie 14 Prospect W Haven Conn
Levitt & Falls 412 Cedar Syracuse
Levy Family 47 W 129 New York
Lewis A Vanity Fair B R
Lewis & Lake 2411 Norton Av Kansas City
Lewis Phil J 116 W 121 New York
Lewis Walter & Co 677 Wash'n Brookline Mass
Lewis & Chapin Colonial Lawrence Mass
Lewis & Green Dainty Duchess B R
Lewis & Harr 140 W 16 N Y
Lillian Grace Century Girls B R
Lingermans 705 N 5 Philadelphia
Liscord Lottie Watsons Burlesque B R
Lisman Harry Hastings Show B R
Little Stranger Polls Bridgeport
Livingston Murry 830 E 163 New York
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Lockwoods Musical 133 Cannon Poughkeepsie
Lohse & Sterling National N Y
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Lorraine Oscar Anderson Louisville
Lorraine Harry Big Review B R

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It has come to the notice of our Manager, Mr. Jack Levy, that an act has been playing on the "small time" under the name of Anna and Effie Conley. We wish to advise managers we are not that act and have not been playing the "small time." We are the original Anna and Effie Conley. Any other act using this name and not booked by Jack Levy is employing an established vaudeville name to further their own purposes.

Anna and Effie Conley

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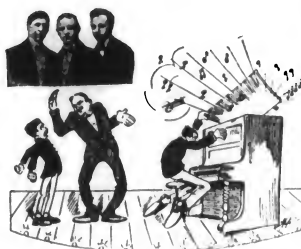
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 Lyon & Atwood Dunns Cafe San Fran Indef

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 Mackey J S Runaway Girls B R
 Macy Maud Hall 2818 E 28 Sheephead Bay
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 Mahoney May Irwins Big Show B R
 Main Ida Dunns Cafe San Francisco Indef
 Mainland Mable Vanity Fair B R
 Majestic Musical Four Bway Gaily Girls B R
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 Mann Chas Dreamlanders B R
 Manning Frank 235 Bedford Av Brooklyn
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 Mario Louise Vanity Fair B R
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 McCune & Grant 638 Benton Pittsburgh
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 Meenan Billy Sam T Jacks B R
 Melk Anna Brigadiers B R
 Melody Lane Girls Temple Detroit
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 Melrose Comedy Four Columbia Kansas City
 Mendelsohn Jack 163 W 63 New York
 Menetkel 104 E 14 New York
 Meredith Sisters 29 W 65 New York
 Merrill & Otto Columbia Cincinnati
 Merritt Hal Majestic Johnstown Pa
 Merritt Raymond 178 Tremont Pasadena Cal
 Methen Sisters 12 Culton Springfield Mass
 Meyer David Lewis & Lake Musical Co
 Michael & Michael 320 W 63 New York
 Milam & De Bois 825 19 Nashville
 Miles Margaret Fads & Follies B R
 Military Four 679 E 24 Paterson N J
 Millard Bros Rose Sydel B R
 Miller Larry Princess St Paul Indef
 Miller May Knickerbockers B R
 Miller A Queen of Jardin de Paris B R
 Miller Helen Passing Parade B R
 Miller & Mack 2641 Federal Phila
 Miller & Princeton 88 Olney Providence
 Miller Theresa 118 W Grand Av Oklahoma
 Mills & Moulton 58 Rose Buffalo
 Millman Trio Apollo Mannheim Ger
 Milmar Congress Chicago
 Mints & Palmer 1305 N 7 Philadelphia
 Miskel Hunt & Miller 108 14 Cincinnati
 Mitchell Bennett Miles N Y Jr B R
 Mitchell & Cain Regent Salford Eng
 Moller Harry 30 Blymer Delaware O
 Monarch Four Golden Crook B R
 Montgomery Harry 48 E 124 New York
 Montambo & Bartelli 40 E Liberty Waterbury
 Mooney & Holben Dundee Scotland
 Moore Suits Knickerbockers B R
 Moore Helen J Columbians B R
 Moore Geo Prospect Cleveland
 Mooney Wm Brigadiers B R
 Morette Sisters Galey Springfield Ill
 Morgan Maybelle Midnight Maidens B R
 Morgan Bros 2525 E Madison Phila
 Morgan King & Thompson 516 E 41 Chicago
 Morgan Meyers & Mike 1236 W 26 Phila
 Morris Felice Orpheum Los Angeles
 Morris Joe Vanity Duchess B R
 Morris Ed Reeve Beauty Show B R
 Morris Helen Passing Parade B R
 Morris & Wortman 132 N Law Allentown Pa

Morris & Morton 1306 St Johns Pl Bklyn
 Morris Mildred & Co 250 W 85 New York
 Morrison May Watsons Burlesquers B R
 Morse Marie Brigadiers B R
 Morton Harry K Golden Crook B R
 Morton & Keenan 574 11 Brooklyn
 Moto Girl Majestic B R Worth
 Mowatts Peerless Tichys Prague Austria
 Mull Eva World of Pleasure B R
 Mullen Tom Queen of Jardin de Paris B R
 Mullen Jim Lovemakers B R
 Muller Maud 601 W 151 N Y
 Mulvey & Acoros Orpheum Sioux City
 Murphy Frank P Star Show Girls B R
 Murphy Francis Dreamlanders B R
 Murray Elizabeth New Amsterdam N Y Indef
 Murray & Alvin Great Albini Co
 Musical Suffragettes Sheras Buffalo
 My Fancy 12 Adams Strand London
 Myers & MacBryde 162 6 Av Troy N Y

N

Nash May Columbians B R
 Nawn Tom & Co Keiths Phila
 Nazaro Nat & Co 3101 Tracy Av Kansas City
 Nelson H P Follies of New York B R
 Nelson Chester Americans B R
 Nelson Bert A 1942 N Humboldt Chicago
 Nelson Georgia 2710 Virginia St Louis
 Nelson Oswald & Borge 150 E 128 N Y
 Nevaros Three Temple Rochester
 Nevins & Erwood Orpheum Minneapolis
 Newhoff & Phelps 32 W 19 N Y
 Newton Billy S Miss New York Jr B R
 Nicoll Ida Bohemians B R
 Noble & Brooks Varieties Terre Haute
 Nonette 617 Flatbush Av Bklyn
 Norrie Baboons Charleston S C
 Norton Ned Follies of New York B R
 Norton C Porter 6342 Kimbark Av Chicago
 Norwalk Edith 595 Prospect Av Bronx N Y
 Noss Bertha Gerard Hotel N Y
 Nugent J C Orpheum Sioux City

O

O'Brien Frank Columbians B R
 O'Connor Trio 706 W Allegheny Av Phila
 O'Dell Fay Miss N Y Jr B R
 Odell & Gilmore 1145 Monroe Chicago
 Ogden Gertrude H 2835 N Mozart Chicago
 Olio Trio Majestic Butte
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 O'Neill Trio Orpheum Waterloo Ia
 Opp Joe Kentucky Belles B R
 O'Rourke & Atkinson 1848 E 65 Cleveland
 Orpheum Comedy Four Queen Jardin de P B R
 Orr Chas F 131 W 41 N Y
 Orren & McKenzie 606 East Springfield O
 Osbin & Dela 335 No Willow Av Chicago
 Ott Phil 178 A Tremont
 Owen Dorothy Mae 8047 90 Chicago
 Ozava The 48 Kinsey Av Kenmore N Y

P

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 Palme Esther Mile 121 E 48 Chicago
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 Phillips Sisters 776 8 Av N Y
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 Stevens Harry Century Girls B R
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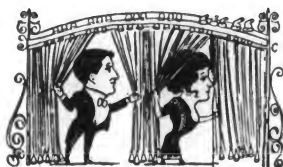
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Dreamlands Empire Newark 12 Bowery N Y
Ducklings 5-7 Luzerne Wilkes-Barre 8-10 Gayety Scranton 12 Gayety Albany
Fads & Follies Metropolis N Y 12 Westminster Providence
Follies Day Empire Brooklyn 12 Bronx N Y
Follies New York Gayety Brooklyn 12 Olympic New York
Ginger Girls Westminster Providence 12 Casino Boston
Girls from Dixie Lyceum Washington 12 Monumental Baltimore
Girls from Happyland Gayety Washington 12 Gayety Pittsburg
Golden Crook Music Hall N Y 12 Murray Hill N Y
Hastings Big Show Gayety Pittsburg 12 Empire Cleveland
Howes Love Makers Gayety Louisville 12 Gayety St Louis
Imperials St Joe 12 Century Kansas City
Irwins Big Show 5-7 Empire Albany 8-10 Mohawk Schenectady 12 Gayety Brooklyn
Irwins Majestic Casino Boston 12-14 Empire Albany 15-17 Mohawk Schenectady
Jardin de Paris Avenue Detroit 12 Lafayette Buffalo
Jersey Lillies Gayety St Louis 12 Gayety Kansas City
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Merry Whirl Bronx N Y 12 Eighth Ave New York
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Parisian Widows Empire Cleveland 12 Empire Toledo
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Dick Wm
Dixon Lulu
Driver Bert
Dreamers Three
Drown Olive (C)
Dunbar Harry D
Dunbar Chas (C)
Duncan & Sells

E
Edinger Sisters
Edward Reese (C)
Elaime Mabel
Edridge R
Ernest Harry (P)
Esmond Phil
Ewing Geo K (C)
Exela & Franks (C)

F
Farleand Doll
Farley & Clare (P)
Farrelly & Herman
Fender I L (C)
Ferber Bert
Flairo Billy (C)
Flairo Sandy (C)
Flynn Earl (C)
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Foley Edward
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Foley & Foley
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Fowler Bertie
Fox Will H
Fox Jack (C)
Fox Frank (C)
Francis Ruth (C)
Francis Amy (C)
Freeman Roy
Fregoli Mlle (C)
French Carrie
Friel Thornton
Fritz Leo (C)
Fuller Geo (C)

G
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Gardener Eddie
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Garrett Sam (C)
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Gebauer A
Geiger Fred (C)
Geneva Florence
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Gibson Anna
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Gregg Walter
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B
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Berman Theresa
Berman Therese (C)
Benton Granby & West (C)
Berg Bros
Baruan S
Berry Alice (C)
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Bieden Henry
Bliss Gordon
Bishop Blanche
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C
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Cassidy Jas D
Casey Wm
Cates Musical
Cates Musical (C)
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Charles Willette
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Dowers Frank (C)
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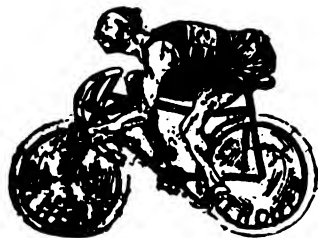
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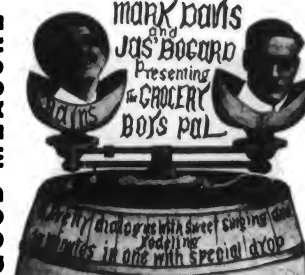
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Usher Harry (C)

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Vocalists and Equilibrists

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DOING WELL, THANK YOU.

Director and Adviser, King K. C.



Met an old blacksmith friend, Harry Leahy
by name, in this town of umbrellas, raincoats
and boots (Seattle), late of the Bell Trio.
He's doing well nearly. Chas. Esco and
Walter please write.
Otto Fisher, late of Amy Butler, etc., says:
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When you reach Seattle you want to get the
two boys at "The Breakers" doing "Casey
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"Tootin'" around the said Breakers. How
'bout this, Maurice?
Very Sincerely Yours. (Think the "Sea" in
Seattle accounts for this town being so wet.)
Get out of our Opory House now.

Week Nov. 28th, Orpheum, Vancouver, B. C.

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Scotch Comic, 2d to none.
I don't wonder at some
of the managers having no
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some of them come off the
stage and start on the big
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Note—We are NOT doing "Madame Butterfly."

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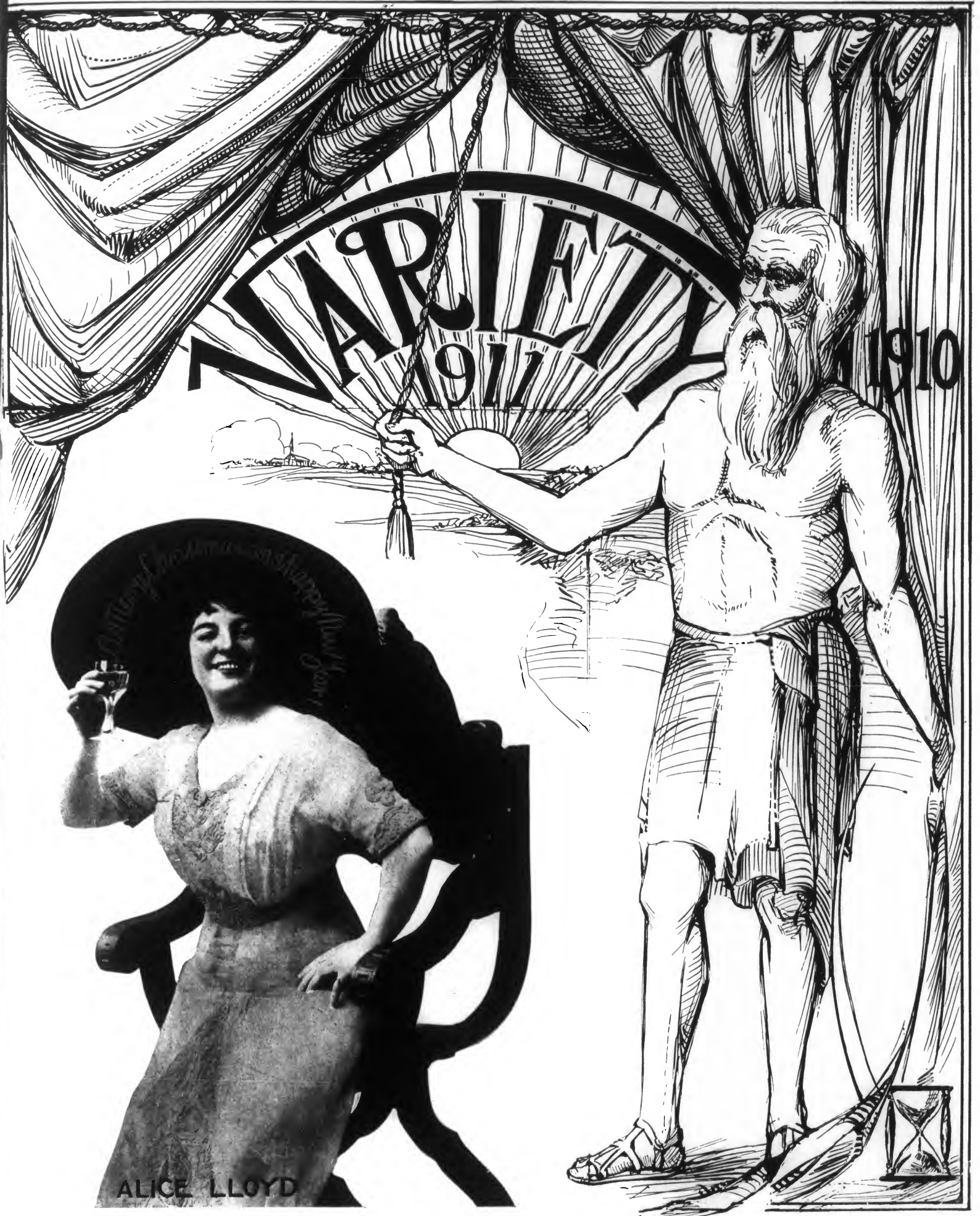
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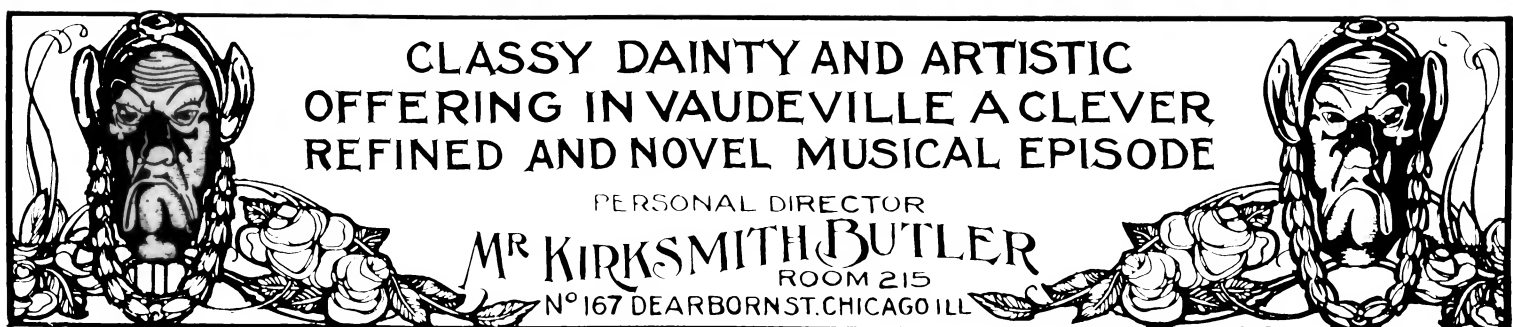
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VARIETY

Vol. XX. No. 14.

DECEMBER 10, 1910.

PRICE TWENTY-FIVE CENTS

SCHEME TO UNIONIZE ALL THE ACTORS AND THEATRES

**Combination of White Rats and Actors' Union to Give
90 Days After Jan. 1—Then Insist.
Statements by Officials.**

From all over the country come reports of the intention of the new White Rats Actors' Union after that amalgamation is actually effective under the new charter.

The general trend seems to be that the unionized actor is now to have a "Blacklist" of his own. If successful in the contemplated move to unionize houses, as well as placing that stamp upon the actor who is a member of either body, it will mean that those in the profession not members of the union will be unable to work in the theatres that accept and recognize the organized body.

The other side is the probability that the actors who are members of the union will not be permitted to appear in theatres where the management will not grant the recognition. If the union does permit its actors to work in those theatres, which will then be designated as "open workshops," they will have to perform with such of those who are on the bill and do not carry union cards.

This prospective tangled condition may lead to various labor difficulties, in which the actor will be concerned.

That it is the present full intention to proceed with the unionizing of the houses and actors after the first of the year was borne out by one of the members of the White Rats (who is on salary) in a statement he is reported to have made in the offices of the White Rats, New York, Tuesday afternoon.

Philadelphia, Dec. 8.

That the affiliation of the White Rats of America and the Actors Union may be attempted to be used as a medium to force every artist, whether dramatic, operatic, vaudeville or any branch of the profession, to join the

union ranks, is the impression given by speeches made by Harry Mountford, of the White Rats, and Harry De Veaux, International President of the Actors' Union, at a "scamper" held in this city last Thursday night.

Mountford stated it was probable the membership lists of the combined organizations would be thrown open for a period of 90 days for the purpose of inviting every artist to come into the fold. He also said that leniency would be extended to delinquents, and at the end of this period those who remained outside would not be allowed to work.

Mr. De Veaux assured the members of the Rats and Actors' Union present that they would have the support of the other union employees of the theatres in whatever action was taken by the affiliated bodies toward enforcing demands and said the musicians, stage hands and electricians were bound to lend their support, so unless an artist carried a union card he would not be allowed to work.

Although the matter was not touched upon, it was said by some present, that it was very likely that the legislation to be asked for in Pennsylvania would include some sort of an agency bill, such as is now in force in New York state.

Another speaker was C. O. Pratt, international organizer of the Amalgamated Street Car Employees of America, who led the big strike of conductors and motormen in this city.

It was noticed that during the addresses, the name "White Rats Actors' Union" was frequently used. The thought was expressed that it would be necessary for the action of the White Rats Board of Directors to change the title, also to pass upon the
(Continued on page 70.)

FOLLIES REVUE SUCCESSFUL. (Special Cable to VARIETY.)

Paris, Dec. 5.

The new revue at the Follies Bergere had a successful opening Saturday (Dec. 3). It was written by F. L. Flers and E. Meros. The settings and costuming are gorgeous, but there is nothing strikingly novel in it. A burlesque concerning the unpopularity of M. Borney, director of the Marigny, was voted immense.

Reba and Inez Kaufman, two American girls, who take four roles during the action (speaking and singing in French) were splendid. Margaret Haney, also an American, was very well liked. The Jackson Troupe of Dancers (English) (sixteen girls and eight boys) did excellently.

French artists in the show are Chevalier, Claudius, Maurel and Milles. Marnac and Marville.

A revue is being prepared for the Moulin Rouge. It will open about Jan. 15.

DE FRECE MAKES A PAYMENT. (Special Cable to VARIETY.)

Paris, Dec. 7.

Dec. 2, Jack De Frece paid M. Callar \$21,000 for the Casino for six months, and for an option to purchase Callar's entire term later.

FISCHER QUILTS AGAIN. (Special Cable to VARIETY.)

Paris, Dec. 7.

Clifford C. Fischer has left the Marinelli agency once more. No one knows whether he quit, or was just fired.

ENGAGEMENT AND POSTPONEMENT.

(Special Cable to VARIETY.)

Paris, Dec. 7.

Bessie Clayton has been engaged for the Apollo, Vienna, to open in January for a run of three months. Ethel Levey has postponed her Vienna date.

FREGOLI'S DEATH REPORTED (Special Cable to VARIETY.)

Paris, Dec. 8.

The death of Fregoli is reported. Report vague, believed to be inexact.

Fregoli is considered the greatest of all lightning change artists.

AFRICA'S BIGGEST SALARY. (Special Cable to VARIETY.)

London, Dec. 8.

The local Marinelli office has placed through the Hymans contracts for the biggest salary the South African managers have ever paid.

The agreement calls for Seymour Hicks and Ellaline Terris (Mrs. Hicks) to play eight weeks in Kaffirland at \$4,000 weekly.

Mr. Hicks has just produced a large production of "Richard III." at the Coliseum; Miss Terris is at the Hippodrome as the "draw." The pieces for the African engagement have not been chosen. The monied portion of the contract is partially based upon the long travel necessary.

DIDN'T SUIT THE ENGLISH. (Special Cable to VARIETY.)

London, Dec. 8.

James F. Dolan and Ida Lenharr, Americans, opened at the Palace Monday. After the first show, the players and management concluded the sketch selected was not the one for the English people. The couple retired from the bill.

Mr. Dolan has a large repertoire of pieces which have always amused Americans. He may make another selection, and try again.

ANNA HELD GETS OVER. (Special Cable to VARIETY.)

London, Dec. 8.

The return of Anna Held to the Palace was a successful one. It happened Monday. Several years have passed since Miss Held "made" herself at this house singing "Won't You Come and Play With Me." She is again singing it.

Corrected reports of Miss Held's salary for the London engagement place it at \$1,750.

DROPPING CHORISTERS.

Cincinnati, Dec. 8.

Low Fields' "Bright Sons" dropped nine choristers this week. Eight were left. The show is at the Lyric. Next stop, Indianapolis. A policy of curtailment is under way.

MARTIN BECK REPORTED OUT FOR MANHATTAN OPERA HOUSE

Said to Have Tendered a Big Cash Offer. Wants it for the United "Franchise" that Goes with the Hammerstein Theatre. Peaceful New York Entry Thereby

Martin Beck's offer for the Manhattan theatre started the tongues going about Wednesday. Mr. Beck is reported to have offered Oscar and William Hammerstein over \$1,000,000 for the property. One million one hundred thousand dollars is the figure mentioned.

The Hammersteins are thinking it over, according to rumor; also an offer made to lease the house by the Loew Circuit, though the "small timers" are not as enthusiastic about the Manhattan proposition as they were before William Hammerstein changed his mind about giving "23" acts at the down-town opera house.

The chief reason why Mr. Beck is out with a bid for the theatre is believed to be through the Manhattan carrying a United Booking Offices "franchise" with the purchase price, the Manhattan having been conceded a "franchise" for future use when Mr. Hammerstein followed Percy G. Williams into the big agency.

In the procuring of a New York house by Beck, with a "franchise" attached, there could be little objection made by the affiliated United managers, to the Orpheum Circuit people entering New York in this way. It might lessen the chance of a "break" between the friendly factions.

The plans of Mr. Beck for any New York theatre are those along the lines of a Continental Europe music hall. He would not dally with the "straight" variety bills for the Metropolis.

For that and Beck's purpose, the Manhattan could hardly be surpassed by any local theatre. It has everything, excepting possibly the most favorable location.

Just before the Manhattan opened with its overloaded vaudeville show, the Hammersteins were reported to have scorned all offers, pending the result of the experiment. With the reversal, propositions were again entertained.

Oscar Hammerstein sailed on the Majestic Wednesday for London. Mr. Hammerstein contemplates an opera house for Londontown.

MOUSTACHE BROKE UP ACT.

Chicago, Dec. 8.

When the present William Jacobs was born, his father, Abe, now stage manager at the Majestic, began telling him never to go on the stage. Abe repeated it as lullabies while rocking the youngster to sleep; when he called him in the morning he spoke the same injunction and the boy grew up with the advice ringing in his ears.

All of which was doubtlessly taken in good faith by William, until one day his father produced a "flying pic-

ture" act, named "Maxim's Models," and sent his oldest son around the vaudeville circuits in charge of it.

Then William lost faith in the sincerity of Pa's advice. If the old man, forsooth, could own an act and his brother could travel with it, why could not William become a real actor?

The first thought was subdued in deference to his early training, but the thing would not down; the bug was there.

So last June, unbeknown to Abe, Bill Jacobs joined Jack Slaterry in a double Hebrew talking act. That is to say, they started rehearsing last June. Day and night, in the attic, on the street cars, at the ball games, in church, hour after hour, day in and day out, they rehearsed and rehearsed.

Finally the thing was cherry ripe. Tom Carmody, droll wag that he is, billed them as "O'Connor and Hill," and set them down third on the bill at the Star to make their amateur-professional debut. Jacobs acted out the part of an old man, while Slaterry took the role of a son, returned after years of absence, disguised with a moustache, to surprise his dear old dad and cop the parental blessing.

They came on in full stage and a considerable degree of frustration. Bill was letter perfect, but it was early shown that Jack was off in his lines; also did Slaterry's knees rattle audibly and his teeth ditto. The duolog had not progressed far until the rattling of Slaterry's knees began to excite attention from the audience; it was hard to hear the voice of Jack above the din of his leg knuckles cracking together.

Anxiously Bill watched him and felt intuitively that "O'Connor and Hill" were freezing. But Bill was game, like his dear old dad, and resolved to stick it out. Slaterry signaled to the stage manager to ring down; Jacobs thwarted that move by stepping onto the curtain line and thus blocking any move to send the drop to the stage. When Slaterry saw the strategic move his remaining courage quickly oozed; his teeth rattled so that his false moustache was shaken from his lip and fell quivering to the stage.

Bill stuck valiantly to his task, saying both Slaterry's and his own lines, until the whiskers fell—that was too much for Milwaukee Avenue's inhuman nature to stand.

The gang in front let out a whoop. Slaterry broke loose from Bill and fled to the wings, where he wilted into complete collapse as the curtain descended with Bill Jacobs bowing to the audience. Later Bill confided to Slaterry that if the act ever went any further it would not be until Jack had grown a moustache which wouldn't get stage fright.

STOLL TURNED DOWN.

Oswald Stoll has been refused licenses for his three new halls in Kilburn, Fulham and King's Cross, respectively, all in London.

In Kilburn the new Stoll Hippodrome would have opposed the present Empire, of the Gibbons Circuit. At King's Cross the Stoll hall would oppose the Euston music hall, belonging to the "Syndicate" group. In Fulham the new Empire would oppose the Granville theatre, Waltham Green, an independent hall.

A very unusual occurrence is this one, as the committee a week or so ago recommended the Stoll new halls for licenses, but the London County Council turned all down in spite of this.

The licensing was opposed by the shareholders of the opposed halls. They have won their fight for at least a year against the new Stoll Circuit.

The opinion of neutral persons interested in music hall affairs seems to be that the licensing of the Council this year is all wrong. They say they can see no good reason why Mr. Stoll should have been refused.

It is generally understood that the refusal of these licenses will make the Stoll tour turn with more interest to the provinces, where, it is said, to be comparatively easy to obtain a license.

JULIAN ROSE SCORES.

(Special Cable to VARIETY.)

Sydney, Australia, Dec. 6.

Julian Rose opening for Harry Rickards at the Melbourne Opera House yesterday scored a hit.

Charles Aveling, the dialect comedian, is having a new act prepared by Havez & Donnelly.



MABEL MCCANE.

An accomplished vocalist is this magnetic and versatile girl, now in vaudeville. She has appeared in musical comedy, and was the prima donna of the Italian Opera Co., which had an all-season's run at the Portland Pacific Exposition—the only member singing in English, in a round of classic operas.

Miss McCane's vaudeville interlude is noteworthy for the expensive style in which she dresses it, the charm of her personality and the originality of her songs. She makes a change for each song, and is a delight to see and hear. She is considering an offer to appear in the English halls, and will probably accept, going over early in the New Year.

The Denver "Times" said: "The hearty way in which she was applauded ought to show what an audience likes."

The Seattle "Times" said: "One of the daintiest and prettiest little singers who has come over the Orpheum Circuit."

There are many ways to get money in the show business. Some are practicing all of them.



B. A. MYERS

"HARNEY" MYERS is the single one of the big agents who remained with the "opposition" when the large split in vaudeville arrived, some seasons ago.

Like several who "stuck to the ship," Mr. Myers seems to have benefited through his loyalty. For a couple of seasons he practically did all the outside bookings for the Morris Circuit and others of the "independent big time," but of late he has drifted more for himself, making several important connections in vaudeville bookings, which places him among the leading handlers of acts in the East.

Unassuming in a way, Mr. Myers has accomplished a great deal quietly, raising himself to his present standing solely through his individual efforts.



PLAYS \$1,000 "BLACKLISTED" ACT IN 10-20 "ASS'N" HOUSE

Western Vaudeville Association Books the Four Mortons at the Plaza. Other "Opposition" Acts Engaged

Chicago, Dec. 8.

The Plaza, a north side 10-20, owned by a corporation made up of Western Vaudeville Association officials, has the Four Mortons as its headliner this week.

The act is advertised as "The \$1,000 attraction." That some one believed it was indicated Sunday afternoon and evening, at show time, when it was necessary to call out the police to handle the crowds.

Last week the Mortons were the headliner at the Family, La Fayette, which burned early Sunday morning, and reports come that they "turned 'em away" at every show.

It was at the Masonic Temple, here, when John J. Murdock was manager, that \$1,000 was advertised as an offer for a suitable headliner for a single week; the change in vaudeville can be no better illustrated than in the fact that a house charging 10-20 advertises "a \$1,000 act" off hand without turning a hair.

The Kedzie has Arthur Dunn and Marie Glazer as this week's headliners, another prominent act to cross over from the "opposition"; in fact the playing of "blacklisted" acts has become a matter of frequent occurrence out this way.

Fields and Lewis, the Yoscarrys, Moore's "Rah! Rah! Boys," Lamb's Mankins, Joe Whitehead and Flo Grierson, Marco Twins, Ed Blondell

and Co., and Frank Bush are among those who have played both the "Mortons" and "Association" time in this neighborhood.

Late in August the Four Mortons held negotiations with a prominent United Booking Offices manager, who wanted the act, but at a "cut" in salary. The Mortons declined to lower.

The Western Vaudeville Association is the biggest booking agency outside New York City. It is owned and controlled by Martin Beck, general manager of the Orpheum Circuit. Charles E. Bray is the association's manager.

GRACE LARUE DIDN'T SHOW.

Chicago, Dec. 8.

When the wilful winds of Lake Michigan struck Grace LaRue in the chest on her arrival here she hoarsed up a bit and could not open at the American Monday.

Miss LaRue at the Auditorium Annex, where she was stopping, said that she would be able to start in Tuesday.

The Morris management here figured the chances of saving \$1,200 (Miss LaRue's salary) late Monday night had practically decided the show was long enough anyhow.



GUS DREYER.

One of the best known theatrical lawyers in New York. MR. DREYER is daily called into consultation by theatrical people for advice on legal matters. Well known to the profession, and with a theatrical experience of many years, there is no point which may arise regarding "show business" that the attorney is one fully versed in. MR. DREYER is personally popular. His extensive friendship has been the means of quietly adjusting much litigation that might have otherwise brought annoying publicity. "GUS" also engages in general law practice. His office is at 154 NASSAU STREET, NEW YORK CITY.

CHICAGO'S STAR CHANGES.

Chicago, Dec. 8.

Messrs. Jones, Linick & Schaefer have just taken a lease on the Star, Milwaukee avenue, and take possession next Monday. With the inauguration of the new regime the policy of the house will be switched from two-a-day to three shows—matinee and two night performances. The bookings will also be changed. The house has heretofore received its attractions through the W. V. A., but in the future the acts will be supplied through the office of Frank Q. Doyle.

This is the second theatre "the Association" has lost within the last two weeks. The Trevett passed to Sullivan-Considine a week or so ago. As both the Trevett and the Star played full weeks, acts booking through the Association will miss their long stay in the city.

The Doyle agency is greatly strengthened by the acquisition of the Star, and takes still greater prominence as a factor in the local booking field.

HOUSES LEAVING S.-C.

St. Louis, Dec. 8.

The Colonial inaugurated a season of stock Monday night. Heretofore the house has been playing vaudeville booked through the Chicago office of the Sullivan-Considine Circuit.

Chicago, Dec. 8.

With the loss of the Colonial, St. Louis, the total of houses dropped from the Sullivan-Considine office in this city reaches three within the last fortnight. The Lyric, Oklahoma City, and the Pastime, Wichita, Kan., have both deserted vaudeville, taking stock to heart. This leaves the S.-C. circuit with Little Rock, Fort Worth, and Dallas to represent the southwestern end of the firm.

S.-C. SITE SELECTED.

Salt Lake City, Dec. 8.

The site for the new Sullivan-Considine house has been selected on Main street in the most convenient part of town.

The Mission, the old S.-C. theatre is now given over exclusively to pictures.



WISH WYNNE

Wishes
All Friends a Merry Xmas and a Happy New Year.
AMERICAN TOUR.

DANCERS AGAINST DANCERS.

Washington, Dec. 8.

To have the benefit of the publicity Pavlova and Mordkin will receive next week when playing here for a day, Chase's theatre has engaged the Russian dancers brought over by Percy G. Williams for New York.

They will remain the full week. Perhaps Mr. Chase will let the Russians off the day their country people appear to go over and see them.

SHOWS DIE IN "CHI."

Chicago, Dec. 8.

Three plays and two companies passed away in Windytown last Saturday night.

"The Seventh Daughter," a Shubert show, expired at the Cort, and "Our Miss Gibbs" disbanded after the evening performance at the Colonial. Otis Skinner, closing his Illinois engagement, shelved "Your Humble Servant" to begin rehearsals of "Sire."

Mark Nelson assumed the charge of the Manhattan Opera House stage Monday, Mike Simon returning to the Victoria, Mike having directed the inaugural bill downtown.

"The Girl in the Taxi" closed for the holiday season last Saturday night. Any number of productions throughout the country are taking a rest for three weeks during this Yuletide season.

VARIETY

Published Weekly by
VARIETY PUBLISHING CO.
 Times Square, New York City.

SIME SILVERMAN
 Proprietor.

CHICAGO, 167 Dearborn St.
 WALTER K. HILL, 418 Strand.
 LONDON, JESSE J. FREEMAN,
 SAN FRANCISCO, 908 Market St.
 LESTER J. FOUNTAIN,
 PARIS, 60 Biv. Rue Saint Didier.
 EDWARD G. KENDREW,
 BERLIN, 68A Unter den Linden.

ADVERTISEMENTS.

Rate card may be found in advertising section of this issue.

Advertising copy for current issue must reach New York office by noon Thursday.

Advertisements by mail must be accompanied by remittance, payable to Variety Publishing Company.

SUBSCRIPTION RATES.

Annual \$4
 Foreign 5
 Single copies, 10 cents.

Entered as second-class matter at New York.

Vol. XXI. December 10 No. 1

The Fifth Anniversary Number of VARIETY! No one is surprised as much as ourselves.

Five years ago, (Dec. 16, 1905, to be exact) the first issue of the paper was printed. We could possibly say no more at this time than to reproduce an extract of the editorial announcement of that date on the policy governing the paper. This is it:

VARIETY will be interesting if for no other reason than that it will be conducted on original lines for a theatrical newspaper.

The first, foremost and extraordinary feature of it will be fairness. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

The news part of the paper will be given over to such items as may be obtained. Nothing will be suppressed which is considered of interest. We promise you this and shall not deviate.

The reviews will be written conscientiously and the truth only told. If it hurts it is at least said in fairness and impartially.

Do you want to read a paper that's honest? That will keep its columns clean of "wash notices"? That will not be influenced by advertising? That's VARIETY.

Whether VARIETY has held steadfast to this policy is for you to say. We think it has.

Five years ago the people who knew us told us to have our heads examined if we were to run a paper with fool notions like that. Though

there's no doubt but that we should have had our heads examined then—and many times since—we didn't and haven't. Still we may yet.

Five years ago, when the first issue of VARIETY was printed, it was sixteen pages. This issue is of 204 pages.

We are not displeased because a few theatrical old-women sheets, either dead, dying or never heard of, wish we were in their class, or not existing at all. This is not bragadocio, but merely to explain why other sheets see us as they do.

"Copy acts" haven't headlined lately.

Nowadays you may be a good act and still not work.

The manager always takes the word of the wrong fellow.

John C. Hanson retires from the Lady Buccaneers" Saturday, and will be replaced by Richard C. Maddox as German comedian with the show.

Many a good chorus girl has lost her job because she was good.

The booking business of vaudeville is fast approaching the old system in the legitimate.

Lots of "actors" are worrying whether the "small time" will last.

To play five shows daily is not so bad—for one day.

A reader of all the theatrical papers doesn't have time to do anything else.

Only the agents, besides the act, knows how much some acts are getting.

Billie Ritchie and Rich McAllister are to be featured next season in a musical comedy at popular prices as "Mutt and Little Jeff." Gus Hill has secured the rights for the piece from the New York "American" and will be the producer.

Managers sometimes book without telling the act how much the jumps will cost.

"Amateurs Nights" are dying out. The picture house is now the home of the amateur.

"Valeska Suratt's Christmas Present" is the title of the act Miss Suratt will appear in under the management of Jack Levy.

An agent says times are bad; then sends for an automobile salesman.

Jules Ruby says he can remember when he wasn't in vaudeville.

Many a grocery store has lost its best clerk through the "small time."

"Billy" Lamp, until lately a member of "The Man of the Hour" company, is to make his debut in vaudeville in Reading, Jan. 15. He will appear in a dramatic playlet by Victor D. Smalley and Charles T. Dazey.

Mlle. Titenia has made up her mind to return to the stage since again reaching this country. It is her present intention to produce a dual dancing act, in which she is to be assisted by La Maja.

If a criticism doesn't suit, don't forget the critic sat through the act.

The house manager gets his chance to shine when reporting a new act.

Often a resident manager loses his job through dreaming of what he would do with the circuit.

A booking man doesn't amount to much nowadays if he hasn't a few acts of his own, or interested in some.

Mrs. Geo. Primrose, billed for Hammerstein's last week, and not appearing, will shortly return to vaudeville as a single singer of Irish melodies. Pat Casey has taken Mrs. Primrose under his booking direction. When previously appearing upon the variety stage, Mrs. Primrose was known as Marie Oakland.

Isaac J. Murdock, a native of New York state, who landed in Chicago as a driver in 1875 for the Barnum and Bailey circus, is now living in retirement, after many years of active service on the Windy City police force. Murdock quite the "white tops" to become a special policeman and a few years later became a regular "cop."

Clarice Mayne, the English singer, can play but four weeks on her present visit, having to return home to take up engagements that the managers over there would not release her from.

Emily Erickson Greene is recovering at her home in Crookston, Mich., from serious injuries received in a railroad wreck a few weeks ago. Miss Greene has been playing "A Minnesota Romance" written by Charles Hlorwitz. She will resume her engagements in the piece about Jan. 1.

Governor Robinson and wife arrived in New York City Tuesday morning and registered at the Hotel Martinique. The head of the Robinson circus came to attend several meetings of eastern bodies in which he is interested financially.

An entire route over the United Booking Offices circuits has been canceled by the Patty-Frank Troupe. The reason as given is that one member of the act sustained an injury which will oblige him to rest for several indefinite weeks.

The Imp company "caught" Count de Beaufort and his dog, "Bob" just before he left Chicago for New York in a series of special poses and just as soon as the picture is finished will be released. As money talks with the count, the Imp people feel sure theirs has been well invested.

The first of the series of productions that are to be made by Henry W. Savage since his return from abroad will be "The Great Name" in which Henry Kolker is to star. The new piece is not a musical production although it has as a vital feature a Viennese waltz, hummed and strummed through the play. The play will have its premier at Parsons', Hartford, Christmas afternoon. Chicago is the objective point.

"BROADWAY."

By Joseph P. Galton.

It's the same old, game old Broadway,
 We journey to each year—
 Our Mecca at the season's end;
 The land of hope and cheer;
 Out on a distant night stands
 The echo of its noise
 Sings to us in Montana wilds,
 And brightens up even Boise.

It's the same old, game old Broadway,
 That, basking in the sun,
 Is tramped by star and chorister
 And sought by everyone;
 The stranger, knocking at its gates,
 Is drowned out by its din;
 From north, south, east and west
 They all come struggling in.

It's the same old, game old Broadway—
 Each stone's a broken heart;
 Each crossing marks a shattered plan—
 Some burial for "art."
 Each stage-door a promise holds,
 Each blazing light a guess
 That keeps you going on and on—
 Still struggling for success.

It's a cold Broadway in winter—
 A hot Broadway in June,
 But Broadway, if you're flush or broke,
 Will always sing its tune—
 And that tune is "Experience."
 So, tho' I'm gay or blue,
 I turn my steps to old Broadway,
 For I love its lure, don't you?

IDEAL VAUDEVILLE BILL COMPETITION

With the issue of Dec. 17, VARIETY will commence a competition for the Ideal Vaudeville Bill. Prizes amounting to \$200 in cash will be given to the winners, to be chosen by a judge selected. Full details of the competition will be published in that issue (Dec. 17).

A contest very much the same recently conducted by the London Evening News proved of considerable interest in England.

In the Dec. 17 VARIETY will also be printed a list of competitions VARIETY intends to follow the "Ideal Bill" with, including many popularity contests in both vaudeville and burlesque.

THE "BACK YARD" CIRCUIT NOW BEING ORGANIZED

Dave Gordon and Bernard Kelley After Street Singers and Organ Grinders. 140 Yards Already Secured. "Splitting" Commissions with Janitors.

A new vaudeville circuit loomed up this week in the form of bookings for back yards. Dave Gordon and Bernard Kelley of the Gordon-North Amusement Co. staff have organized it, and are actively engaged in trying to make the project a success.

They intend to corral all of the Back Yards in the City of New York and Brooklyn, and book such acts as street singers and organ grinders, violinists, in fact, all kinds of street musicians, acrobats and jugglers.

Cliff Gordon, Bobby North and Aaron Hoffman have already donated their yards. Sam Mann's opera star, Giovanni Tutino, whom Mr. Mann thought was a possible candidate for the grand opera field, until Cliff Gordon and Aaron Hoffman tried him out several days ago, will be one of the expensive features played over this circuit of yards.

There will be seven "splits" daily on this circuit, and unless the act is one of unusual merit, as in the Tutino case, they will be played only one show per yard. The circuit is already offering twenty consecutive days which means that while they have been organized only three days they now have one hundred and forty yards.

It is believed that Messrs. Gordon & Kelly are "splitting" their commissions with the janitors of the different yards. Should this circuit prove a success, the only chance for an opposition circuit would be if a janitor of a yard should be fired by the landlord, then the opposition would probably make a more flattering proposition to the new janitor, and the circuit would thereby lose one of its stands.

Messrs. Gordon & Kelly are now selling stock in the new venture at fifty dollars a yard.

One of the heavy subscribers for the stock is Jake Goldenberg, of Baltimore, Maryland. Others interested are Sam Dessauer, Jake Liberman, Max Gordon, Lew Talbot, Moe Messing and Louis Epstein.

The promoters say there will be no transportation, as the jumps are by yards. A guarantee is offered that there shall be no "splits" with fences over five feet high. The intention is to create a Metropolitan Circuit, with Jersey City, Newark, Hoboken and Mt. Vernon listed as the "small time"—otherwise undersized yards.

Mr. Gordon has estimated that in

NEW "TWO-ACT."

Philadelphia, Dec. 8.

"The Deacon and the Lady" closed Saturday night for three weeks of rest over the holidays.

For the intermission, P. O'Malley Jennings and Ed Wynne have framed up a "two-act" with which they will open at Hammerstein's Victoria (New York) next Monday.

Mr. Wynne may return to the show if it reopens, unless the act should prove an unbounded success. Mr. Jennings has no plans beyond the vaudeville engagement.

JACK CAMPBELL ILL.

Through the illness of Jack Campbell, Smith and Campbell were obliged to cancel their tour of the Orpheum Circuit, returning to New York.

Will Smith, who is president of the Vaudeville Comedy Club, says it is indefinite when Mr. Campbell shall have sufficiently recovered for the act to continue. Pending that time, Smith and Campbell are offering for sale or rental many of their old acts and a new one.

SUING FOR THREE DAYS.

Suit has been commenced by Jack Norworth and Norah Bayes against Keith & Proctor to recover \$890, alleged to be due them for five shows recently played at the Fifth Avenue. After the Wednesday matinee of the week they opened there, the couple left the program. The next day the Appellate Term handed down a decision which restrained them from appearing under any other management than F. Ziegfeld, Jr., without his consent.

Keith & Proctor's defense is breach of contract.



NADJE.

"THE PHYSICAL CULTURE GIRL." Is the personification of grace, suppleness and physical charm. NADJE has played every leading theatre, on all the principal circuits, from coast to coast. Her first trip across the continent was made on a United-Orpheum routing which took her from New York to Frisco. She is now playing for the Western Vaudeville Association, booked by her representative, MILE. WISHART, through ADOLPH MEYERS. In the east PAT CASEY represents her. She will be next week at the Kedzie, Chicago; it was only three weeks ago that Nadje appeared at the Star and Garter, as an added attraction with "THE BEHMAN SHOW," where she appeared before an average of 1,000 ladies at the matinees alone, and at night to almost as many more. She is particularly attractive to lady audiences, her knowledge of physical culture providing an appeal to the fair sex which few other vaudeville novelties can boast. Managers who seek a real box-office attraction always find in NADJE a card which attracts the best class of people to whatever house she appears.

"CLOWN NIGHTS" AGAIN

Last Thursday night was the date of another of those delightful affairs known as "Clown Night" at the Vaudeville Comedy Club. A "Surprise Lunch" and a dozen other features made the evening an entertaining one for both members and guests.

Charles H. Smith, president of the club, has returned to New York. He is giving his personal and very active attention to the club once more.

"Clown Nights at the Comedy Club" were the big feature of New York's clubdom last winter.

GLOBE IN "POP."

Boston, Dec. 8.

Three weeks of moving pictures at the Globe theatre started Monday. At the end of that period the house will resume the usual program of legitimate shows, it is said.

Mabel Barrison, for the Shuberts, had been playing in the house in "Lulu's Husbands," but it was called off.



MAGGIE CLINE.

"THE IRISH QUEEN."

Chosen to headline the first vaudeville program at the MANHATTAN OPERA HOUSE, NEW YORK CITY, WEEK NOV. 28, 1910. "THE IRISH QUEEN" appeared No. 19 on the program and held the entire audience in their seats, scoring a tremendous success. Merry Xmas and Happy New Year to All. Management, M. SAM. BENTH.

the Greater New York section there are 4,708 yards, free of encumbrances and dogs. The statistician also calculates that by a thorough organization, the Back Yard Circuit may be extended as far as Chicago within six months, and be able to give a route requiring an ordinary walker and fair leaper to make within three years.

The firm is now working out the details.

CHEVALIER HAS A HIT.

"Daddy Dufard," in which Albert Chevalier made his debut in New York as a legitimate star at the Hackett theatre Tuesday night, from all accounts, will prove one of the successes of the season.

The theme deals with life in the vaudeville theatre. Chevalier in the title role was tendered a tremendous ovation.



ROSS and LEWIS

Who have just concluded FIFTH MOSS & STOLL TOUR. Billed by OSWALD STOLL as "A PAIR OF LAUGHTER LOOSENERS." Now playing GIBBONS CIRCUIT, with OXFORD-TIVOLI and SYNDICATE HALLS to follow. BOOKED SOLID.



GERTRUDE HOFFMANN

THE NEW LIBERTY AT PHILLY SECOND MASSIVE "POP" HOUSE

Built by J. Fred Zimmerman, Sr., at a cost of \$250,000.
Impressive Dedicatory Ceremonies

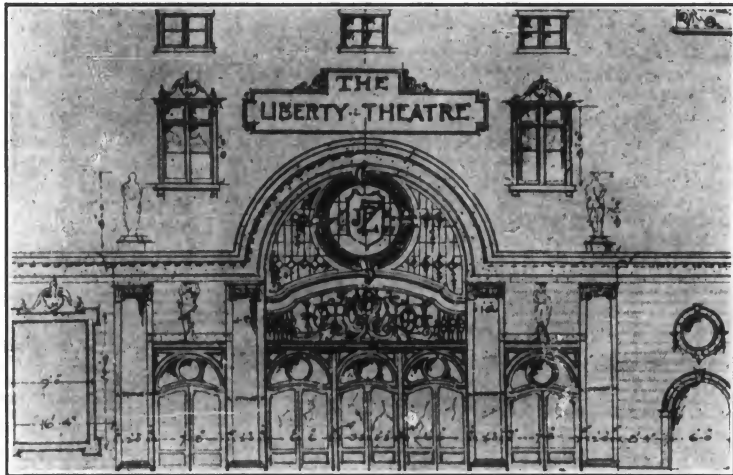
Philadelphia, Dec. 8.

The new Liberty theatre, at Broad street and Columbia avenue, built by J. Fred Zimmerman, Sr., a pioneer in Philadelphia amusement enterprises, was dedicated Sunday evening, Dec. 4, under conditions which marked an epoch in theatre openings in this city. The dedication ceremonies were participated in by about 200 specially invited guests. Nothing like it has ever marked an occasion of this kind in Philadelphia.

Mr. Zimmerman has given to the Quaker City one of the costliest, largest and most beautiful theatres in America devoted to high class vaudeville at

throughout, of brick, stone, iron and concrete with terra cotta trimmings, and fitted with every modern convenience for the safety and comfort of its patrons. The style is Louis XV. and the decorations harmonize with that period. The decorations are of green, ivory and gold. Above the great proscenium arch is a massive canvas 10 by 40 feet, representing Diana and The Shepards. In the center is a group of plastic figures representing Music and Drama. The ceiling is beautifully decorated and a huge 100 light chandelier hangs in the center.

The stage is 37 feet deep, 80 feet wide and 75 to the gridiron and fitted



popular prices, which will be an ornament to the city and a lasting monument to Mr. Zimmerman's enterprises. The dedication address was made by Joseph P. Rogers, Assistant District Attorney, who was introduced by E. Chomley Jones, general press representative of the theatres Mr. Zimmerman is interested in here. Mr. Rogers made an eloquent speech and then introduced Mr. Zimmerman, who said that he was inspired to build the new Liberty by the success of the old Liberty which stood on the same ground and was torn down after being open a little over two years. Another speaker was M. W. Taylor, manager of the Liberty. Mr. Taylor is of the booking agency of Taylor & Kaufman and is one of the most widely known, capable and popular men interested in vaudeville. The Taylor & Kaufman agency will furnish the bills for the new house.

Following the addresses a musical program was offered, including the Da Costa Troupe, Heidelberg Quartet, Mexican Serenaders, vaudeville acts, and M. Georges Chadal of "Hans the Flute Player" (now at the Broad). Moving pictures with a lighted theatre system were also exhibited.

The Liberty cost something over \$250,000. It is entirely fireproof built

with modern equipment. The house has a seating capacity of close to 1,900. There is one balcony, seating 800, supported by the cantilever system, giving every patron a clear view of the stage. There are loges on each side of the stage. The architect is Albert E. Westover, who built Keith's theatre here and other noted playhouses.

Five acts will be played weekly with pictures in addition. There will be two performances nightly and one in the afternoon. The matinee prices will be 5-10 and the evening 10-20. An orchestra of 9 pieces is under the direction of William Bentz. James M. Grover is the treasurer. Paul Brooks will manage the stage.

The theatre was opened to the public Monday to capacity audiences at all three shows. The inaugural bill included the Da Costa Troupe of models; Belmont and Sturgis; Canfield and Carlton; Trans-Atlantic Four; Spissell, Engle and Ladell. Pictures.

Henry W. Savage's English Grand Opera production of "The Girl of the Golden West," will go into rehearsal the middle of January. The Italian production will take place at the Metropolitan Opera House this Saturday night.

SECOND U. B. O. HEARING.

The second of the hearings of the complaint of the White Rats against the United Booking Office was held in the office of the Commissioner of Licenses Monday morning.

M. Malevinsky, who is conducting the case for the White Rats entered another complaint, headed by the names of George E. Delmore; William Coleman (Colie Lorella), Tim Cronin and Eugene Benton Boner, who "on behalf of themselves and on behalf of more than 2,000 theatrical and vaudeville performers and artists" are the complainants against the U. B. O. in the latest complaint filed.

After this complaint was placed before the commissioner, Maurice Goodman objected to its being entered as a separate complaint, but asked that it be made an amendment to the complaint already filed. Or that his complaint be filed and the complaint of the White Rats be withdrawn.

Mr. Malevinsky for the White Rats said that it would be an impossibility for him to withdraw the first complaint. It was then suggested the last complaint be rewritten by the White Rat attorney and the name of the organization embodied, the four names mentioned to stand as the complainants in conjunction with the organization.

This mode of procedure was adopted and the new joint complaint presented to the Commissioner Thursday morning when the hearing was resumed.

Attached to the complaint upon which the names of William Coleman, Tim Cronin, etc., appear, there were about six hundred names of acts, actresses and actors, in whose behalf the action is alleged to have been started.

Of the six hundred names the majority are those of acts playing "opposition time," and contained in the copy of the "opposition sheet" printed in VARIETY Jan. 23, 1909. A rather peculiar state is noticeable in the fact that there are names in the list as presented that are myths, having been employed by the "opposition" at different times to "dummy" advance billing.

Some of the acts playing under those names are now appearing in United houses under their own names. The other names were simply used to fill out the required number of acts on the billing matter, and found their birth with the press agent.

It was understood that at the hearing Thursday, after the new complaint had been accepted by the Commissioner, Mr. Goodman would ask for a bill of particulars, calling upon the attorney for the White Rats to furnish specified instances in which the United Booking Offices has violated the present law and the names of those having a grievance.

The hearing will probably be continued next Wednesday. It is the intention of the Commissioner to devote Wednesdays and Thursdays of each week to the case until it is disposed of.

Gertrude Hoffmann is studying Mme. Bernhardt who opened Monday at the Globe, New York. Miss Hoffmann expects to impersonate the great French actress.

GETS SHOW JUST THE SAME.

Atlantic City, Dec. 8.

Young's Pier theatre is playing vaudeville this week, with a bill headed by Lily Lena. It was booked in by Pat Casey through the United Booking Offices.

Ben Harris, who had been the booking man for the Pier, has made no new connection as far as can be learned.

The placing of a show at Young's Pier this week on top of the "franchise" held by Ben Harris for Atlantic City, received from the United Booking Offices, created some little talk. The Casey Agency was approached by W. B. Bell, the present manager of the Pier at the seaside and asked for a show. Casey is reported to have



JOE LANIGAN.

The Man of Many Experiences. Making them laugh from Coast to Coast. Direction of NORMAN JEFFERIES, Philadelphia.

seen John J. Murdock of the United Booking Offices, who is said to have remarked he knew of no reason why it should not be given the house, since it was entitled to play one weekly as heretofore.

Harris claims his "franchise" gives him the sole right to all "United acts" at Atlantic City, and threatens to take the matter into the courts. It is said on behalf of the agency that the "franchise" mentions Young's Pier by implication through Harris having been the booking agent for that theatre when the "franchise" was granted, and that also the Pier Co. has paid the weekly charge since the United booked it.

Meanwhile Louis Wesley says he has the lease to the Savoy tied up in a knot, and wants to know what theatre there is to be had in Atlantic, besides the Apollo, which is not on the market.

William Rock (Rock and Fulton), playing the Orpheum, Denver, this week, was injured Monday night when a drop fell, striking Rock on the head, rendering him unconscious for several minutes.



IRENE FRANKLIN
Management MR. LEW FIELDS

And will appear with Mr. Fields as co-star at the opening of the new Fields' Winter Garden, New York City



BURT GREEN

(At the Piano)

UNITED MANAGERS MEET.

A meeting of United Booking Office managers was called for Wednesday of this week. Several reasons were assigned as the cause of the call. One was to keep the managers in line regarding the "blacklist." Another report said the United executives wanted a general consultation held on the apparent attitude of the White Rats towards managers, and the recent move of that order in aligning itself with the labor unions. In this connection it was rumored that representatives of the United Offices had been conferring recently with several prominent White Rats to secure a line on the general feeling of the members.

THEATRE DAMAGED BY FIRE.

La Fayette, Ind., Dec. 8.

The Family, booked through the W. V. A., was damaged by fire which destroyed one end of the balcony last Sunday morning, after last week's people had moved out and before the new bill had arrived in town. It is probable that the house will be ready to resume business within a fortnight.

FIRE DESTROYS.

Columbus, O., Dec. 8.

Fire destroyed the Grand Opera House here at an early hour Dec. 6. It was one of the most destructive fires of the year. The loss will amount to several hundred thousand dollars.

MEETS DEATH EXHIBITING.

St. Louis, Dec. 9.

A dispatch from Jacksonville, Fla., says William Davenport, well known here as a daring tight rope walker was killed there while giving an exhibit.

He carried his wife on a rope 150 feet high, wheeling a barrow as he did so.

LASKY SIGNING UP.

(Special Cable to VARIETY.)

Paris, Dec. 7.

Jessie L. Lasky, of New York, who is in Paris, watched the opening of the revue at the Folies Bergere. He will have a house in New York similarly named.

So far as reported Mr. Lasky has engaged the Penders Troupe for his New York revue, and is negotiating with M. Curti, stage manager at the Olympia, to return with him to New York to produce at the Folies there.

"SPRING MAID" SCORES.

Boston, Dec. 8.

"The Spring Maid" reached Boston Monday for its first big city showing. The new musical comedy produced by Werba & Luescher seems settled for a long run at the Tremont.

It's a high grade first class show. The local papers nearly raved over it.

Attention was attracted to Tom McNaughton, the English comedian, appearing in American production for the first time. He has the principal comedy role, and is elected to the position of the best foreign comedian ever appearing in Boston.

All the principals did well, but Mr. McNaughton seems to have been permitted to interject some of his own "business" and "lines," with the result that he is the laughing riot of the performance.

REHEARSAL STARTS SOMETHING.

Aaron Hoffman spent a very unpleasant half hour Monday afternoon in his office. Hoffman has just finished a new "talking act" for Carlin and Clarke which deals with a divorce story. Monday the author was reading the act to them. There was a slight pause, during which Mrs. Hoffman entered the ante-room. She was seated there for about a minute when Nathan Burkhart, the attorney, also came in. He bowed to Mrs. Hoffman, and was ushered into the author-husband's office. The wife still waited.

While the attorney was in the office Hoffman started to relate the divorce story in a rather loud tone of voice. Mrs. Hoffman's face suddenly darkened as she listened to him unfolding the tale. In view of the attorney's presence she hastily came to the conclusion that her husband was "framing" something, in which she might be an interested party.

As her husband's voice began to relate the method of procedure by which to obtain a separation and divorce, she found it impossible to restrain herself. With a wild cry she entered the inner sanctum where the two comedians, her husband and the attorney were seated and began to berate "hubby" soundly, like this:

"If you are tired of me, why don't you tell me so! I'll leave you! I don't want to be with you if you don't want me! I'll go back to my folks! I can do that any time. They'll be glad to have me!"

After her passionate flow of language had subsided, she broke into tears.

The others were too astounded to say anything for the moment. When they realized what it was all about, they broke in with shrieks of laughter, and then explanations came.

SOME KIDDO, THIS BOY.

Boston, Dec. 8.

Harry Lauder, the Scotch comedian, stung for \$5,000. It's an actual fact. So deeply impressed with the reception tendered him by Robert E. Davie, Boston's youthful Napoleon of Finance, "Harry" gave up the money for investment. Now Davie has departed to parts unknown. In all, the defalcations of Davie amount to \$500,000. The police are looking for him.

Lauder was the guest of honor at two banquets tendered him at Davie's home in Brookline. The eats and drinks were the best procurable. Then the host procured the money, supposed to be for investment.



"THE SINGER AND THE DUTCHMAN."
HOWARD AND LEWIS.

THE CLASSIEST SINGING AND TALKING ACT IN BURLESQUE.

THIS SEASON BIG HIT WITH "VANITY FAIR" CO. OVER EASTERN WHEEL.
Management of GUS HILL.



SAM CHIP and MARY MARBLE.

"The proof of the pudding is in the eating," but the proof of "Leming Pie" has been in the playing.

ANNA MARBLE POLLOCK'S playlet, "IN OLD EDAM," in which JOHN W. DUNNE has presented SAM CHIP and MARY MARBLE in the leading vaudeville houses of America, was first produced in Norfolk, Va., Jan. 25, 1900.

Since then it has played eighty weeks of UNITED TIME, twenty-four of which were in New York City.

They are booked to play their second tour on MR. MARTIN BECK'S ORPHEUM CIRCUIT, beginning Jan. 9, and will close the season late in June.

Address all communications to Albee, Weber & Evans, Putnam Building, New York City.

QUIGLEY BECOMES GEN. MGR.

Chicago, Dec. 8.

Appointed general manager of the Carl Laemmle Music Publishing Co., Thomas J. Quigley assumed his duties this week, establishing his headquarters in this city.

Mr. Quigley tendered his resignation to "Shapiro" when visiting New



THOMAS J. QUIGLEY.

York a week ago. He has made an enviable reputation in this section, having become popular and known as an energetic hustler, besides having a thorough knowledge of the music publishing business.

Homer Howard is no longer with the Laemmle concern.

CITY MAY START SOMETHING.

The proposed opening of the City theatre on 14th street may start something in vaudeville. William Fox owns the house, having lately secured it by lease from Sullivan & Kraus. The policy there is to be one of "pop" vaudeville.

Fox wants to play United Booking Offices vaudeville in the theatre. He has applied to Pat Casey to furnish him the bills. The United managers are reported against the granting of the privilege, through the opposition of the City to the Union Square (now a Keith-Proctor picture house) on the same street, and its possible competition against the K-P Fifth Avenue at Broadway and 29th street.

It is said that Mr. Fox has had assurances he will receive a show, and continue to receive them. Last Sunday night the City was crowded at the Sunday concert given there.

Fox has the Academy of Music across the street, together with the Dewey, a couple of doors away. His connection with "Big Tim" Sullivan is said to have exerted an influence for him among the United managers or their associates.

The taxi cab strike didn't cost the "small time" any acts.

A manager doesn't believe all that he hears, unless it's a bad report.

It's harder to be a success as a picture actor than it is to make good on the Loew time.

A chorus girl may lose her position by being too active in the performance. Some principal women believe it sets a bad example.

THE PRINCESS OF COMEDIENNES—ASHTON STEVENS, "Journal"



*Seasons greetings to all
Lily Lena.*

MONDAY MATINEE RECORD.

The opening matinee record for the burlesque house of Miners in the Bronx was broken on last Monday afternoon when "The Merry Whirl" of the Gordon & North string, placed the mark near \$400.

This is the biggest opening that the house had since it was dedicated. The Nelson-Moran pictures are an extra feature with the show this week.

This is all the more wonderful in view of the fact that the prices at this house have been cut. The new scale went into effect last Monday. It reads 10 and 25 cents for the matinees as against 15 and 50 cents heretofore. The prices for the night shows have also been lowered, the highest price now being 50 cents, whereas \$1 was charged for orchestra seats before.

The reason given by the management for the cut in prices was that the prices at the National, the big "pop" house in the Bronx, necessitated the inauguration of a "pop" scale.

STILL FIGURING ON BRONX.

The burlesque men are still studying the Bronx situation. Up there the Miners are opposed to Hurtig & Seamon, with the Miner's Bronx and Metropolis respectively.

Both are doing poor business, with neither a choice. A few weeks ago when some talk arose from the condition, the Columbia Amusement Co. (Eastern Burlesque Wheel) announced it had joined with Hurtig & Seamon as lessors of the Metropolis. This week it was said that with the return of Jules Hurtig from Chicago, there might be some deal suggested whereby the burlesque managers could change one of the burlesque theatres into a stock house, alternating with the shows of each Wheel weekly into the remaining house.

FEATURING FIGHT PICTURES

Since the Nelson-Moran fight pictures were placed in the Empire company's shows there has been a noticeable increase in the business both east and west.

Tom Miner, who is looking after the picture interests for the circuit, placed them last Sunday with "The Bohemians" at Kansas City, the "Sam T. Jack" show in Milwaukee, the "Jardin de Paris" company in Detroit, Casino, Brooklyn, and with the Gordon-North show in the Bronx this week.

Next week the Western Wheel houses in Buffalo, St. Louis, Minneapolis, Newark, Philadelphia, Baltimore, Scranton and Wilkes-Barre will feature the pictures. They will be held over at Hammerstein's for another week.

Picture opposition was abroad in Brooklyn this week. At the Casino, the fight film is drawing big crowds, while at the Star, Owen Moran himself is the attraction. The pugilist will also be a counter draw against the pictures next week when he plays the Galety and the film is run at the Empire.

BURLESQUES' 6-DAY RACER.

Elmer Collins, of the Collins-Drobach six-day bicycle team, which has held its own with the leaders in the big cycling affair at Madison Square Garden this week, came to New York from the "Sam T. Jack" burlesque show to ride in the meet.

If Collins finishes either one-two, he will rejoin the Jack show and do a riding specialty in the olio, being paced on the stage by a motor-cycle.

Collins, after finishing second in the Boston six-day race two weeks ago, was signed by the Jack company as a feature. He was in the New York race with Moran last year.

NEW PARISIAN SHOWS.

Paris, Nov. 28.

Paris, that vacillating, vivacious and vainglorious Paris, which has been surfeited with the foremost of things theatrical, has had its fling at three first nights within the past week or so, that have given those who make it a point to attend these initial performances a look at all angles of the world theatrical.

The first in prominence was the production of "L'Aventurier," given its premier at the Theatre de la Porte St. Martin. It is considered the most notable theatrical venture of the present season, and was looked forward to on account of following "Chanteclair" at that house. The new play altogether is very clever, although the first act is weak. Guitry, who created the titular role of Rostrand's masterpiece, holds the title role. He carries the house by his mobile gestures and assumed restraint. The story is quite simple. A family who have lost their all in the manufacturing world are rescued by a ne'er-do-well with acquired wealth through politics and whose management of the plant proves successful. There are five principal characters in the piece. Jean Coquelin's portrayal of the unfortunate manufacturer is not so good and is overshadowed by the others.

"Le Feu du Volain" is the title applied to a two-act comedy in which Mme. Jane Hading is appearing at the Theatre Michel, after a vaudeville tour of England. She presents an excellent performance. The play is more suited to vaudeville as a sketch that might be taken from an offering of the class of "Madam X."

The third first-night offering was "Claudine," an operetta in three acts, produced at the Moulin Rouge. It is a musical play by R. Berger, who has adapted two books of Henry Gauthier, that deals with the life of a very forward young woman. There are several good songs and well sustained roles. In it are three music-hall artists, Claudius (due at the Folies Bergere in December); Marise Fairy (a success at the Marigny last summer), and Guitry. The shows costs about \$2,600 weekly, but this will be cut down soon. The operetta has about three months to run. It is doubtful if it will be seen abroad.

GEO. KRAUS ILL.

George J. Kraus, of the firm of Sullivan & Kraus, was confined to his home several days last week after a nervous breakdown and for a time the veteran theatre manager's life was hanging in the balance.

At present he has recovered sufficiently to be about the house, although his physicians will not permit him to take an active part in business.

The breakdown occurred after a siege of business cares and worries.

BURR MCINTOSH TRIES AGAIN.

A new western sketch has been secured by Burr McIntosh, replacing the piece of the same character he recently appeared in for one week only, at the Colonial.

With the new playlet, Mr. McIntosh will appear at the Majestic, Chicago, some time this month.

MURRAY'S NEW JOB.

London, Nov. 30.

Paul Murray is now general manager of the Varieties Controlling Co. He started in to work at Randovel house Monday.

All the booking of the Barrasford and De Frece Tours will go through Mr. Murray. For the past three years he has been an agent, before that connected with the Moss & Stoll tour, booking the London Coliseum and Hippodrome at the time he left Moss & Stoll to go with William Morris.

After leaving the Morris office, Mr. Murray joined the London Marinelli agency, remaining there only a short time, and until engaged by Alfred Butt and Walter DeFrece for his present position.

Mr. Boardman, the former manager of the Controlling Co., will go to Brighton as house manager.

Archie Parnell will continue to look after Walter DeFrece's interests in the general offices.

MORE FUNNY NAMES.

Billy Ritchie, the tramp cyclist, who has been abroad for some time has "dug up" a few more odd names of acts that he wishes to present to a foreign agent on this side who has a propensity for "handling" managers funny names and acts.

The list of Mr. Ritchie's includes Brighton and Leeds; Reed and Wright; Comin and Seeus; Guinness and Bess; Boston and Philadelphia; Max Cincinnati; Black and White; Three Spoons; Jim and Jam; Jester and Joker; The Great Red and Beet Co., and Smite and Smote.

BURLESQUE MEET

Cincinnati, Dec. 8.

There was a special meeting of the executive board of the Empire Circuit (Western Wheel) held here Tuesday. It is believed that the meeting was called for the purpose of considering and discussing the details pertaining to the building of a new burlesque house in Baltimore, where a site has been purchased opposite Ford's Opera House.

MARION FUND INCREASES.

Wilkes-Barre, Pa., Dec. 8.

Daniel L. Hart, city treasurer, announced Tuesday, he had received the following additional contributions for the fund which is being realized to pay the expenses of another trial for Geo. L. Marion:

| | | | |
|---------------------------|--------|-------------------------|------|
| Mr. & Mrs. Jack Ellis | \$5.00 | Susanna Roca-mora | 3.00 |
| John P. Wise | 1.00 | Walter Greaves | 5.50 |
| "Girls From Dixie" Co. | 10.00 | John Hart | 5.00 |
| Mr. and Mrs. S. L. Pixley | 5.00 | Circus Agent | 1.00 |
| | | E. C. Filkins | |
| | | Richard & Pringle Mins. | 7.20 |

Moving pictures make you laugh, whether comic or sad.

Broadway is a dreary place—when you're not working.

Some people are booking acts who would be breaking stone if they were not.

A traveling troupe manager in burlesque is almost as important as he thinks he is—as long as the principal comedian doesn't have him discharged.



WILL J. KENNEDY

OF HOOSICK FALLS, N. Y.
Principal Comedian "BEHMAN SHOW."
Two Seasons.

NEW ACTS NEXT WEEK

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

Frank Campeau and Co., American.
Tom Terris and Co. (New Act),
American.

Nana, American.
Lydia Barry, Fifth Avenue.
Augustus Neville and Co., Fifth Ave.
Tasmanian-Van Dieman Troupe, Fifth Ave.

"Three Thieves," Bronx.
John R. Gordon and Co., Greenpoint.

La Belle Victoria.
Slack Wire.
12 Mins.; Full Stage.
Hippodrome.

Outclassing any woman who has ever been seen on the slack wire, La Belle Victoria is not far behind the best of the male artists in the same line. The specialty is patterned after that of the Cuban, Robledillo. Victoria lacks only the easy carelessness of that great wire walker. In all other things she is his equal. Sex makes her even more attractive as an act. The girl works fifteen or twenty feet in the air at the "Hip." There this also makes the act a bit of a thriller besides its other attractiveness. Two men follow the girl from beneath in case of accident. No pole or balancing rod of any kind is employed. The speed and life with which the girl works are marvelous. The "drunk" is done without making it a "drunk." The wide swings and many other tricks are accomplished with very little apparent effort. The girl is good looking with an attractive personality and knows how to sell the act with the best possible results. The Hippodrome audience was not slow to understand that the girl was doing something out of the ordinary, and she met with enthusiasm. La Belle Victoria has a dandy specialty for vaudeville. *Dash.*

Nederveld and Monkey.
Animal
10 Mins.; Full Stage.
Hippodrome.

Nederveld's Monk is featured as a bareback rider. This part didn't strike the audience as being nearly as wonderful as did the hand-to-hand balancing indulged in by the man and "monk." Nederveld uses the animal as the top mounter in the same way as do two men doing hand-to-hand balancing. The "monk" is big. The result is quite attractive. The bareback work consists of jumping through hoops, taking the hurdles. The best is the jumping off and onto the horse. The monk uses the horse's tail to assist him in getting from the ground to the horse's back. This amused the audience greatly. Monks that ride horses have been seen so much that this loses its novelty, and the hand balancing comes in for the best results. A heavy rope attached to the monk takes away much of the value the act might have. Were the monk to go through the routine without a rope, it would be a wonderfully effective performance. Nederveld's "monk" as a vaudeville proposition is purely problematical. The act would do, but at what salary would be the question. *Dash.*

"A Night in a Turkish Bath" (Comedy).

28 Mins.; Full Stage (Special Set).
Hammerstein's Victoria.

"A Night in a Turkish Bath" is a peculiar mixture of comedy and sentiment with just enough originality and novelty to make it a welcome addition to vaudeville. Jos. Hart is sponsor for the act. It looks as though Joe could sit back and wait for the forty weeks with a smile of one who knows that he waits not in vain. The set shows the cooling room of the bath. The men are lolling about wrapped in sheets. It must have been a big night the night before, for everyone in the bath seems to be trying to get away from a dismal overflow. Not an unusual condition for a Turkish bath, the meeting place of all grades and shapes of "souses." The comedy is derived from a three hundred-pound traveling man who, while out on a spree, brought two brakemen to the baths with him the night before, an incident of which he had entirely lost track. The brakemen have never seen anything like the marble surroundings. It is a matter of wonderment to them. The fat man gets a barrel of good fun out of the brakemen and also out of his willingness to bet on anything, from the going out of lights to the dropping dead of his neighboring sufferer. The sentiment comes from a forlorn individual who was left \$50,000 and has just two thousand on hand. He bets the fat man 4-1 his wife won't return to him. The fat man pools his end of the bet and calls up the wife in Elmira. She says "All is forgiven, come home." The "\$50,000-Kid" accepts his loss with thanks and hikes for Elmira. Robert Webb the fat boy does yeoman service. Besides his comedy abilities which are not small, he has a tenor voice just built to suit a vaudeville audience and he cuts loose with it a couple of times to beautiful effect. There is a quartet it appears hidden amongst the men, but it is graciously held in the background, used only to help Webb in one song. The other men, though not having much to do, are all good. Mr. Hart must be handed a little credit for presenting the minor roles in such good style. The two brakemen do particularly well, aiding the fat one in his quest for laughs. "A Night in a Turkish Bath" will do. It is not a riotous laughing act but it is funny, and has the sentimental side not too strongly worked. *Dash.*

Rose Seldon.
Diving.
10 Mins.; Full Stage.
Felber & Shea Circuit.

"Small time" theatres, unable to offer Kellermann, Odiva, Myrma or Rose Pitnoff to their patrons, will do well in booking Rose Seldon as she is a diver of no mean ability. Her work was handicapped by a dimly lighted tank and murky water. A better effect could be secured by the use of mirrors. There is quite a variety of dives, her best work being done in the acrobatic movements. Her routine under water is like that of the other water nymphs. A young man announces each dive. Miss Seldon presents a shapely appearance in black tights. *Mark.*

"The Stolen Story" (Dramatic).
20 Mins.; Full Stage (Special Set).
American.

"The Stolen Story" as presented in vaudeville is the second and fourth acts of the Jesse Lynch Williams' play as originally offered by Henry W. Savage. The scene is laid in the Park Row newspaper office and the demarcation between afternoon and evening is made by darkening the stage for a brief moment. The action has been boiled down to twenty minutes. It is not as suitable for vaudeville in its present shape as it might have been. The climax is too abrupt and the finale curtain found many people asking what it was all about. Even in bills of the length of those presented at the American an act in the position of closing the first part might have a minute or two longer than twenty to gain the desired effect. To newspapermen the original production was looked upon more or less as a joke, and the public did not "get" the show because of the technical expressions in the dialog. In the vaudeville offering matters are worse. The technical "stuff," which the space-grabbers understood, has been cut to a great extent, while the action to the eyes of the general public has not been enhanced an iota. "The Stolen Story" tells of love and hate in the circles of "The fourth estate." Geo. S. Christy carries an air of conviction. James Lee Kiley is melodramatic in the "bit" that he did. Robert Wayne as the City Editor is an actor, not a newspaper man. Eileen Errol as the society reported gave the best performance. The other roles were portrayed by Walter Thomas, Charles Laite, Robert Magny, Bruce Kent and Richard Clarke. "The Stolen Story" will create no greater furore in vaudeville than it did in the legitimate. Monday night it received three legitimate curtains. The fourth one was forced. *Fred.*

Kyle, Guernsey and Co. (2.)
Comedy Sketch.
18 Mins.; Full (Interior).
Union Square.

"Mistaken Identity" affords four characters opportunity to introduce some lively comedy. Most of the fun hinges on a meeting between a bachelor and a widow, the dialog being of the up-to-date American brand that provokes hearty laughter. These two roles are capably acted, but the others (husband and wife) could be more acceptably played. The act will fit in any bill on the "small time" and give satisfaction. *Mark.*

Zelaya.
Pianist.
10 Mins.; One
American.

Zelaya, the son of the ex-president of a South American republic, made his debut in a "big time" act at the American this week. During the ten minutes that he does he offers three numbers. All were well received. His act as a whole is suitable for a "No. 2" spot on big time bills. *Fred.*

The mother of Mrs. Frantz Caesar and Mrs. Earl Girdeller died Nov. 27 at St. Paul, her demise being due to heart failure.

Wm. H. Thompson and Co. (4).
"The Old Musician" (Comedy Drama).
16 Mins.; Four (Interior).
Colonial.

The erstwhile "Old Flute Player," rechristened "The Old Musician," which was shelved after a short season on the Orpheum time with Carl Sauerman and Adelaide Cummings in the principal roles, is again offered in vaudeville by William H. Thompson. This famous character actor in assuming the role of the old German flute player does himself gross injustice. He is capable of doing far better work and in his present vehicle will not add any feathers to his cap if the verdict of the Colonial audience may be taken as a criterion. C. T. Dazey, responsible for real stage successes, probably meant well when he wrote the act, but from the lamentably weak manner in which it ends it evidently was patched up in the last part at the fag end of his busy season. Mr. Thompson gets all there is out of the part of the musician, who would sacrifice his own life if necessary to insure the happiness of his daughter, but it offers no opportunities. Evangeline Irving as the girl looked and acted well, while Mahlon Hamilton did what little was allotted to him as the rich woman's son, who would marry the flute player's daughter. Mrs. Carrie Lee Stoyke gave excellent support as the cold proposition from the heart of society. Fred. J. Webber was the janitor. The act is funny in spots, but has a streak of mawkish sentiment which grates on the nerves. It is too bad the esteemed Mr. Thompson is encountering so much trouble in finding another suitable sketch for his talent and versatility. *Mark.*

The De Ko's.
Acrobatic.
11 Mins.; Full Stage.
Hippodrome.

The Hippodrome programs have not been changed since the new circus acts took up their time there a couple of weeks ago. It is therefore not certain this is the proper name for the act. As no one seemed to know around the house, the name was secured outside. The De Ko's are made up of four people (two men, a midget, and a woman who could remain off the stage). The midget is the most important member. The little fellow is handled much in the same manner that Willy Pantzer handles his. Many of the same tricks are shown, although this troupe do not possess the showmanship of Pantzer. The hand-to-hand tricks with several very catchy single hand-to-hand stands are executed nicely, however, and the midget is a wonder. A couple of new tricks are shown also. The act frames up very well and could fall into any vaudeville program. *Dash.*

Henella.
Magic.
14 Mins.; Full Stage.
Shea and Shay Circuit.

Henella with magic and illusions can work any "small time" house in New York and act over with his offering. *Mark.*

Adèle Rabinowitch billed to play the American Chicago next week

Hilda Spong and Co. (3).
"Bridge" (Dramatic Sketch).
 18 Min.; Full stage (Interior).
 American, Chicago.

Arnold Daly, who is producing sketches for Morris, seems to hold vaudeville lightly, basing his judgment, perhaps, upon the fact that his own name alone was accepted as a headline factor. Graham Hill has written "Bridge" for the purpose of holding the game up as a horrible example to music hall audiences. The sin of gambling is shown to lead its victim (Miss Spong) to the unparalleled length of staking herself against \$2,500 (American money) which is confessedly to be used in paying off the gambling debts of a London society widow. The widow is loved by one man and coveted by another. The "other" offers to cut the cards with her for the \$2,500, against what is accepted as its equivalent. As the decision is being approached the lover comes into the game and by herculean effort beats the bad man two cuts out of three. The loser leaves, promising to send around the money in the morning. Then the details which had previously been enacted between the widow and the villain, are all worked over again with the admiring youth as the confessor. He leaves and the widow is left sobbing against the door-jamb. Miss Spong may be a delightful actress when working for Frohman, but under Arnold Daly's stage management she seems imbued with the idea that facial contortions, unusual arm and lung development and a general disposition to rant all over the place is what vaudeville calls acting. No one knows better than Miss Spong (unless it be Mr. Daly) that "vaudeville" is a condition bordering closely upon intelligence, even if Daly has been accepted therein; for if Miss Spong did not have faith in her audience she would not take chances on being laughed at instead of being respectfully listened to and politely applauded. As a structure of entertainment "Bridge" falls down. The lesson it teaches is so badly essayed that the moral is lost in the immorality of its teaching. *Walt.*

Lucille Langdon.
 Songs.
 11 Mins.; One.
 Union Square.

With a mass of golden hair and blue eyes, this seventeen-year-old miss from Chicago looks more like a big doll in her stage clothes than anything else. On looks and costumes, Lucille can sail around the New York "small time" and receive attention. While she does not bat .300 with her voice, she does well enough to get over four numbers acceptably. Her best bit, that of a peevish and petted little girl, is given at the close. Her Italian song might be rendered with better effect. *Mark.*

Zuhn and Dreis.
 Singing and Talking.
 12 Mins.; One.
 Shea & Shay Circuit.

Regulars of the big houses would enjoy the comedy offered by the eccentric member of this male team. The act is a riot on "small time." *Mark.*

Homer Miles and Co. (3).
"On a Side Street" (Comedy).
 17 Mins.; Four (Exterior).
 Colonial.

When seeing this sketch, one's mind harkens back to the days of "On the Sidewalks of New York," "The Sunshine of Paradise Alley" and others of that type that have long ago found their way to the discard. This tabloid version of what is supposed to be a common incident of big city life will receive the plaudits of the gallery gods with its touch of the melodramatic, but on the regular vaudeville patrons it is not likely to make much of an impression. Mills reels off fair slang as the goodhearted Irish janitor, with a Bert Leslie delivery, who saves the runaway southern miss from falling into the wily hands of a "designing detective." But, the slang and sympathy will never send it soaring to the dizzy heights of vaudeville prominence. The "crool" detective is fairly well played but his fight with "Clancy" poorly worked up. Another young man had the role of the girl's Virginia sweetheart and managed to be heard. The act is staged well enough, but lacks quality to put it over with the trade-mark of a big success. There is a shadow cast over the piece through sundry remarks of the detective regarding the girl, together with mysterious by-play by her at the opening of the sketch. If this shadow were removed by the employment of some other police reason, it would raise the act considerably in the estimation of managers who have houses outside New York. At the Colonial there was intermittent laughter, with applause at the melodramatic finale. *Mark.*

The Cromwells (2).
Juggling.
 9 Min.; Full Stage (Interior).
 American, Chicago.

William Morris, Inc., introduced the Cromwells to America via New Orleans. For some few weeks they have been appearing in and near Chicago. They reached the "big time" last Monday, and were one of the hits of the show in the evening. The principal juggler impersonates a girl, dressed soubretwise, with curly wig. Before Cromwell plays another date he should equip himself with new wardrobe. The simple white dress and plain underwear frequently exposed during his gyrations around the stage, should be swapped for brighter and prettier apparel with expensive underdressing. Cromwell makes a fine appearance as a "girl." As a juggler he excels in manipulations of small articles, works fast and with a style which imparts vivacity to the good effect of his efforts. The plural of Cromwell is a "kiddie," still in his "teens" who serves as a comedy foil and object server combined. The lad gets some good laughs with comedy, natural enough to not seem far overdrawn. The plate throwing finish brought storms of approval, and served to add force to the belief that Cromwell is in right so far as workmanship and method is concerned. Until he dresses himself better the act will never come fully into its rightful standing. *Walt.*

Sharkey, Geisler and Lewis.
 Songs.
 14 Mins.; One.
 Fifth Ave.

This is the latest group of the "Rathskeller boys" to put in an appearance. The boys in a Rathskeller would probably match up with anything in the line, but it is going to take a little time to get an act in shape for vaudeville. The usual "rag" routine with an Italian and another character number or two to vary the sameness are used by the trio. While all the numbers are well done and get over nicely there seems to be something lacking. Perhaps it is the stage that bothers the boys, and when they become accustomed to the raised platform they may work out all right. The dressing could be improved. The boys wear brown sack suits not particularly well made or fitting. If different patterns were worn by each, it might give a better combined effect. The piano player might also be allowed more scope. A selection of some sort would break in on the singers and give needed variety. Sharkey, Geisler and Lewis will probably be able to hold down an early spot on the big bills satisfactorily. While a good act, at present they lack the finish to bring them up where they should be. *Dash.*

Four Amaranths.
 Acrobatic Dancers.
 8 Mins.; Three.
 American.

A quartet of English acrobatic dancers present a very clever routine of acrobatic and whirlwind dancing that made them one of the distinct hits at the American this week. Four girls dress in soubret costumes of blue. They are good looking, but during their work had trouble with their hair. This only served to make some of the female contingent present emit gasps of astonishment, for the hair "is all their own." The act as it is at present is about a minute too long, unless by rearrangement the trick of the four girls doing cartwheels simultaneously could be brought down to the finish. Doing this into the wings would make a better finish for the act, one that can fill a place on any bill. It is as fast and snappy as could be asked. *Fred.*

Deiro.
 Accordeonist.
 13 Mins.; One.
 Fifth Ave.

Deiro will have no trouble in holding his own amongst the several accordeon players now in the varieties. The man plays what seems to be a little different arrangement than the usual. It has a keyboard similar to that of a piano. His manipulation is interesting together with the playing. Deiro has also shown rare judgment in his picking of selections. Instead of sticking to the heavys or the grand opera he opens with a solid number, devoting the rest of the time to "rag" with which he does a few gyrations a la Travato. It sets him more than all the "classical stuff" could. Placed "No. 4" on the program he drew down a solid hit that came from all parts of the house. *Dash.*

Al. Von Tilzer.
 Songs.
 14 Mins.; One.
 Hammerstein's Victoria.

Vaudeville has had most of the popular song writers in its fold ere this, but Al. Von Tilzer (one of the most popular) has been allowed to continue his way in the music business in peace until Hammerstein dug him up for "The Corner" this week. In evening clothes Albert presides at a baby grand piano, playing and singing his own songs to the delight of friends and audience. Albert looks extremely well in evening clothes, has a likeable personality and an easy stage presence which give him a charm apart from the singing and playing. Several of his popular successes were sung without the slightest hint at "song plugging." He did not even ask the audience to whistle or in any way evidence he desired the house to help him out. Mr. Von Tilzer did very well. The audience insisted at the finish that he sing his big popular success "Teasing." *Dash.*

Three Lyres.
 Music.
 16 Mins.; Full Stage (Interior).
 Orpheum, Brooklyn.

Another "western" musical trio with a substantial hit to its credit on its New York debut. Redwood and Harvey, with a California boy, Henderson, comprise the trio. Henderson does the comedy work in blackface. His jokes are new in this neck-o'-the-woods. Three of the puns in particular elicited much laughter among the Brooklynites. Redwood and Harvey first wear suits a la English engineers and later don green band suits for the close. Two cornets and a trombone are used at the opening. On the "We Won't Go Hon Until Morning" bit, Henderson plays the cornet in four octaves. A classical selection on the mariambaphone followed. The blackface made the biggest hit with his euphonium solo, "The Rosary." For the finish, the "straights" blow herald trumpets while Henderson plays drum accompaniment. At the Orpheum, the boys were in "No. 1" position, but pulled down deserved recognition notwithstanding. The music stands could stand new covers. *Mark.*

The Torleys.
 Bicycle.
 15 Mins.; Full Stage
 Hammerstein's Victoria.

"Comedy Cyclists" is the billing on the Hammerstein program. That is just what the Torleys are not. The act is straight; absolutely so. A man and woman make up the combination and do exceedingly well. Their neat appearance and the bright well-kept appearance of the apparatus go a long way in making the act a desirable one of its kind. The man is a good performer on the single wheel. He does a double around the handle bars and rides a couple of single wheels built high in the air. These gained applause. The girl does the usual routine. Where acts of this sort are in demand, The Torleys will answer the purpose. *Dash.*

THE SERENADERS.

Philadelphia, Dec. 8.

Not having seen "The Serenaders" when it played the Gayety several weeks ago, I am not in a position to compare the show then with what the "Serenaders" are giving since made over. If there were cause for re-making then, it has not been remedied to any great extent. Even at that, the "Serenaders" is not a poor show by any means, but with the foundation to work upon it ought to rank with any on the Eastern Wheel and probably will if the burlesque is brought up to a snappy, dashy, frisky finale to balance the first part.

Now the burlesque is just a Frenchy farce. It has to do with a scene in a cafe of a hotel where private rooms with signal lights which tell of the goings on inside, are a feature. Of course there is a lot of ginger in some of the business which go with this scene. At times the business and lines reach speedy pace, but never the extreme.

Whoever furnished the book for this burlesque ought to keep right on and finish it. The program credits Bruce Laird, and Leo Edwards with furnishing the music. The latter has not overworked. Much of the necessary speed to gain a satisfactory point in the piece might be secured through the interpolation of one or two more good numbers. There is no reason why this should not be done, for "The Serenaders" is well supplied with those who can put the numbers over and there is an excellent singing chorus for support.

The numbers given were much appreciated and won admiration through the manner in which the chorus worked and the splendid well dressed appearance the girls made in costuming which has not been surpassed by any show seen this season.

"The Hussar March" led by Margaret King opened the burlesque nicely, but someone else should have led it, leaving Miss King for her more important role in the piece. An acrobatic dance specialty by Allan Coogan and Dot Duvall, a clever worker from the chorus ranks, fitted nicely, but a waltz number by Nanette Coulton and one of the McGuinness Brothers did not quite hit the mark. Miss Coulton has a pleasing voice, but should lead the number straight, leaving the waltzing for the girls behind her. Miss King also sang "Oh, You With Those Eyes." The "Bird Song" by the chorus, is very pretty, one of the very best seen, the beauty of the costumes making it stand out as a special feature of the show.

Miss Coulton has the role around which the story of the piece was framed, but there is not enough of it to make it stand out for mention, though some comedy is had by the way she accumulates a quick "souse." Coogan and Grace Vinton, as a newly married pair seeking seclusion in the private rooms with the signals, handled much of the snappy stuff and handled it well. Miss Vinton had won her way through strongly earlier in the show. She is a winning miss and might be kept in front as often as possible.

All the characters suffer from what was accomplished by the players in

the first part, "On the Ocean." This is the same piece used earlier, new members of the cast changing the running only slightly. The first part has a "dope fiend" character played in admirable style by Lew Kelly, as its center, the others playing up to him. There is no room for other than praise-worthy comment for Kelly for he gets laughs every minute and the house was always waiting for his reappearance. The fact that he kept the laughs going for almost an hour is the best answer. He has excellent support from Bernard Turbett as an Irish deckhand. Turbett is a good comedian himself and knows how to take care of his end, at the same time doing much for Kelly and the combination is excellent. Allan Coogan, dresses and handles a straight part in a satisfactory manner, getting all there is to be had. Will H. Stevens, as the gruff captain and James Mullen in a comedy part, also add their share. But it is all Kelly with the others helping and it is good stuff.

Margaret King with a lot of shape partly concealed in a hobble skirt, helped the comedy and led a couple of good numbers. Grace Vinton, looking attractively led another. It is "Sleepy Head," not a good song for Miss Vinton. She ought to select something pretty and musical. One of the McGuinness Brothers also subbed for Coogan in "Sugar Moon." The "Human Flag" number closes the first part. It is a great hurrah finish.

To get the desired effect in the burlesque, following the first part, which is necessarily slow in its action, the speed should come in the burlesque. It does not and this pulls down the average of the show. Kelly and Turbett are handicapped in the burlesque and the result is disappointing. Crane Wilbut, with only a bit in the first part, works harder in the burlesque and could do better. Mullen and Coogan open the olio. Here they touch along the same lines as some of the first part business, but put over a well liked act, Coogan's dancing and a recitation by Mullen landing them solidly. The Six Juggling Blossoms, girls who do nicely with clubs, won plenty of recognition for a nicely handled number and the McGuinness Brothers pleased with dancing despite their having to follow the capital stepping of Coogan.

Up to the burlesque, "The Serenaders" moves along like a first class show and then comes the halt. Jack Singer sent the show out and changed it since it began its tour. Mr. Singer knows how to give a good show. They are still working on the burlesque and maybe when through, it will score an even balance with the first part. When it does Singer will have a show which can follow his "Behman Show" and that's sufficient.

George M. Young.

"Paris by Night," with a record run of sixteen weeks in New York, has been booked by G. Molasso to open in the middle west Dec. 19. The act after playing Detroit, Milwaukee and Minneapolis is due for four weeks in Chicago. Molasso is rehearsing three new dancing productions that he will place on the market shortly.

BOWERY BURLESQUERS.

"The Bowery Burlesquers" is the best example of what good people can do for a burlesque show. A better all around company will not be found in either Wheel.

There is an apparent good will amongst the players that gets over the footlights to the audience. Ben Jansen is chief of the group, featured on the program, but Jansen does not attempt to interfere with any of the others. His comedy efforts, highly successful, do not suffer. Jansen plays a Hebrew during the entire show. He works easily, not paying any great amount of attention to the character and would very likely be just as funny were he working in any other make-up.

Eddie Fitzgerald is a close second to Jansen in the fun making. He is a capital Irishman of the straighter order, working quietly and to great effect. Fitzgerald is valuable also because he can sing and dance. He works in a specialty with Jansen during the show that is a sure-fire.

Sammy Brown is the "straight" man. When it comes to being a real "straight" Sammy has a little something on anybody in burlesque. He does not figure in too many bits and there are not any too many opportunities, but every time Sammy steps to the plate, he hits a safe one. A corking singing voice and a certain knowledge of how to place it also adds to his batting average. Working in the olio with two girls, Brown demonstrates he can handle "rag stuff" with any of the "rathskeller" boys.

Jack Quinn plays a couple of roles, strong in both. As a "fly-guy" with a ready flow of "the bull" he helps things along in the first part and repeats in the burlesque with a tough character bringing many laughs.

Charles Jansen plays the twin brother to Ben, securing some laughs on his own account. He is doing two or three funny bits in the second part while helping out in one of the numbers. Henry West does a short bit as a "clay" in the opening. It gets a laugh and passes away.

Lizzie Freleigh is featured of the women. It places Miss Freleigh at a disadvantage for she has to stand comparison not always pleasant. Miss Freleigh, however, has nothing to worry about. She runs breezily through the pieces putting over two or three numbers capably. In wardrobe Miss Freleigh is in the first class. She wears several striking costumes. One in the first part, a transparent arrangement, caused a heave amongst the audience. The gown is beautiful but needs background which doesn't seem so natural.

Nora Bell can only be found fault with in the dressing. Miss Bell plays and sings so well it is a pity she is spoiling the general good effect through an indifference in gowning.

Edna Green and Minnie Lee, sourests, make a lively pair. It is seldom a show turns up with one sourest of their calibre. Both girls look and dress splendidly, with voices above the usual standard. In the olio, the girls support Mr. Brown in a three-

act. The combination works out beautifully. Josie Kine plays a couple of eccentric roles and gets away with them nicely, keeping up the average of the cast for principals.

The show is practically the same as last season with the change of Ben Jansen's court-room scene to a burlesque on "Madame X," also a court room. The first part and the burlesque are separated by intermission. The burlesque and the "Madame X" travesty by a two-act olio.

In the pieces new numbers spring up now and again but the general outlay is the same. The numbers have been wisely chosen. The show does not "boast" of "exclusive songs." The success of the popular ones employed puts any boast of that sort down as a vain one at best. "Maggie," "Some of These Days," "Sweet Marie" and another selection with Edna Green at the head were the big hits, although all the numbers went over strong.

There is no reason why they shouldn't for they have been well staged with girls willing and capable. There are two little girls in the ranks, a whole chorus in themselves. Had the show ended with the burlesque there would have been no grounds for complaint, for the performance up to this time ran along at a rapid pace without the slightest hitch or let up.

The gem of the evening, however, comes after the burlesque, in the travesty, called "Madame X-Cuse Me." The program gives the credit to Frank Dupree for writing and staging. There is certainly some credit due. Mr. Dupree has shown a rare good sense of travesty in the layout. He has grasped each point upon which to swing burlesque and has drawn the lines between the straight and the travesty to just the proper degree, where every point comes out like the pop of a gun and each brings laughs which hold up the proceedings. Many of the laughs are smothered through the audience fearing they will miss the next point. The stage setting has been taken from the original production.

Jansen is the presiding judge, making the most of the many points called upon to handle. He never oversteps. Mr. Brown as "Counsel for the Defense" stands out above all. Brown delivers the strong plea to the jury to awaken surprise. Never have lines been delivered in burlesque in a better, stronger or more convincing manner.

Eddie Fitzgerald is the Irish court officer, bringing applause several times. Fitzgerald makes up as a sort of Eddie Girard policeman. Henry West, as one of the blackmailing pair, also acquitted himself in the best of style, helping along immensely.

Josie Kine was "Madame X," playing the role very well, practically "straight," and bringing out the comedy just so much stronger through this. Even the jury was up to the high standard.

Needless to say that the burlesque at the Columbia last week was a tremendous laughing success. It compares with anything that has been seen in the theatre, in or out of burlesque.

"The Bowery Burlesquers" will stand on its own against any burlesque show on the road. Dash.

AMERICAN.

(Estimated Cost of Show \$5,245.)

The sudden snow storm late Monday afternoon must have affected the attendance at the American the same evening.

The bill had the requisite amount of novelty. Seven new acts were among the eighteen offered. In addition to the new comers were such old favorites as W. C. Hart in "The Hold-up," Juliet?, "The Apache Dance" and Wish Wynne.

The bill was slow in getting started, although a fair share of the audience was in when the fifth number was on at 8 o'clock. None of the acts up to then seemed to wake them up. Commodore Tom opened the show. Next there came the illustrated song-singer. The third position went to Larola, billed as "the clever man with funny ways." He does a combination acrobatic-juggling turn and got by nicely.

Zelaya (New Acts) was on fourth, followed by the Four Nelson Comiques, who return after a stay of a couple of years away from New York.

The first to cause a stir was Clissie Curlette. She just raised a slight ripple of applause. The next was G. Molasso's "Apache." Molasso was in the principal role of the pantomimic playlet, and received quite a reception on his first appearance. This is the third successive week he has been at the American, presenting a different "panto" each week. The audiences have a warm spot for the dancer and producer, who seems never to tire or grow stale. In the place of Mile. Corio, who originated the role of the "girl" in the initial production of this playlet, there is Mile. Minyara, who, while not as finished a dancer and pantomimist as her predecessor, gives an acceptable performance. The act was one of the applause hits of the first half.

Following, came Monroe and Mack (New Acts) and then La Freya, with her "red-fire" finish to posed slides. Juliet? was the feature next to closing the intermission, and did four numbers. She is offering an original number for her hold-over week. It is "I'm Looking for an Heiress," which may have been inspired because of the fact that "The Count" is on the same bill. "The Stolen Story" (New Acts) closed the first part.

Smith and Claudius were added starters and opened the second half, followed by the Karno Comedians who, for their second week here, are offering "The Wow-Wows." The act has been changed for the better since seen in the United houses and scored a laughing hit. Next there was the distinct surprise of the performance, Count De Beaufort. The Count and eleven minutes, presenting 2 songs, and 2 stories. The audience, evidently looking for a "Cherry sister" act, was taken by surprise and he was forced to make a speech which ran 9 minutes. In the latter he proved he was a showman, for he was wise in appealing to the American sense of fair play.

The Four Amaranths (New Acts) preceded Wish Wynne who sang two numbers and presented her excellent characterization of the London wail. She was one of the real hits.

COLONIAL.

(Estimated Cost of Show, \$3,425)

The Colonial was in the blizzard that struck New York Monday. There was a subsequent depression in the treasurer's sanctum.

It was "clean up" night for three "singles." Nat Willis "blew in" with the storm. The inimitable Nat proved conclusively that a man can come back from Europe and uncork a new brand of patter and parodies that puts him right back on the headline pedestal.

He was on the job for nineteen minutes and could have stayed nineteen more as far as the "regulars" were concerned. After pocketing all the honors within reach, Mr. Willis made way for the next.

Gene Greene made himself at home and put the house in good humor with his songs. Ray Cox followed the intermission and had a success. For a final encore, Greene sang "I'm Going To Stay On Solid Ground."

William H. Thompson and Co. and Homer Miles and Co. were the New Acts.

Little impetus was given the show until the Ellis-Nowlin pantomimic acrobats turned loose their fire fighting absurdity. They followed the "Dixie Serenaders" ("No. 2"). The colored singers did fairly well. Jetter and Rogers opened the show with a roller skating act, the comedy man taking some hard falls.

Wormwood's Animals furnished considerable fun at the close, Nat Willis getting the audience warmed up in good shape for the monkey antics.

The picture film didn't bring a ripple as the unfunny "Hank and Lank" photomovement lacked the right qualities. *Mark.*

UNION SQUARE.

Minus the services of two more stage hands, who joined the strikers, the Union Square show was again put on with difficulty, and Manager Buck was forced to exert himself in order that no slip up occurred.

There was little novelty to the bill and despite two comedy sketches, the bill proved entertaining.

Martine, Carl and Rudolph received applause for acrobatics. Two of the men work in eccentric makeup, but the comedy is of ordinary calibre. The trio has some neat twisters in its repertoire.

The Gibsons, Ted and Kate, impersonating the evening clothes burglar and the slangy street wail, touched a responsive chord with their human nature appeal and worked up some applause.

The pictures held up their end. Kyle, Guernsey & Co., and Lucille Langdon, (New Acts). *Mark.*

The hit of the show, however, was "The Hold-Up," practically the end of the bill, although two numbers followed. Owen Martin is the chief support of W. S. Hart at present and gave an appreciable rendition of the role of the "hold-up" man. Steve Bartle was next to closing. The few who remained after the sketch gave him a round of applause.

Fritz' Dogs (New Acts) finished.

Fred.

HAMMERSTEIN'S.

(Estimated Cost of Show \$8,500.)

Three acts in succession at the opening of the show using the full stage cause two bad waits in the early portion from which the program never fully recovers. Comedy there is badly needed. The cut from twelve acts to eight brought the real show to a close at 10.40 with the pictures of the Nelson-Moran fight yet to come. The principal rounds of the fight only were shown. Fred Ward beat Loney Haskell to the announcement platform Tuesday night.

The orchestra had another new leader this week. While it would be hardly fair to blame him entirely, the fact remains that the music was about as badly mangled as it possibly could have been, though, at that, not any worse than the week before.

Mile. Dazie in her new pantomime (reviewed as New Act Nov. 24) was the center of attraction, all interest being centered in the dancer. A reception greeted her and plenteous applause at the finish drew several curtains. Flowers of all kinds and description were handed over the lights. The pantomime though good, is not as strong as Dazie herself. There should be more of her and more of her tricky attractive toe dancing.

The Torleys (New Acts) opened the show. A five minute wait occurred immediately following because Chassino also used the full stage. Some were still coming in when he appeared. Chassino's shadows called for applause.

O'Brien Havel and Bessie Kyle filled in with some laughs in "No. 3," although the sketch is quite familiar to the regulars and many who are not. Albert Von Tilzer (New Acts) "No. 4" was received warmly. "A Night in a Turkish Bath" (New Acts), closed the first half.*

Yvette opened after the intermission and in her second week pulled out the applause hit of the show. The best description of Yvette is "Eva Tanguay with a violin." A clever little girl, this Yvette, and with the proper handling should be heard from. She could make much more out of the "rag," although playing it particularly well. A different "rag" might help some and there is no reason why she shouldn't have another one. There are enough of them. More of the "bug stuff" and less of the "straight" is what the present routine needs.

Barry and Wolford were down next to closing. They piled one over with their collection of songs and talk. The parody idea has been relegated to the back ground which seems too bad. The couple were looked upon as the leaders for the past two seasons in current parodies. The only one now in use is on "Yum, Yum Tree" a recent success. It was a solid hit and brought them back to recite the story of the plays. Good parody singers are rare and good parodies are even more so. Barry and Wolford are the former and they always have had the latter, so why not stick to it? *Dash.*

Bennie Burke offers as an excuse for his breach of etiquette of a week ago, the fact that he has never been married before, but states that he will know better the next time.

FIFTH AVE.

Estimated Cost of Show, \$4,500.

It is a fairly entertaining program at the Fifth Ave., starting well and keeping going smartly. A laughing act in the early portion of the program would have been worth the money.

Gertrude Hoffmann is the stellar attraction in her second week here. The house was as good as could be expected Tuesday night with the blizzard raging, even a bit better than might have been expected. Miss Hoffmann has not played New York before (this season). She is doing practically the same routine. Busy from the curtain, she never seems to tire. The bully bunch of girls are still on hand. Wild and wooly looking Arabs add to the effect. The audience became enthusiastic several times during Miss Hoffmann's performance.

It is a bill where the women work this week. Next to Miss Hoffmann Charlotte Parry figures. Her quick changes of make-up and characters brought approval. "The Comstock Mystery" wears well, still retaining its interest and Miss Parry makes it stand out.

Kelly and Kent didn't get all that was coming to them. Much of the "fly stuff" seemed to soar away from the audience, but the "tough" dance at the finish pushed them over safely. The prize fight announcement, as an encore, gained them several opportunities for bowing acknowledgements.

Kremka Bros. opened the show with their fast moving acrobatic specialty. The boys would do well to drop all attempts at comedy. It is not good and gets them nothing. The team work and the ground tumbling of the smaller of the two men put the act over as a big hit, saying something for the first position.

Raymond and Caverly have a very good idea in the opening, one of the pair simply following the other about while he delivers a speech patterned after Cliff Gordon's political arrangement. Some of the talk also may be traced to Gordon. There are many new "gags," however, mixed up with the others. The burlesque opera finish has been dropped. A few new parodies help bring them back for several bows. If the loud laughing gentleman is not carried with the act, the comedian's remarks concerning him Tuesday evening were not altogether in order.

Sharkey, Gelsler and Lewis, and Deiro, New Acts. *Dash.*

TWO "LEGIT" STARS.

Two stars from the legitimate are on the vaudeville market.

Laura Nelson Hall is one. It is said Miss Hall will entertain a favorable proposition. Jenie Jacobs of the Casey agency is out looking for it.

The other "legit" is Minnie Dupree, who thought she would appear in a Shubert production, which, like many another the Shuberts thought about, hasn't come up to breathe yet. While waiting, Miss Jacobs will attempt to coax Miss Dupree to give up the notion the Shuberts are serious, and come in the vaudeville yard for awhile.

THE WATER RATS OF ENGLAND

BY TOM McNAUGHTON.

(LAST KING RAT)

It has been more than twenty years ago since the Grand Order of Water Rats, the most exclusive organization of vaudeville artists in the universe, was first conceived. And with its conception these hangs a tale not known generally.

The original founders of this club, which now holds an undisputed position in the world of theatricals, are Jack Lotto and Joe Elvin, both possessors of that most elusive quality known as a "world-wide reputation" among their fellows.

It is just about a score of years ago that these two were playing at a music hall in a small town in the north of England.

One morning during this "stand" the two were walking down a thoroughfare when they ran across an old coal peddler who was driving an un-

tinued on his way without speaking a word except to occasionally cluck up the animal to prevent him falling asleep.

When the party arrived out on the main turnpike, the driver turned the pony's head around and pointed him toward the city. As soon as the animal between the shafts was settled in his tracks on the home stretch he hit up such a pace the two artists were almost jolted from their seats. Without stopping, the wreck of what, at some time or another had been a sure enough pony, carried the entire outfit back to the town in time that was almost beyond belief.

When the pony had been brought to a standstill on the main street two very surprised actors clambered down from the old cart. Elvin, after a hasty glance at the animal, turned to

don't feed 'im, but put some hoats in 'is manger, hand just before you tayke 'im hout let 'im 'ave a look at 'em then tayke 'im to the starting post, turn 'is 'ead for the stable," and said the coalie, in conclusion, "hand Gawd luv a duck if anyfink can ketch 'im hi'll beat 'im." With these instructions the horse was shipped.

After the "Rat" had been in Lon-

into office by pretty nearly a unanimous majority.

I might further state that in our midst we have about 25 Americans, they forming about one-sixth of the total membership of this exclusive organization, being a very tidy percentage as compared with the number of American artists who remain abroad for indefinite periods.



ETHEL WHITESIDE.

Will soon present her beautifully costumed and cleverly presented "PICKANINIE ACT" in the east.

Miss Whiteside has been playing in the middle-west for several seasons, touring the principal vaudeville houses, and everywhere her specialty has been accorded highest praise. The little darkies in her act have been trained to the smallest detail of their work, and scenic mountings, lighting costuming set the number off to the very best advantage.

definable species of the equine tribe as the motive power for a nondescript vehicle.

The whole was cause for caustic comment of some sort. Elvin called out to the driver, who, in ragged attire, presided over the reins, "Mind someone doesn't push him down!"

To which there came the rapid reply, "Ili say don't judge 'im by 'is looks, Guvnor, 'es the farstest 'orse round 'ere fur many a mile."

"G'wan," said Joe, "you're kidding."

"Strike me lucky Mister if you've han 'orse as can beat the Water Rat over a mile 'e's yourn," was the rather testy reply of the old driver.

To which Elvin as spokesman answered: "It's up to you to show us now fast he can go." At the invitation of the old sport they hopped aboard the cart. Comfortably settled on the seat the coal vender turned the pony toward the outskirts of the town. For more than a mile he con-

tinued on his way without speaking a word except to occasionally cluck up the animal to prevent him falling asleep.

When the party arrived out on the main turnpike, the driver turned the pony's head around and pointed him toward the city. As soon as the animal between the shafts was settled in his tracks on the home stretch he hit up such a pace the two artists were almost jolted from their seats. Without stopping, the wreck of what, at some time or another had been a sure enough pony, carried the entire outfit back to the town in time that was almost beyond belief.

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ADELAIDE MASON.

With "THE SUMMER WIDOWERS." MISS MASON is a cat fancier. If she can be convinced it is not cruelty to put her pets through a routine twice daily she may be seen in the varieties in the near future with her two wonderful Angoras—"PHOEBE SNOW" and "JACK JOHNSON."

don for about six weeks, matches were made for him to trot a mile on the turnpike road. He took on all comers and won every race. It was during a series of these races that a syndicate was formed to furnish the backing to wager on the pony, for each time that he ran there was a good-sized side bet. A goodly number of those who were top-notchers in the vaudeville profession at the time, made it a practice to gather before one of the "Water Rat" races to discuss the matter. They finally called themselves "The Water Rats."

As a usual thing they would gather every Sunday at the White Horse Tavern, Brixton Road, London. The meetings grew larger and larger. The number present finally reached such dimensions that a private room was engaged. With this step came the first movement toward the forming of the G. O. W. R. The founders were ten in number, and from the first meeting in the little room on Brixton Road, the society grew and grew until today it is one of the richest and most influential among professionals, comprising as it does the heads of the British music hall entertainers.

Each year a new King Rat (President) is elected. The manner in which these elections are conducted and a slight idea of the harmony and good feeling toward one another always in evidence in the lodge may be gathered from the fact that the newly proposed King Rat is usually ushered

A wonderful spirit of brotherly love is the keynote of the success that this body has had. There exists a fraternity among the members that will not be broken or strained by national prejudices, and in proof of this I have but to submit the fact that out of the twenty-five Americans who are in the G. O. W. R., two have had the honor of selection to the office of King Rat; namely, Eugene Stratton and Charles Warren. The latter is the present ruler of the order.



EDITH MONTROSE

VAUDEVILLE'S BEST EXPONENT OF CHARACTER DELINEATIONS, in a brilliant protean novelty feature. Booked from coast to coast. Direction of NORMAN JEFFERIES, Philadelphia.

VAUDEVILLE OF THE YEAR

As the present year was about to turn over for another lap on the long time stretch, vaudeville turned over with it. The "big bill" policy came suddenly, and threatens to heave the variety business upside down.

It is an elaboration of the theory upon which B. F. Keith built his tremendous fortune ("continuous vaudeville"). As the "continuous" seemed a lot for the money in the early days of the present "variety," so does the current "bargain vaudeville" of eighteen, twenty or more acts in one program.

The idea as at present developed came to William Morris, who will always be credited as the originator of it for America. With the opening of the National in the Bronx (New York) a "small time" house, Percy G. Williams decided upon an extraordinary program for his Bronx theatre, which, coincidentally, had an anniversary the same week. A fortnight afterwards Mr. Williams' Greenpoint house was two years old, when a special and attractive program was placed there.

Each of the large bills drew large business. It suggested to William Morris that his American, New York, was due for an "Anniversary." In the first year the American played the Morris vaudeville a "15-act" show had been the policy during the later months of the season. This size was gradually reduced by Mr. Morris, notwithstanding the capacity results, through his staff men arguing against the needless expense they said the "extra" acts were costing. With the decline of the quantity in the program came a decreased attendance.

In the early part of this season, with the non-arrival of Harry Lauder, looked forward to as the great drawing card for the Morris houses, the "opposition" management was pressed hard for a feature. Most of its biggest cards had been used up as box office magnets. Business was depressed in the variety theatres all over the country. The plan of an "Anniversary" struck Morris as a happy one. It rapidly arose from an "Anniversary" show into a "15-act" bill; from there to the "22-act" size, the development arriving almost in the same day the "Anniversary" scheme was hatched.

It is so very recent the rest is known. The American did a terrific business the first week, followed during the second with a larger and costlier show, with another the third week, each of the later two costing over \$7,000.

Then it was that William Morris said that if the "22-act" thing fell off in its drawing power, he would increase the show to 30 acts and run the program until 1 o'clock in the morning.

Morris appreciated that in a bill of magnitude he had apparently saved himself the worry and trouble of discovering "headliners." The show and price made the features.

William Hammerstein emulated the Morris plan, trying it mildly at the

Victoria, and going in heavily with it at the Manhattan Opera House, when that home of Oscar Hammerstein's grand opera was converted into a variety theatre two weeks ago. Mr. Hammerstein tired of the "big show" the first few days, changing the plan to eleven acts for this week.

While other managers of "big time" houses bemoan the destruction they claim this method of giving shows will mean to vaudeville, it remains to be seen how many will follow if William Morris continues to keep his treasurers busy.

It was the turn of the tide for Morris, according to all reports. He had been pretty hard pressed in his mighty fight to maintain an "opposition." Always with a smile, William Morris would say, "Everything will be all right." He was the same, when, some time before, one of his force admitted he never knew what the day would bring forth.

"The opposition" meant a lot to vaudeville. The other managers had gone into long conferences with Morris. The object was to buy him out of vaudeville opposition. Several times the negotiations progressed almost to the point of closing. Rumors of financial troubles Morris was encountering would stop them. The other side

would receive a lingering hope Morris would fall of his own weight.

The nearest to a consummation was last summer, when Martin Beck saw Morris' books, had a complete financial statement of the William Morris circuits, eastern and western; studied them well, and then let the deal fall through. This was caused, it was said at the moment, by Morris having declined to accept an opportunity to rid himself of something like \$350,000 in liabilities assumed in the formation of William Morris, Western. This amount would have had to been taken over by the purchasers, the understanding shaping itself into the Beck side taking up liabilities of the Morris corporation.



THE ST. LEONS.

Children of MRS. ALF ST. LEON, widow of Alf St. Leon, the well-known circus man of two continents, who died last year. ELSIE, IDA and GEORGE are in theatricals, either of the ring or stage. IDA is creating a reputation for one so young in the title role of "Tally of the Circus," the Frederic Thompson production, with which Ida has been starred for two seasons. The play is now touring the western cities.

ELsie is the daring, pretty and graceful equestrienne, who has no peer among women in the circus ring. She is lithe as a fawn, as graceful as a Genie, while riding or standing upon a bareback prancing horse.

GEORGE ST. LEON is a comer. He is a horseman, and circusman, an expert rider, and with his sister, ELSIE, is capable of appearing in a double riding turn, or single riding act.

MRS. ST. LEON, the motherly mother of this talented family, is travelling with her daughter, IDA, who is but seventeen years of age.

amounting to something like \$750,000 in all.

Mr. Beck and Morris Meyerfeld, Jr., had agreed between themselves and their associates, it was said, to agree to invest between \$300,000 and \$350,000 in the purchase of the Morris circuit, with the proviso that William Morris would be taken care of to

tion in the business at the American, New York. With its first "big bill" Mr. Morris cleared a net profit of \$8,000 on the week at the American, a house that is admittedly worth \$250,000 yearly profit to anyone who can play vaudeville there with a freedom in booking.

Mr. Kohl had been a close ally of

and M. Shea, all United managers, to take a "piece." Then to prove to these managers that he did not require their money, (\$25,000 each) Mr. Keith paid over the first payment in full with his own check, without using any of the money of the others.

This purchase was what angered Messrs. Beck and Meyerfeld, but they were in a quandary as to what to do. Meanwhile Morris was plodding along. The rumors and stories about him were alarming. They had been that way before. Still Morris did business. How he did it if all these stories were true no one could fathom, but that he did was evidenced through the open doors of his theatres. Beck figured that if he could bring Morris into a deal with him, he would hold a whip hand over the United by the fear of his eastern associates that the western people would invade New York.

While he was planning for the absorption of the Morris Circuit in the most convenient way, Mr. Kohl voiced a strong objection. This objection of the deceased Chicago millionaire-manager was reported to have been through seeing an option for a plot of ground within Chicago's "Loop" district held by B. F. Keith and presented for Mr. Kohl's inspection when the United managers returned from Cincinnati after securing the three Anderson & Ziegler houses. They stopped off at Chicago for that purpose.

ed in the care of the Kohl Estate, Beck holds the west sold just now.

It remains to be seen whether he and the United will come to terms, or what effect the unexpected boom of Morris will have on the general result.

Morris is a strong "opposition" as long as he stands. It was said late in October and early in November when things seemed the darkest for William Morris that there was a proposition before him to head a big booking agency to be organized with the backing of an actors' association behind it.

Then the sun broke through for Morris. It remains for him to secure shows containing new material which shall enable him to maintain the pace set. This will probably be done in part through the drafting of many "small time" acts for the larger houses; his own productions and such features as may be taken from the United lists or procured elsewhere. It is his problem now, reaching the point that Morris is booking shows without attention to the salary end. The strife is to secure the bill; the cost is figured after it has been secured. The theory is that a house which can do \$18,000 on the week with a big show doesn't care what the bill may cost under \$10,000, knowing that with a \$5,000 bill the box office may not take in over \$8,000 to \$11,000, perhaps a little more—and perhaps a good deal less.



A Merry Christmas and a Happy New Year to all

his satisfaction. In fact Morris made his position on this point plain early in every attempt at an amalgamation. He would not retire, nor would he agree to become a part or parcel of a booking agency he did not direct under his name. While this would probably have been gotten around in a mutually satisfactory manner, the doubling of the liabilities necessary to assume knocked the last deal of its kind a-skelter.

Just about this time or earlier, and in the summer, when the American Roof Garden, New York, was running behind its previous year's receipts at the rate of \$75,000 for the season, Mr. Morris suffered the greatest loss he could have had in the death of that much lamented, shrewd and astute lawyer and man, George M. Leventritt. No one but Mr. Morris knows what Mr. Leventritt did towards building up and holding up the Morris Circuit. No one but Mr. Morris can know what was lost when this great legal mind stopped working.

Along with the other calamities of the summer, Morris had to carry the theatres, which were closed, over the hot spell. Depending upon a revenue from the Roof, which did not materialize to the extent expected, and without having accumulated a reserve for protection against this, not even the Morris people will deny that those were the troublesome days, warm in more senses than one.

Shortly before the death of Charles E. Kohl, the matter of amalgamation was again on the wing. With the death of Kohl came the transforma-

Martin Beck's, and a warm intimate of E. F. Albee. Messrs. Albee and Kohl had been circus men together. Kohl advocated peace and peaceful measures, using his persuasion to hold Beck in a line that would not deviate into trouble between the Orpheum Circuit and the United Booking Offices. In these attempts Mr. Kohl was supported by Mr. Meyerfeld until Albee secured the three southwestern houses for B. F. Keith. Then Mr. Meyerfeld thought Keith was attempting to reach out too far.

The three houses had been offered to Mr. Kohl, but the proposition was declined. How Keith acquired them was quite accidental, not the deeply laid plan generally credited to Mr. Albee and J. J. Mordock. One day a sort of promoter, well known to the United Booking Offices managers, dropped in, inquiring what would there be "in it" for him if he could deliver the three Anderson & Ziegler houses to the Keith side. These houses were in Cincinnati, Louisville and Indianapolis. They were being booked by the Orpheum circuit, which then threatened trouble to the United through failure to renew an existing agreement between the sides guaranteeing an understanding.

The United men told the promoter to see what he could do, thinking by thus dismissing him they might save themselves a "touch." The promoter left without asking for money, but within a few days returned, said the matter was warm, and the United could go ahead. They did, Keith permitting Harry Davis, J. H. Moore



MISS OLLIE WOODS

The Dainty Little Feature With the WOODS AND WOODS TRIO

In An Original Comedy Pantomime Wire Act, Entitled "AN ELOPEMENT BY WIRE"

E. B. O. TIME

Direction JO. PAUL M. M. L.

The death of Mr. Kohl left Martin Beck in a stronger position than before. An effort made on behalf of B. F. Keith to secure the controlling interest or the direction of the control in the stock of the Majestic theatre, Chicago, was frustrated by Beck's quick action, shortly after Mr. Kohl's death. With Herman Fehr concern-

There has been some talk of Marcus Loew having become interested in the Morris Circuit. While Mr. Loew made the personal statement one day last summer, "I stood ready to advance Morris \$500,000 or \$50,000 if he required it, I would not go into Morris' business," he has since been re-

(See page 119)

THE DIVES OF 'FRISCO

San Francisco, Dec. 1.

Word has gone forth that the "lid" is on in Frisco. That the "Grizzly Bear" is caged and the "Texas Tommy" run out of town. This is the fact, insofar as the uptown "Tenderloin Cafes" are concerned, the majority of which have the sheriff's lock dangling close to their doors. But there is enough of the old regime still in evidence to recall the scenes that caused the Golden Gate City to be called the "Paris of America."

The frequenters of the uptown cafes, since the dancing floors have been abolished, are those to be seen in "tenderloin" resorts the world over, "young bloods" doing "the line," here and there curious sightseers dropping in after the show, rounders and their female compatriots ever on the alert for "live ones."

During the past week, since the new order of affairs, it has been a rather discouraging virgil. One by one the

within. "The lid was lifted." "Frisco" had again come into its own.

As a result the proprietors heartily assured us that business was good. Dancing was allowed up until 1 a. m., during which time the staffs of entertainers, from among whom many have adopted the stage and acquired enviable reputations, shouted their "rags" to the tune of the ivories and string instruments, clasping some rosy-cheeked damsel by the waist at the finish and gliding out upon the floor and joining the balance of the merry throng to the melody of a "lovin' two-step."

Not the conventional "two-step," but what might be called an "inspirational dance," the dancers moving with attractive and fascinating slowness and rhythmic swaying of their bodies. Her arms tightly clasped about his neck, him holding her tightly about the waist, moving as one oblivious of all but the music; a combination of the



J. FRANCIS DOOLEY and CORINNE SAYLES.

IN "PAVEMENT PATTERN."

Their act is different from any in vaudeville, although it is a singing and talking one. They are one of the hits of every bill they play on, and are the ORIGINATORS of "WOODEN WHISTLE," "THAT'S SILLY" and "WAIT A MINUTE." They were engaged to play in "Judy Forgot," but "They Remembered" before it was too late. JAMES E. FLUNKETT, Manager.

cafe entertainers have been dropping out to seek more appreciative and lucrative fields, moving pictures, pianolas, etc., supplanting them in many places. With these mechanical devices the present night life grinds monotonously on until the early hours of another day; the habitués departing one by one and in pairs with a sigh for the nights that were.

How different but a short time ago, when just after the present administration stepped into power, and the word sped forth that the "lid" had been lifted. Rapidly the floors were cleared of tables, empty for months, making room for the "God of Terpsichore." In a single night "Joy" was crowned "King" in the uptown "tenderloin." Throngs strolled in the blazing portals, old and young, fresh and faded, a riot of kaleidoscopic color. They came looking for the pleasure and excitement to be found

muscle dance or whatever one may be pleased to term it.

The "lovin' two-step" was but one of the many names applied to these "inspirational dances," primarily the cause for the "lid" being placed back. Not only because visitors were allowed to participate, but in many cafes, in addition to the indispensable staff of entertainers, an entire chorus of girls, many scarcely out of their "teens," were employed, who—for the asking—were ever ready to whirl through the gyrations of "The Texas Tommy," "The Bunny Hug," "Grizzly Bear," "Turkey Trot" and others, requiring execution that would cause a professional contortionist to sit up and take notice.

To go through these various dances did not need any great, if any, knowledge of the "Art Terpsichore." Many of the dancers moved but a few feet during the entire dance but never-

theless accomplished as large a percentage of movements as those who covered the entire floor. Hence the merest novice among the spectators was always welcome as a partner.

Those witnessing the scene for the first time could be seen gazing about in bewildered astonishment. Follow-

floor. They are gathered up and placed in a general fund to be divided after the evening's labor. Hour after hour the busy hum of conversation goes on amid the clinking of glasses; the merry laughter of some and the raucous tones of others until one by one the idle curious de-



REISNER and GORES

Known among their many friends and acquaintances as "CHUCK" and "HENRIETTA," not forgetting the third member of the trio pictured above, the prize Boston Bull "Beacon Dorothy," are coming back to New York with an entire new act with special scenery and costumes, featuring their own ORIGINAL songs written especially for the act, among them, "I'M FEELING DROWSY," by Charles E. Royal; "A DRUMMER'S LIFE AIN'T HEAVEN AFTER ALL," and "WHEN EVERYTHING GOES DEAD WRONG," by our fat friend, Phil Staats. Their latest success is by "Chuck" entitled "MY COUSIN TA NELL." Best wishes to all for the New Year and a Merry Xmas.

ing the glance might be seen many men prominent in affairs of the city, some alone; others with "lady friends." Still others were with their wives and daughters, "society buds" and their chaperons.

Alongside of a merry group of sightseers sits a well known "Belle of the Tenderloin," with some mother's pride. She is initiating him into the joys of night life. Off to one side an old "rounder" with a cynical smile about his lips watches the successful tactics of the "Queen" as she leans caressingly against the beardless youth who pours forth his affectionate phrases in low and intense tones. Over at another table is a handsome chap with a noticeable and unmistakable air of refinement. He is new to the game, but learning. His face is flushed with liquor and excitement. Across the table sits a dainty little bundle of femininity, very, very young. All likewise is evidently new to her. She has heard of it, that is all. Her lips are parted, her face gleaming. She gazes as one fascinated. Nothing escaping her. In her eyes is a reckless light as she listens to him. Like the rest she rubs elbows with familiar denizens of the night life, but thinks nothing of it, for are there not others about who would probably not be there if it were so awfully bad? Another drink quickly disappears, and they depart. Others take their place.

Out on the floor dashes a young fellow in bizarre attire accompanied by a bevy of sprightly and attractive young "squabs," who spread out among the tables as he shouts "I'm on My Way to Reno," wending his way from table to table, hesitating here, stopping there. Some merry group show their appreciation by tossing several coins out upon the

part, leaving the scene to those who know it well and have their night's work yet before them. Those fortunate enough to have "joined out a live one" are to be seen peddling an effective line of "bull" or else climbing into an auto at the door, and off for the beach resorts.

Now all is changed. No longer (at least for some time to come) will girlish entertainers shout the latest



AIRDOME THEATRE, CHATTANOOGA, TENN.

The accompanying picture shows the front of the AIRDOME THEATRE, CHATTANOOGA, the home of high-class vaudeville in that bustling Southern city.

While called "airdome," it is, in fact, a theatre, arranged, however, so that it may be thrown into an open-air house during the summer months.

The house is owned by F. M. CATRON and WILL. S. ALBERT, with MR. ALBERT the active manager.

It is devoted to the best in vaudeville, being booked by the WESTERN VAUDEVILLE MANAGERS' ASSOCIATION. The Airdome is a permanent amusement fixture in Chattanooga, having survived against all kinds of opposition, and its patrons are the very best people of the city.

It has a seating capacity of 700, a six-piece orchestra, stage large and modern, dressing rooms tidy and comfortable, and the heating and ventilation perfect.

Chattanoogaans are justly proud of the AIRDOME THEATRE.

Three performances are given daily, with no Sunday shows.

"rags" and delight with the "terpsichorean" pastime. No longer will young girls, fair of face, bubbling

(Continued on page 115.)

THE JEW ON THE STAGE

In some inexplicable manner the Jew has been given public notice via the stage during the year ending. "The Jew" as a legitimate stage character has received through long usage a position of recognition behind the footlights. He has been taken and accepted seriously; has been made a butt, and received laughingly.

Whenever presented in pure seriousness or fun, the Jew, always best portrayed by a Hebrew in either instance, has lived and survived or appeared and passed away upon the rostrum, as a character or mere incident of a piece or "bit."

These things have been seen by thousands upon thousands of unabashed Jews, self-reliant representatives of a great race which has struggled against humanity and the infamy the winds seem to have cast over the lands for centuries back. Those who have seen have been interested or amused. They applauded or laughed or were silent.

The year of 1910 appears to have developed omniscient persons full of egoism. Emulating the distasteful example of their Christian brethren of the cloth, Reverend Doctors with an affix of Rabbi have by pursuing the same publicity seeking tactics (which have driven other biblical men to obscurity) brought a deal of notice and comment through finding what they called "caricatures" of the Jewish race upon the platform; "caricatures" which have endured for ages without protest.

In selecting theatricals for the burst into print, the rabbis chose wisely. For behind nearly every theatre is a showman, who realizes what free advertising means for his trade; that of engaging the public to enter through his theatre portals by the reputation of himself, theatre or show.

In the further selection of vaudeville as the medium to bring the Jewish stage character, and perhaps the Jew as a race, into current contempt the rabbis say the stage representation is not a faithful one; is not true to life's types; ridicules the modern Hebrew and holds him up to the twinge of laughter—off the stage.

In four cities of the Union did this occur, New York, Cleveland, Cincinnati and Denver. In Cleveland Hebrew impersonators were hooted; in Cincinnati the question was agitated by men (who should have been calling on the ill) until the papers were full of it; in Denver this was repeated and in New York the attempt proved a flash in the pan.

New York is a cosmopolitan centre with cosmopolities of every creed. There are showmen in the Metropolis, as elsewhere. When a Jewish rabbi wrote a special objection against the stage Hebrew character who, in that impersonation, included what he termed a "caricature," the showmen were on the job. The malls were not fast enough for one manager to return an answer that no such "offense" could occur in his theatres; he would attend to that himself thereafter. Well

and good. The correspondence was printed. Both the rabbi and the manager were enabled to read their names in type. For the theatrical man that was business; for the rabbi, publicity, undesirable for the race he represented in the pulpit, but perhaps sweet for personal perusal.

In Denver Martin Beck, general manager of the Orpheum Circuit, answered the agitator there that "offensive" Hebrew acts would cease visiting the town. But he leaves it to Denver to select those offensive.

The writer, who is a Jew, has unquestionably witnessed more performances with Hebrews in them than any of the rabbis who will rush into print on the subject. Nowhere at no time has an objectionable Hebrew impersonation been noted.

Perhaps it is becoming to a rabbi to be as fashionable as his congregation. In the smaller cities there are Jews with acquired wealth and social aspirations. They seldom abound in any town. Some believe they are pedestaled above the average person of their race, while others have reached the point where they have forgotten or would like to forget that they are Jews.

The types of comedy stage Hebrew today are as true as when Frank Bush first wore a black beard twenty-five years and more ago. They may be found in any Jewish colony or community. They are the fathers of the American Hebrew.

And the real American Hebrew, who cares not what he is—or his neighbor—provides for his family, respects himself, his reputation and his kin—does not admire the rabbi for rushing into the newspapers with a subject that can do no good for the race as a whole, nor overcome the general feeling against the Jew, which is slowly—very slowly but just as surely, being overcome by the modernized Hebrew walking straightly and independently along lines that compel the respect if not the regard of the world at large. There have been great Jews, in letters, finance and statesmanship; there will be as great. They neither paraded themselves as Hebrews nor decried their race—nor did any deny his parents, whether they were of Polish, German or Viennese descent.

The rabbis are misdirected in their efforts to curb the stage Hebrew. They have leaped before they looked. How many of these reverend gentlemen saw "The Melting Pot?" Not one who did but realized the depth of Israel Zangwill's story—and not one but who must have understood that here was a play for Jews only. The Christian did not understand it; could grasp no angle of the piece—and there are American Hebrews of three or four generations removed from foreign climes who would also be in the dark, were not tales of oppression from that unspeakable blot on the face of the earth, Russia, handed down from father unto son.

Had "The Melting Pot" become a furore, play that it was in its truth,

the rabbis would have been justified in excepting to it as bringing forth a phrase of the Jew's existence that might add more to the weight he is now bearing—perhaps struggling against.

In referring as this does to the American Hebrew only, the advancement of the American over Jewish subjects of other nations may be illustrated by a reference to a vaudeville sketch, presented in New York only for two weeks this present season. The piece was called "The Open Door," and played by John Lawson (an Englishman). Maybe the theatrical manager (William Morris—Hebrew), who engaged Mr. Lawson, recognized the inappropriateness of that title for New York City. It was changed. During the sketch, Mr. Lawson, in an unsavory character of a Hebrew gambler, arrested for forgery, rails against an English Lord who has designs upon his wife. He bemoans the woes that beset the Jew. Before an audience composed of at least one-half Hebrews, this appeal, which brings wild applause whenever presented in a certain grade of the English music halls, was received without a sound.

In a review of the sketch in VARIETY it was said that the American Hebrew wanted no defense of himself on the stage. Mr. Lawson excepted to this criticism by writing the reviewer a letter. Enclosed was a copy of a letter written to Mr. Lawson by the Rev. Dr. Friedlander, of London. Dr. Friedlander wrote "Mr. Lawson that he represented the ideal type of Israelite and expressed his appreciation of the Jewish sketch Mr. Lawson presented."

Mr. Lawson in his letter of objection stated that his thoughts in all his works were not of money, leaving it therefore to be inferred that he had taken upon himself the voluntary task of "uplifting" the Jew. Perhaps the English Jew requires uplifting. They most certainly do if applauding Mr. Lawson's Hebrew pieces; perhaps Dr. Friedlander agrees with the actor. The American Jew wants no uplift on the stage—or elsewhere. Experience has taught him that he must take care of and look out for himself. That he will do, believing that ultimately the Jew, as he has been calumniated for years will eventually come into his own, for shrewdness and business perceptiveness are no discredits.

These, though, are the pieces and plays the rabbis should guard against upon the stage; those that present a reverse side to the Hebrew; hold him up as a pitiful subject or race—or try to erect a sympathy for him.

The American Jew wants none of this; he wants to be let alone, and particularly does he want the rabbi of his own forebears to assist in this worthy end.

Let the comedian in his Hebrew character comedy. It is innocent fun for people to laugh at. The heartiest mirth will be found to come from the Hebrews. Let the theatrical managers employ the Hebrew actor who impersonates himself. The single objection could be that some dress dirtily or raggedly.

The rabbi has a mission. It does not include the forwarding of lectures in advance to newspapers, nor the ap-

ing of publicity seeking fanatics. If their congregations are "exclusive" and "fashionable" let the rabbis instill the spirit of independence which has been killed by brutality and ignorance into the minds of those of the Jewish race who have sought America for the freedom it gives. They are the ones needing the rabbi and his enlightening teachings the most.

The hypocritical Jew who is affrighted at the thought of the discovery of his parentage can best be left alone; he is disowned by all good Hebrews. The good American Hebrew, proud of himself and his family for what his forefathers or his father have done for him and his, only wants to be let alone—to his own pursuits—his own belief and his own self, as far as any "defense," "protection" or "uplift" is concerned.

And the stage is no more sacred to the fun making Hebrew impersonator than the depicting of any other racial character—let all the rabbis understand and believe that.

Even rabbis if in doubt could do naught better than to consult with the greatest American Hebrew of contemporaneous times, who shall be immortal in the posterity of Judaism—Jacob H. Schiff.

The Daleys, roller skaters, who out of the profession are Fronie Kruse and William Thompson, were married Saturday evening in New York.

Bobby Burgess (Burgess and West Sisters) is on a ranch near Pueblo, Col., recovering from a nervous breakdown. Mr. Burgess may be addressed to P. O. Box 433, Pueblo.



ROGER IMHOF.

ROGER IMHOF, who has been identified with numerous burlesque organizations for the past fifteen years, is conceded to be the sponsor of the most unattractive Irishman it has been burlesque's good fortune to possess.

Mr. Imhof was the first to offer patrons of that entertainment, a character kept all within the bounds of consistency, and to say it was "went over" is proven by the fact that in the last ten years MR. IMHOF has headed and been featured with each organization he has been connected with.

A season with Jas. A. Flynn's "London Gayety Girls," another with Fred Rides's "Night Owls," two seasons with Bob Manchester's "Vanity Fair," four seasons with Huck & Hennessy's "Empire Show," and now partially through the second season with Charles B. Arnold's "Eads and Follett" has given Mr. Imhof a following and a prestige that only comes after hard work and a successful accomplishment.

AN UNEXPRESSED IDEA

BY J. C. NUGENT.

Once a bright Idea wandered through the land of things unborn, smiling happily. She smiled because she thought she was about to be expressed. In the land of things unborn there are so many Ideas which are never expressed; neither do they come by freight. They simply don't get a look-in, because the law is such that they must come through the

I can only pass through the brain which is big enough to meet and conquer you and send you skulking back to the fogs where you belong."

"Just like that," smiled Wine to Laciuousness, and meanwhile Gaming made a little bet with himself, as he said to Idea: "I dare you to show him to us;" whereat, Idea swept her hand toward the map of the world



YOUNG BROTHERS and VERONICA,

who are meeting with great success with their neat singing and dancing act, wish all their friends a Merry Christmas and a Happy New Year.

The fact that this act is always working renders further comment unnecessary.

brain of one of the human bugs in that queer ball below, which some call the earth and some call Rockefeller's.

She met three vices named Wine Laciuousness and Gaming. To them she said: "There is nothing to it, boys, I am about to be expressed through the brain of a gifted bug, and then one of the great problems which all of those other myriads of bugs are talking about and acting about and prating about on their queer little pulpits and writing about on their funny little printed sheets will be much clearer to them. Isn't it lovely to be a bright Idea?"

The vices winked at each other and asked: "Where is your human instrument? You have been looking for him for years, but amongst the human bugs it is rarely one is born fitted to be a medium for an Idea so bright as you."

"I am on to you," smiled back the Idea (for, like all great things, she loved to use good language). "You wish to beat me to him, but I fear you not, not a darn bit, for if my bug is not great enough to resist you, he is not great enough to receive me, for

and showed them a long haired guy, elbow deep in pencil and paper and things, in a hall bedroom on 45th street. His eyes were set far apart and filled with worry and perplexity.

(Continued on page 121.)



DOROTHY DAINTON

Originality - Ability - Personality.
JAMES PLUNKETT, Manager.

THE MUSICAL NOTES



Everybody with a head seems to have a "melody" slip into it now and then. "The bug with a melody" is nearly as frequent as the one who imagines he has the lyrics for a great song.

Though the ordinary mortal did receive in his brain a melody (of course "original"), could he reproduce that air upon a sheet of paper, as indicated by the illustration herewith, a portion of "sheet music" and called "bars" or musical notes.

If he could, there is little chance of the novice explaining where the "bars" universally read by musicians of America and Europe came from, who devised them or the origin of their growth.

Not alone that possibly he could not explain this, but the music publishers, writers and composers in New York were questioned without

neither knows, nor cares, who did it first, excepting that by "reading" it, music will come forth.

It must be acknowledged, however, that many of the publishers and composers, though not aware of the founder of the present used "bars," thought they knew all about "melody." One writer and publisher remarked it didn't make so much difference about who first wrote "notes," but he just wanted to say that Mr. Blank's hit was "copped" from his "_____."

Musical notation is so familiar that few have any idea of the difficulty encountered in the undertaking of a number of experiments for the invention and perfecting of a satisfactory method of recording musical sounds. Methods of expressing musical sounds in writing may be conveniently grouped under two heads: (1) the Phonetic,



JULIA SINCLAIR.

Rapidly becoming famous as the
"BABY GRAND" SOUBRETTE.

MISS SINCLAIR is making good, most emphatically, with L. LAWRENCE WEBER'S "Parisian Widows" Company, in which she is appearing in several roles well calculated to display her ability as an accomplished burlesque artiste. Miss Sinclair is just as useful in a character part as she is in a straight role, and is also strong on acrobatic and eccentric dancing, when necessary to introduce it.

one offering a single clue that would lead to the research that might bring forth the sought for facts. The composers compose and the publishers publish; each employing the same musical bars; the publishers printing what the composer sets down, but

in which word letters or numerals indicate the degrees of the scale, with the addition of signs to show time values and rhythm; and (2), the Diastematic, or "notation by interv-

(Continued on page 130.)

BURLESQUE, THEN AND NOW

Philadelphia, Dec. 1.

Unless business takes a big flop after the first of the new year, the season of 1910-11 ought to be recorded as a big one for burlesque. Probably not all companies will make a lot of money, maybe there will be a few which will finish very close to the line of an even break. However, it looks like a good year and proves that there is a big percentage of the theatre-going public being educated to the fact that burlesque of to-day is far advanced over what it was a few years back.

To the majority of burlesque managers there is credit due for making the effort to uplift burlesque to a plane where it belongs. Some managers may claim that it is a costly experiment and it may cut into their earnings. It may be for a season or two, but it will come back. Burlesque to-day is earning more money than ever in the history of this class of entertainment. More money is spent in presenting it and fortunes have been spent recently in erecting handsome theatres to attract patrons.

Without meaning to cast any reflection

upon the old time burlesque field, they are joining the advance movement and are to-day among the most enthusiastic. The leasing of franchises to young and ambitious artists and producers has also helped. The majority of those who have secured franchises in either the Eastern or Western Wheel have helped burlesque and they are setting a pace which is carrying the field along at a winning clip and is showing good results.

It was pretty soft for the burlesque managers of the olden days. Some of the largest money makers in the burlesque business to-day worked for a salary that wasn't any larger than what they now pay to a small-part actor. To talk of a burlesque show of 20 years ago costing anything like what it does to-day would be too idle for consideration. When there were only a few burlesque shows on the road, and little competition, it cost comparatively little to put one out. As the returns were heavy the earnings were great.

To day ends burlesque earning thousands for its producers, but on a higher plane. The investment is

believed that burlesque means vulgarity and is willing to have his show placed in any class as long as it draws money.

The day of this show, even in the lower grade of houses, is surely passing. There will always be a demand for a suggestiveness, or possibly the

them with the shows offered by Tom Mico, Harry Morris, Bob Fulton, Sam T. Jack, John and William Isham, Louis Roble, Sam Devere, Rice and Barton and others a few years ago. The transformation is really wonderful. Compare the Roble and Miner's "Bohemians" of years ago

Now meeting with great success on the ORPHEUM.
Now meeting with great success on the ORPHEUM CIRCUIT.
The maids who made "Hiawatha" famous



MEREDITH SISTERS.

The big hit of every bill.
Testified to by both managers and the press.

WE NEVER IMITATE NOR COPY OTHERS, BUT ALWAYS CREATE OUR OWN SUC-
CESSES.

rise of double-meaning talk, risque business or blue songs, as long as houses devoted to burlesque cater to stag audiences. It is not necessary to "clean up" burlesque, however, to the extent of absolute purity to bring it under the caption of a clean show. In many cases it is the manner in which such material is used that makes it unclean. There are a few in burlesque who can handle it and make it funny; others make it filthy. That is the difference.

Will any one imagine what the reformation and wonderful change burlesque has undergone in the past ten or fifteen years would have on the mind of some of those who were in the front rank of burlesque in that period, were they to return to earth to-day. A peep into the new playhouses which have been built for burlesque would certainly cause some wonder, but if some old timer could sit through one of the many big productions which play these houses to-day and see what class of people patronize them, it would make him shake his withered head and sink into oblivion once more.

The uplifting of burlesque has been more noticeable among the shows of the Columbia Amusement Company Circuit, or what is known as the Eastern Burlesque Wheel, than it has on the Western Wheel, or Empire Circuit. There may be several answers to the question of why this should be. The Eastern Wheel has the greater number of better grade houses for offering its shows and the managers or producers have kept better pace with the advance movement. It is true, however, that there has been considerable advancement in the Western Wheel and several of its shows deserve to be classed with the best offerings of burlesque.

If you wish to draw comparisons between the burlesque of today and that of the olden days take any one of a dozen or more of the best of the present day productions and compare

when Billy Watson, Harry Bryant and Mae Lowrey were its principals to Roble's "Knickerbockers" today. It will show the difference under the management of one of the few old timers still in harness. Bryant has retired from the field of activity; Billy Watson, who is alone in his class, is heading his own show, "The Beef Trust," and sticking pretty close to old methods. But Watson is one of the very few who can do this and still get the money; he is an exception even in this category.

Compare the above of the present day with three, four, five or six women principals who stand out more or less prominently and then of the shows who had their single "stars" and featured such names as Mme. Rentz, Ida Siddons, May Howard, Fannie Everett, Florence Miller, Marie Richmond, Pauline Batchelor, Agnes Evans, Fanny Bloodgood, Jeanette Dupre, Fannie Forrester, Georgie Blake, May Fiske, May Davenport, Lillian Hall and a dozen or so of others.

There are a few old show titles which remain, but they, too, are becoming extinct. It all comes in the rejuvenization. Just how far the transformation will reach depends upon the influence and activity of the new generation which has made its presence felt in the past few years. The improvement is contagious. It will continue as long as managers are willing to acknowledge that the patrons of the burlesque houses have been educated to appreciate real burlesque, are willing to pay for it when it is offered and that the money is to be had for the right brand of goods.

George M. Young.

Mr. and Mrs. Phin E. Rutledge are the happy parent of a son, born Nov. 24, at the home, 260 W. 12d street, New York. The mother is known among professional circles as Jeanne Pickering.



RITTER and FOSTER and ALICE EIS and BERT FRENCH.

Exploring Europe and playing with great success at Hansa Theatre, Hamburg, Germany.

upon the ability or the willingness of the old time burlesque manager to "clean up" burlesque, it must be said that the new generation of producers, managers and artists can claim a great amount of credit for the advancement which has been most marked the past three or four years. Each season finds new shows added to the list. Each year there enters into the field of burlesque managers and producers one of the new generation. With him comes the idea that advanced burlesque is the thing. Every time there is any addition to the list of managers or producers who have such ideas, another forward step is taken.

Slowly the veterans and pioneers of burlesque are being forced from the field of activity. Those who remain can read plainly the writing on the wall. If they expect to stay in the

greater because the demand for better shows is constantly increasing. From the time the reorganization of burlesque started there has been a steady improvement. Burlesque is rapidly gaining its place in the class of entertainment that meets with the approval of the theatre-going public generally.

There is nothing degrading in burlesque unless it is made so by the manager. He alone is responsible. No comedian, singer, dancer or any person connected with a burlesque show will stoop to the use of low grade comedy or busbush to gain laughs unless he is told to do so by his manager. No comedian who values his reputation or hopes to gain one will resort to such stuff if he has the ability to win his way by legitimate methods, unless he is working under instructions by a manager who

THE SMALLER TIME

Philadelphia, Dec. 1.

Looking over the vaudeville situation from all angles at the present time, it becomes more and more apparent that a complete revolution is close at hand. This was predicted two or three years ago, after the moving picture and cheap vaudeville houses had begun to flourish like a mushroom field. The entrance of pictures and cheap vaudeville, the so-called "opposition" and the ill-advised "blacklist," have been and are doing the work, quickly and thoroughly.

It does not call for even a close examination of the statistics of the country to show that the field is widening. The number of houses devoted to the "split" system of entertainment, embracing pictures and vaudeville, have lessened considerably, and straight vaudeville, with a picture on the end, is securing a firm hold on the dominating style in this class of entertainment.

How long it will take to cause complete revolution and to classify vaudeville is a matter of question. But the time is not far distant. The classification seems assured, and it has gained wonderful strides in the past year.

Philadelphia can be classed as among the first rank of vaudeville centers for several reasons, though it can boast of only one first-class vaudeville house.

Philadelphia is well supplied with second and third-class houses devoted to vaudeville, and it is in this field that the sign of revolution is most apparent. It is plain to the frequent visitor to the popular-price house that pictures and vaudeville are not mixing as well now as they did one year ago. This is because the theatre-going public is being educated to vaudeville every day, and the moving picture-vaudeville houses are the primary schools. The bills offered in the five and ten-cent houses one year ago do not satisfy those who patronized the houses then. Many patrons are visiting the ten and twenty-cent houses now in the hope of seeing something better. Next year they will be demanding a still higher grade for a little more money, and then seek the best that can be had.

That the managers of the second and third-grade houses have realized this in the past year, is readily seen in the increased bills offered. Houses which offered several reels of pictures and three or four vaudeville acts are using from five to nine acts with just enough pictures to divide them. In many houses the pictures act as "chasers." Still, the moving picture must be credited with holding on to a considerable amount of popularity. In some houses, pictures alone are given, with possibly a singer. These houses embrace the five and ten-cent class, and are very few, considering how many dotted the field one year ago.

So great is the demand for good vaudeville that the managers have increased their bills until the cost has grown to demand a larger return in receipts in order to permit of the class being kept up. The big bills must be

held in order to retain the patronage, for the patron of vaudeville learns quickly, is hard to satisfy and will go where he can get the best return for his money.

With the weakening of the picture fad, began the new growth of vaudeville, and its advance in the past two or three years has been at a record-breaking pace. It is a fact that in Philadelphia, there are almost as many houses which are large enough and cost enough to be classed of first-grade theatres devoted to vaudeville as there are houses devoted to first-class attractions.

One thing that has helped vaudeville is the "blacklist." True, it is a foolish edict—unfair, unjust and a hardship to the artist—but it is a help to vaudeville. It has driven many first-grade acts into the cheaper price houses and so educated the public. The demand for these acts must, of course, compel the manager to pay high prices, and in return he will increase his prices of admission. In this way, vaudeville will classify itself. There will be a 10-20 grade, a

10-20-50 and the first class. This seems the natural solution of the present muddled state of vaudeville. It will eventually put the "blacklist" out of business, for the manager will have to give his patrons what they demand to retain his patronage, and it will be impossible to secure enough acts to supply the demand for variety.

At the present time, the managers of the cheaper grade of houses are offering many of the acts from the larger houses—some on the "blacklist" and some not. The makers of the "blacklist" may or may not realize this, but they very likely do, and know that it is impossible to keep track of all the acts or to prevent them from playing the "small time" houses. They are there just the same, and they are building up the "small time" vaudeville and helping the classification which will mean a higher price of admission to the theatres playing the better grade of bills and increased salaries for the artist.

This phase of the vaudeville situation is plain in Philadelphia, is making itself felt and it is reasonable to predict that the same revolution will be felt all over the country where vaudeville thrives and will continue to grow.

George M. Young.



BERT LEWIS.

"THE TALKATIVE SONGSTER."
Playing INTER-STATE time.
Direction, ROSALIE MUCKENFUSS.
Next Week (Dec. 12) AIRDOME THEATRE,
CHATTANOOGA.

Harry Katzes, the manager at Lynn, Mass., is reported recovering from a severe illness.



THE MATTER WITH PARKS

By PAUL D. HOWSE.

What's the matter with amusement parks?

Would that I could wander into the realm of the occult. There I would consult the oracles and learn much. But this subject is too earthly and the only second sight of which I can get trace has been so surrounded by the belating of spielers and the corps of fakirs that I pass up this chance and take the role of "Park Physician." I must diagnose the case with the same hope of cure that beats in the real doctor's heart.

My first task is the hardest. I must

fancy, they attracted the attention of capital and the show man always ready to race up the trail. About seven years ago came the big spurt. Parks started right and left. Architects whose efforts had been directed towards building flat buildings and stores, and whose efforts should have always been directed in this channel, blossomed out as designers of parks and park buildings. Just six and five years ago were the bonanza days. People went park crazy. Ill-advised investments were made by the score. Cities which might support one park always at a profit were invaded by three or four. Little villages which would pay a return of \$50,000 investment, or a \$25,000 plant, were started off with two, three and even four times \$50,000.

In 1905, "White City" in Chicago had 2,105,000 persons pay 10 cents admission through its gates. "Luna" Park, Cleveland, and "Luna," Pittsburgh, ran up towards the million mark. "Luna," Coney Island, had witnessed the birth of the great "Dreamland" and "Scepter Chase." All got into the millions. Fake shows and weak games got the money—but the public got tired. Four years ago saw the start of the decline in most parks, although Riverview, Chicago, that year was just coming into its own, and even during the next two, its turnstiles swung with increased frequency.

In the bonanza days the irresponsible promotor and inexperienced build-

er got in his flendish work. After the first green flush of currency, came the sad reality. But this is ancient history, although I have traced the thriving infant through its corpulency and today, as I feel its pulse, I find it emaciated, weak and with need of a hot water bag to warm its caloused feet.

Let me for a moment feel the pulse of each city's amusement parks. This is my diagnosis of the disease from which each is suffering:

New York City—Over-feeding and lack of change of food.

Chicago—Gormandizing and exaggerated ego.

Philadelphia—Need of a change of food and less riding on railroads.

Detroit—Very weak food.

Pittsburg—Too much association with promoters.

Cleveland—Over-feeding.

Denver—Poor nourishment in too great quantities.

St. Louis—Need of change of diet; condition almost normal.

New Orleans—Wretched nourishment and parental neglect.

Louisville—Over-feeding and flies in the bottle.

Milwaukee—Too long on same food.

Columbus—Pulse nearly regular.

Kansas City—Pulse fair; need of a little of the brew.

Indianapolis—Indications of general complaints which might be remedied if parents ever stayed out of doors after nightfall.

Cincinnati—Poor nourishment.

Baltimore—Needs ginger.

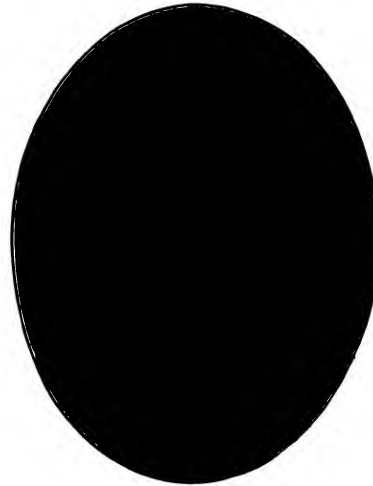
St. Paul and Minneapolis—Neglect and over-feeding of weak food caused pulse to pause at low ebb.

Rochester—Pulse fair.

Fifty Other Cities—Over-feeding and weak food and need of change of diet.

Two Hundred Towns and Burgs—Pulse very indistinct; an entire change of food necessary, with a reduction of quantity and a decided increase in quality.

The public is fickle, as someone remarked long ago. The public is the parent of the park. Mr. and Mrs. Public and the numerous little Publics have neglected our outdoor amusement enterprises for a reason. They found that when first started, the parks contained absolute novelties. A "Figure 8" was a monstrous device in



PAUL D. HOWSE.

One of the best-known and most experienced park managers in the country.

cast aside my natural inclination to "boost" by chosen business. A long life, and a merry one, as press agent inclines me to take the hardest facts of the most evil import and turn them into literal sunshine. Struggling against this will is a knowledge of the real facts of the amusement park business gleaned from twelve years of actual experience in their management. The facts are cold and calm; the press agent side joyous and balmy.

All infant industries which thrive instantaneously and in the year grow to large proportions, must suffer a reaction. This fits the park business exactly. Twelve years ago the infant was born. "Sans Souci" Park in Chicago came into life. On Coney Island "Skip" Dundy and Fred Thompson fenced off a piece of the salty swamp on the north side of Surf avenue and got together an aggregation of attractions, the feature of which was the old "Trip to the Moon" from the Buffalo Exposition. The "moon" is known to bards and show folks by the familiar name of "Luna," hence "Luna Park." With the basis of this most meritorious show, supplemented by one of L. A. Thompson's fine scenic railways and a few other clever stunts, an enormous business was started.

Out here in Chicago, "Sans Souci" drilled away with sleepy management, no "rides," a good vaudeville show and several very lame attractions. Both parks made a lot of money.

But as they grew rapidly from iz-



BELLE GORDON and AL BARBER

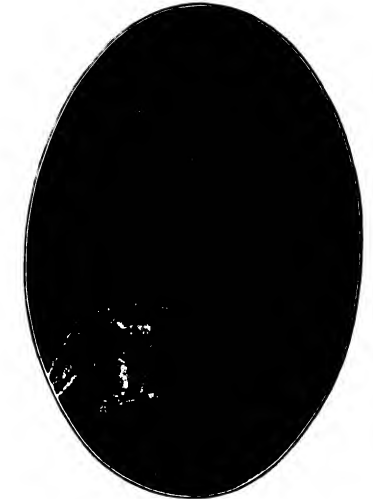
Presenting an interesting athletic and musical novelty in vaudeville

Our first vacancy, Week of March 6, 1911

Correspondence for time from managers and agents is respectfully solicited

We have no exclusive representative so please address us direct.

Permanent address, GORDON AND BARBER, 26 South Locust St., Hagerstown, Md.



DELIA STACEY.

After playing for over a year on time booked through the W. V. M. A., MISS STACEY contemplates coming to New York in January to present a new dramatic sketch, which will have a sensational dance as its particular feature.

She is now finishing her western bookings, on Walter S. Butterfield's time, still using her scenic and costume act in which she introduces the "BURMA BARE FOOT DANCE," a reproduction of Far Eastern ceremonies, of which the dance itself is traditionally correct. Miss Stacey's costumes are a revelation to vaudeville, specially designed and beautiful in material, seen to splendid advantage in draping the statuesque figure of this hand some and talented actress.

their eyes. They trifled with the monster and told their folks about it. The "Palace of Illusions" was a seven-day wonder. "The Olde Mill," with the "e" on old, was just the nicest ride on earth for the older heads and a "swell place" for the Bean Brummel and the blushing maid.

But the novelty has worn off. The Public has had the "Figure 8" these many years, likewise the "Palace of Illusions" and drifted through the mysteries of the "Olde Mill."

And the manager. He has counted his dollars and, in most cases, has found that his investment in park attractions has been so large that he just can't, for the life of him, take an ax in hand and destroy that which he has builded and of which the Public has tired. New attractions cost money, and with gate admissions shooting the chutes, he can't see his way to slap a big investment in new things for the Public to tire of again in a short while. So his business is fading.

My suggestion to him is to build over what he has now, and perhaps change the layout and character of the place. Meanwhile, he

(Continued on page 128.)

RUSSIA HARD TO ENTER

BY EDWARD G. KENDREW.

Paris, Dec. 1.

As Russia is fast becoming a music hall country where, particularly during the summer, large numbers of performers are engaged, a few remarks on the subject may be interesting.

The numerous legal holidays which occur—and no salary paid—in Russia have been mentioned in these columns.

To have no surprise on this score, in view of the fact that during a month's engagement there may be as many as five closed days to be deducted, an artist should insist on the list of legal holidays being mentioned in a special clause of the contract—and base his salary accordingly.

In this connection it must be remembered that the Russian calendar is thirteen days behind ours, so that Aug. 6 in America is July 25 in the land of the Czar. But to give the usual exception which forms a rule, I may add that this does not apply to Poland, where the Russian calendar is not yet in vogue.

The Russian managers are sometimes tricky. It has become customary for European artists to demand an advance on the salary before crossing the frontier, amounting to about a fifth of the entire amount. The directors now expect this, and are invariably ready to comply with the demand—but the clause should be inserted in the contract at the time of signing.

Any words or paragraph erased or cancelled in a contract for Russia (and France also) should be noted at the foot of the document: for instance "Paragraph 3 cancelled," or

to the local authorities for all payments due by contract, so that if a theatre is closed an artist can put a lien on the bond until he is paid in full. At first the system was no protection against unscrupulous owners of music halls, for they would close their establishments, so inform the police and withdraw their guarantee a few hours after, before an artist had time to file. This practice has, however, been nipped in the bud, after a few influential victims had been thus "done."

There is now a police ordinance whereby a bond cannot be cancelled or a deposit withdrawn until the director shows proof that all his accounts are settled. Moreover, it is required that a notice be posted in the theatre stating the amount of the bond deposited and that all claims against the owner must be filed within three days.

Passports are necessary for Russia, and must be visé by the Russian consul. The passport should be obtained from Washington, but can be visé in Europe, in London or Paris, for instance, first at the American consulate and then at the Russian Embassy. An American passport is good for two years, but the visé for Russia is only available for six months. While on this subject I will say that it is an excellent precaution to carry a passport. It may not be needed in England and France, but is often useful in Germany and other European countries, while it is obligatory for Russia, Turkey and the Orient.

In passing the customs in Russia you never know where you are. Exorbitant duties are sometimes charged, while occasionally you will get through without paying a cent on the very same properties. It is well to carry no more baggage than necessary—particularly when you consider that after leaving France there is no free baggage allowance. Everything excepting that carried in the hands must be paid for beyond the French frontier. Foreigners of the Jewish faith are not allowed to enter Russia, although in exceptional cases a special permission is granted by the Minister of the Interior on application to the Embassy or Russian Government. Oscar Hammerstein was turned down at the Russian frontier only a few months ago, and others I know of have tried to cross in vain.

Russia, in a word, is a difficult country to enter, but after all the artist is not so badly treated as we are led to believe. With proper credentials, by keeping on the right side of the police, and eschewing politics, the average performer can fulfill some very satisfactory engagements, and earn good salaries. The larger number of artists playing in the Russian music halls at present are of French and German nationality.

The takings of certain music halls in St. Petersburg and Moscow reach \$4,000 or more each night. This is derived from culinary department and not gate money. The first considera-

tion is, therefore, the quality of the food, and the name of the chef is often displayed in large characters, the same as a well-known artist. "The kitchen is under the direction of Monsieur So-and-so," is an important item on the program. But the remainder of the entertainment is invariably of the same good quality as the menu. There is an excellent orchestra, composed of Italians, and from twenty to thirty vaudeville turns, generally of French,

German and English nationality. Few American acts have so far penetrated Russia.

The show usually commences at 10 o'clock, with single singing numbers. The Parisian chanteuse is very much in vogue at present. The large acts appear about midnight, and the program never terminates before 2 o'clock. To appear about 1 a. m. is the best part of the bill. The fash-

(Continued on page 121.)



BILLY BARRON.

A Real Novelty Character Musical Feature. Booked solid until June, 1911, by NORMAN JEFFERIES, Philadelphia.

"10 words in Paragraph 5 erased." Any interlining should also be noted in the same manner.

It is not generally known to foreign performers that a manager in Russia is now required to give a bond



A THIRTY-YEAR OLD GROUP.

The photo from which the above is reproduced was taken thirty years or more ago, in England. CHARLIE PHOTO had the photograph. His father, once of the THREE PHOTIES, gave it to him. Mr. Photo presented the photo to JEAN BEDINI, and Mr. Bedini intends donating it to the VAUDEVILLE COMEDY CLUB.

In the group are many well known artists and acts, with a few managers and agents. Several have passed away, while many are now prominent in theatrical circles. Among those in the picture are Jennie Hill, Bessie Bonehill, Nellie LaStrange, Lily Waite, Peggy Pryde, Mrs. Henri Casman, Flossie Gasman, Mrs. Charles Godfrey, Tony Pastor, Charlie Mitchell, Pony Moore, Eugene Diddcott, Sam De ere, Will Poluski, Le Brun and Herrington, Charles Clark, Harry Randell, Charles Godfrey, Percy Onri, and Arthur Tressider.

CLUBS AND CLUB AGENTS

The Club Department is a certain angle of vaudeville that is very important and equally lucrative to the club agent, the headline and other acts.

Each large city has its club booking agents who depend upon the profits they derive from furnishing these entertainments during the club season, which lasts about five months, for their annual support. The field that these agents supply entertainment for includes clubs, lodges, societies, churches, social functions and other private affairs.

During the last four or five years

This purveying enjoyment to the masses in their own habitation has grown to such proportions that within the last year or two the larger agencies have made it a studied part of their business and have issued handsomely illuminated booklets on the subject.

The opposition in this particular field is as great if not greater than in legitimate theatres. The methods employed by some of the agents would even put the greatest shark of the confidence world to shame, but the legitimate agents always find acts in plentitude and it is their endeavor,

motors somewhere in the neighborhood of \$2,000.

On another occasion, more recent, one of the leading members of that portion of the "Four Hundred" who stand sponsor for the Horse Show, was so elated over one of his entries having captured a Blue Ribbon during the afternoon he decided to give an entertainment at Sherry's the same evening. A booking agent in town was informed he was prepared to spend more than a thousand dollars for a vaudeville bill. The agent managed to collect a bill of acts he believed would suit. Affiliated with a circuit he had no trouble in securing acts of quality. To avoid the trouble, the delay of rehearsing acts with a strange orchestra, the orchestra from one of the houses where all of the acts had played, was taken along.

Later he had his troubles with transportation and dining his artists, a number of which were girls who appeared in a minstrel act and who were on in the closing position at the theatre in which they were appearing and who would not be able to go on at the impromptu theatrical affair until the early hours. He and his press agent concocted a scheme whereby the use of the name of the prominent club man, and the fact that the entire company was to be marched in black face into one of the leading restaurants in the Bright Light district would dispose of the feeding and also obtain much fought for "space" in the dailies. They were successful in both respects.

Another turn to this interesting form of the theatrical business is the presentation of a vaudeville show in the country house of the well-to-do. In most cases the country lodge or the summer villa are many miles from the centre of business, the club agent

has to look to the details of transportation and housing of his performers.

The expense of the railroading and keep is in all cases defrayed by those who order the program. Often it is necessary for the artists to leave a central city like New York or Chicago a day in advance of the date the performance is to be given. Many agents of the smaller variety, who, if they are fortunate enough to secure an order of this sort, are apt to follow out the natural instinct of the general theatrical manager in letting the actor pay his own sleeper fare (Continued on page 125.)



(GEORGE) NIBLO and SPENCER (HELEN)

Conceded to be among the best all round singing and wooden shoe dancing acts before the public.

They have been two years with WEBER & RUSH and are this season with L. LAWRENCE WEBER'S "PARISIAN WIDOWS." During the time they have been under the management of MR. FRANK ABBOTT. This act wins by the excellence of its individual and team work and on the attractiveness of costuming.

NIBLO and SPENCER sail for EUROPE in JUNE to play six weeks of contracted time for H. OBERMAYER. They have signed with MR. WEBER for next season.

They will miss their usual summer vacation at Saratoga where they own a farm of 111 acres.

this field has grown so large that there are any number of acts who like the agent, depend solely upon clubs for their livelihood.

In New York City alone there are a hundred or more club agents. They are classified as follows: The Blue Book agent (who furnishes artists to New York's 400); the incorporate or Booking Office club agent (who has the facilities and support of the office affiliated with, and who can select acts from the various houses on the circuit of that office), and the Independent agent (who is obliged to secure acts not playing the big theatres in New York or to engage them through the big agencies).

The bill or program that is sent out of any of the offices of the club agents may vary in cost anywhere between fifty and fifteen hundred dollars. The acts are furnished to the largest and most influential clubs, both social and financial to the smallest gatherings of a "stag" nature.

once having secured a contract for a "club date" to give a performance of such quality and quantity for the amount allotted by the organization or individual so that they may continue to receive the patronage of the club in the future.

When the club agent has once secured the patronage of a large and financially influential organization he may be called upon at any time to deliver a performance which may vary from a small-sized stag entertainment to an entire Broadway musical comedy production. This was the case a couple of years ago when "The Student King" was transported bodily from the Garden theatre, where it was playing in New York to one of the largest clubs on the upper portion of the East Side. Here the show in its entirety was given, to the smallest detail, the orchestra from the theatre having been employed for the performance. This evening's entertainment cost its pro-



PAULINE MORAN.

The original "quick stuff" comedienne. If PAULINE MORAN and MAUD RYAN should ever tie up as a "sister" combination, they would pull enough "new stuff" at one matinee to keep a thousand comedy acts going for a year.



MR. and MRS. HASTINGS.

OF HARRY HASTINGS' "BIG SHOW" Playing the COLUMBIA AMUSEMENT COMPANY'S Theatre. Wish you all a Merry Christmas and Happy New Year.

JOE ADAMS SAYS BROADWAY IS "PSYCHOLOGICAL ENIGMA"

The Actor-Boniface Claims His Experiences Bear the Statement Out. How a \$2,260 Breakfast Saved Joe From "Going Broke."

"This Broadway thing is a psychological enigma and I'll never guess the riddle of it," said Joe Adams the other day. "And I've the proofs right here," he added.

There is no restaurant man better known than Joe Adams. In the night life of New York "Joe Adams" stands as a beacon to the seeker of daylight at all hours. It is four years since the electric spelled out the name over Adams' hotel and restaurant on West 44th Street, New York, "Just 23 Seconds From Broadway," as Mr. Adams describes it, and he also claims to have invented that phrase.

Before Joe entered upon a business career, he was an actor. "A regular actor, too," remarks Mr. Adams, when detailing his experiences before the footlights. "None of your 'acting by correspondence' fellows. When we played the 'honky-tonks,' we had to act. It made no difference whether we were playing 'East Lynne' or 'Razor Jim,' we of those times had to be there, for we never knew what part would be handed us. Whatever the part, that was what we had to play. Those who couldn't play anything that came along were immediately 'canned' on the Honky-Tonk Circuit."

Later in his varied years, Mr.

Adams appeared in burlesque with Slim Williams. It was as members of "The Bon Ton Burlesquers" that in October, 1903, Mr. Adams dissolved a partnership of fourteen years with Mr. Williams, who has since continued in burlesque, managing at present H. W. & Slim Williams' "Imperials."

"I was a pretty sick man when I had to give up," says Joe. "A brother-



JOE ADAMS
ON THE JOB
(With his "Go git 'em, kid," smile).

in-law of mine had a bill of \$750 against a saloon in Washington. He told me I could get the place. I went down there. It was a rummy joint, the toughest in town, doing about \$7.50 a day. I found this out afterwards. Before that I bought in the saloon for \$8,200, paying \$1,500 cash. That \$1,500 was what I saved up during twenty years in the show business.

"Of course, when I owned the saloon the neighbors came in and told me about it. One fellow slipped me the information that at an auction, the brewery had asked for a \$4,000 bid, but could not get it and the saloon was withdrawn from public sale. That made me feel good right at the start, to know I had been stung for \$4,000 or more before I got going.

"Anyway, I started off, tried to make myself agreeable and saw things go

upwards. The sales commenced to jump. Even the awful trimming I was receiving from the help couldn't down the business, and the sales increased from \$7.50 daily when I took hold to \$90 a day when I sold out three years after, with \$11,000 in cash and all my own. That's the roll I brought with me to New York, taking this house with my brothers, Sam and Charlie.

"Well, we opened up. Somehow they didn't seem to get me around here. Three months passed. The \$11,000 had sunken so deep I couldn't even catch a flash of the glitter, and there were bills amounting to \$8,000 more. It looked like Joesy back in the show business.

"I was sitting in the place one night about nine o'clock, pulling old 'nigger afterpieces' out of my memory and wondering who to brace for another

and I told him he could have one. He ordered a bottle of wine for which we charged \$6 per. It didn't make me even look up, though we had been holding that bottle for some one to buy ever since the shop started.



FRANK HARCOURT.

For three seasons with BOB MANCHESTER, the past two being with "THE CRACKER-JACKS," where he has originated an eccentric character that has been received with screams of laughter wherever the company has played. His specialty in the olio has also been met with praise.

As this season terminates his contract with Mr. Manchester, Mr. Harcourt invites offers for next season.

"When he got the wine, the waiter said the young man would like me to have a drink with him. I walked over and told him I didn't drink. 'This isn't a bad looking little dump,' said he. 'It's a wonder somebody doesn't come in.' 'All my trade is late,' said I. 'After twelve o'clock, I would have to work you in sideways to let you see the place.' 'Is that so?' he answered. 'Well, I'll drop back,' and out he went, paying the six bucks in cash.

"I thought no more about it, but at 12:30 back he blew. There were just three customers, two girls and a man seated at one table. 'Where's the crowd?' said the young fellow. 'I sent them all home and I'm going to close up,' I replied. 'Don't close up,' said he, 'until you bring me four more bottles of that wine, and send a bottle each to the party over there.'

"It took me a few minutes to grasp that order. Then they all got the wine, but we did some fine manipulation and stalling first. One of the women asked who he was. I told him



CATHERINE CHALLONER.

Max Tully's sketch, "Stop, Look and Listen," being played this season by Catherine, who is opening a tour of the interior theatres at the Grand, Knoxville, next Monday. For several weeks she has been playing the United and Western Vaudeville Managers' time and has a long season booked in the west and south. Miss Challoner has been a leading lady with vaudeville sketches in recent seasons, "The Silver Sword," "Pala," played by Edwin Carew, and "A Yellow Scorp," with Oliver White, having introduced her in the principal theatres. Before entering variety she gained extensive experience with various dramatic stars.

Miss Challoner is an accomplished player, and possesses an unusually beautiful personality both on the stage and in private life.



ED. F. REYNARD.
THE VENTRILOQUIST WITH A PRODUCTION.
Working on his latest prop—a 90-horse Premier.

she wanted an introduction. He just waved me away. 'Give 'em all they want to drink,' said he, 'but nix on the introduction thing. I'm happy now and leave me alone.'

"The young woman started to play the piano. That interested him. He wanted to know her. I attended to that part as the host. Well, the long and short of it was the party had breakfast at my place at six the next morning, never having left their chairs until then, and his bill was \$2,-260. Within three months from that day the golden boy left me \$14,000 for food and eatables, and they have never had Joe Adams up against the wall since.

"My only trouble now is a gold mine in Montana. Charlie, Sam and I have put in about \$100,000 on that mine, and we are going to have a

mind playing one piece for the gentleman. 'Ah,' said the evening dress. 'That's no way to ask a favor. Give them a quart of wine apiece and here (to the leader) take this,' handing him a twenty dollar bill.

"He got music, and nothing else excepting about the same two bottles of wine until daylight came. His bill was \$390. He gave the orchestra \$150, paying me also, both payments in checks. When I heard him say, 'Old man, have you a blank check handy,' the light of my dome faded. I had heard it so often before. There was nothing to do though. I stood looking at him, particularly at three pearl studs in his shirt, when my brother Charlie (who knows all about jewelry) said 'Take the pearls and give him the joint.' I made up my mind that if the pearls were that good, the wearer

don't let him have over two hundred thousand dollars, you'll be all right.'

"It seemed to me that they had lined Broadway with air-cushions as I walked up the street. I wondered when Mr. Blank would call again. A few nights after that a youth from the East Side had spent ten cents for beer while occupying the best table in the place for three hours. I told him the table was reserved. To prove it I had to lead him to the street. I was about the sorest man you ever saw. On the sidewalk was a party of five men. One said, 'Mr. Adams can we have a table?' 'Naw, chock full,' I answered. 'Well, the speaker said, 'We will wait a few minutes, perhaps a table will be empty.' 'There will be no empty tables,' I answered. Getting sorer every minute for having him talk back, I added, 'You can't get in and that's settled.'

"'All right,' answered the speaker, 'we will try to find some other place.' As he turned away it flashed over me; the speaker was Mr. Blank. It was the first and last time in my life I ever forgot a face. I ran out after them, apologized profusely, told them they could have all the tables or the place, for I would have cleaned it out in a minute to give them seats, but he answered for me not to bother myself and Mr. Blank never came back.

"Another night three swagger looking fellows strolled in late. They ordered one bottle of wine. A well known Broadway gambler who was sitting at a table called me over, saying 'Joe, those fellows are all right but they are broke. Let them go as far as they like.' 'How do you know?' said I 'Do you know them?' 'No,' he answered, 'but I know gentlemen when I see them.'

"I looked the three over and they did look good. They were talking to each other. The waiter tipped me off that they were talking about sending down to the Waldorf to have a check cashed. One started for the 'phone, when the gambler stopped him, saying 'It is not necessary for you to telephone for any money. I know Mr. Adams and any thing you want here you may have. I will guarantee it.' 'Who are you?' said the

young fellow, 'and how do you know we want any money?' 'I'm a gambler,' replied the man, 'but I know the rest and I've traveled some.' Calling me over, he said 'Joe, this gentleman is to have anything he and his friends want. If they don't make good I will, and just do me a favor by cashing a check for each of them, will you?' I said yes doubtfully, but before morn-



FLORENCE BENNETT.
"THE COLUMBIA GIRL."

One of the recognized leaders in modern burlesque, Miss Bennett has contributed liberally to the success of DRWIN'S "MAJESTICS," a show she has been with for the past two seasons. A pleasing personality combined with good looks, ability and elaborate wardrobe, have made MISS BENNETT a popular favorite.

bundle of coin that sings high notes all the way through, or we are going to do all the waiting and serving in this place ourselves. I expect to give 'Joe Adams' up Feb. 15, and go west to look the proposition over.

"There's the psychological enigma part of it. Why did that young fellow happen to come in my place and why did he leave all the money there? Here's another instance; one night or morning rather (it was 3:30) an ordinary looking chap in evening dress dropped in. 'Give me a bottle of wine,' said he. He got it. A man can get more credit on evening clothes in New York than another man can borrow on his home in the country. 'Where are the musicians going?' asked the late visitor. 'They are through,' said I. 'Tell them to play a couple of tunes. I feel like music,' he said. I called the leader over and asked if he would

ought to be all right for \$390. So I took the check. It was on the Lincoln Trust Co.

"I lost all desire to sleep, just hung around until ten o'clock, when I and the Trust Company met. Handing the check to a fellow behind the railing, I observed 'Certify, please?' 'Oh, no,' said he, 'you won't get that check certified,' and before he was finished I was telling myself, 'I told you so.' 'But I'll tell you what to do with it,' said the banking man, 'You just deposit that check and don't worry. We couldn't afford to offend him by certifying for such a small amount.'

"I'll tell how it was," said I thinking to get a line on the stranger. 'Mr. Blank referred me to the bank for his credit, and if he calls on me again, will you tell me how far to go?' 'I don't mind,' said the banker, 'and if you



ALLEN SUMMERS

Is now doing a double and has been working the good houses in the middle west for the past seven months without losing a week.

This material is written by JOHN BRANDON WALSH.

Mr. Summers is coming east shortly under the direction of HARRY F. WEBER (Albee, Weber & Evans).

ing I had cashed checks for \$1,600. When I saw the names at the bottom of the checks, I worried no longer.

"When the party was about to break up, one of the three said 'Mr. Adams, I don't know how to express to you our appreciation for your treatment of us, not knowing who we were and being so agreeable. I know it can not be the mere matter of money so we cannot show you our gratitude in that way, but I would like you to ac-

(Continued on page 137.)



BILLY FARNON and the CLARK SISTERS

Creating Laughter With

Seeking love and glory in the golden city of New York. Mr. Farnon and the Clark Sisters, with their beautiful singing at SHIRAZ, week after week. At the end of the show, Mr. and Mrs. Audiences, come and laugh with a good laugh.

WINDYTOWN'S "SMALL TIME"

Chicago, Dec. 1.

More than five hundred theatre licenses have been issued and are operative in Chicago to include the "Loop" houses and outlying places of amusement where a full-fledged dramatic production can be given. This means that there are approximately 500 places of entertainment where either moving pictures or 10-20 vaudeville obtains in Windytown.

It is safe to say that in three hundred of these resorts at least one vaudeville act (exclusive of the "fill" song warbler) is played on Saturday and Sunday. Of the remaining two hundred an act or two is presented all the time; frequently three specialties go with the songster and the motion photographs.

The topography of the town, superinduced by not overly good service in the transportation department, backed by a desire for cheap entertainment originally planted in the pockets of the multitude when "10-20-30" was a magic combination in amusement rates, makes Chicago the ideal center of "neighborhood" playhouses. These resorts may not always remain vaudeville's own; there are those who predict that to a certain extent the present vogue will droop if it does not entirely die—but so long as it takes from forty-five minutes to an hour to reach the "Loop" from the inner circles of Chicago's suburbs it seems certain that "neighborhood" shows of some sort will endure.

There have been vagrant spasms of

sixty houses playing four acts each "split" (which seems a conservative estimate) there are weekly employed about 500 vaudeville acts. If a performer could meet all conditions of salary, booking alliances and kindred conditions a couple of years could be spent right here in Chicago without a repeat. Organized labor enacts that no less than \$25 per week shall be

possible, is 799—for has not the all-wise City Council decreed that under certain conditions embodied in the ordinance 800 lives would be in peril where 799 are perfectly safe?

There will be plenty of room on VARIETY'S "Forum" to accommodate the managers of Chicago's 10-20s who seek to take issue with the following estimate of the financial cause and ef-



FRANK BUSH.

Vaudeville's leading dialect monologist. Making 'em laugh more to-day than ever. The season's greetings.

There are more than seventy-five places where the real 10-20 show is the thing. This means a picture machine, sometimes an "fill" song person and four or five vaudeville acts. There are probably thirty-five buildings of brick, fire-proof construction, amply supplied with light, ventilation and all the equipment of a thoroughly good theatre built for the specific purposes of 10-20 entertainment and managed with an eye single to the enduring prosperity of the resort. The remainder of this better class of low-priced style of entertainment is presented in reconstructed storerooms, frame buildings converted to present uses, public halls and assembly rooms which have been adapted.

The "split week" with few exceptions, rules throughout Chicago's realm of low-priced vaudeville. The "splits" begin Monday and Thursday,

desire to break away from vaudeville in some of the small houses; entire picture programs have been tried; "split week stock" has been attempted and it may not be untimely to suggest here that there is a golden opportunity right now for the organization of pocket-sized musical shows, with a few chorus girls thrown in, to play on percentage, guarantee or rental a circuit of these small-time theatres. The scheme wouldn't hurt the vaudeville actor so much as he might think, on hand; for unless some of the present 10-20's find a way to discount the future there will surely come a time when a score or more houses will be turned into garages or riding academies. Mr. Vaudevillian of the present and time to come might better reckon with a half a "split" than to come into the subsequent none at all.

Basing the present treaties upon

paid to a "single" or \$50 to a team, with no more than one "split" per week; this minimum is rigorously lived up to, it is believed.

As the frame structures and converted assembly halls will probably be eventually eliminated (either before or after a bad scare or a catastrophe) the especially built and showman-like operated theatre of the present will probably be dealt with by public and professionals for many years to come. Chicago has plenty of room to grow within its present limitations; vacant lots, sparsely settled neighborhoods and present stretches of tillable land will, in the natural order of things, become the sites of countless homes and thousands upon thousands of people. Ten years makes a big difference out here and your Chicago 10-20 manager, taken by and large, looks good for a couple of decades of prosperity.

Now the ordinances stipulate that the makings of the average 10-20 shall be a building seating not over 800. Going with this capacity are regulations as to scenery, exits in proportion to seatings—and above all not a person, aside from a house employee, is allowed to stand within the confines of the amusement auditorium. If the capacity goes to 800 or more the regulations governing entail an expenditure which is accepted, generally, as prohibitive to the successful conduct of a 10-20 theatre.

Consequently the capacity, whenever

feet of the average "neighborhood theatre" of the prevailing type upon the bank-roll of its manager. The gross takings of a healthy and well manipulated resort may run from \$1,000 to \$2,000 per week—as high as \$2,300 has been reached. The show may cost

(Continued on page 123.)



MADGE MAITLAND
CHARACTER SONGS.



CONROY and LE MAIRE.

The above shows CONROY and LE MAIRE presenting their latest act, "THE PINOCHLE FRIENDS," which is the biggest hit they have ever produced. In three years they have become known as one of the most popular teams in America and are always booked up.

WHERE IS VAUDEVILLE GOING?

Where is American vaudeville going? Is it headed up or is it striving vainly to keep its head above water by holding to the high standard of the present level?

The "newest phrase" has been the subject of considerable comment. Many think that it augers well for the future, while an equal number see only ruin, if the policy is to become a general one.

Vaudeville, however, has many sides. There are new angles cropping up every minute.

Long shows, 22 and 23 acts on a program, are referred to. It is not the intention to discuss the advisability of the long shows but simply to wonder if it is the first step toward carrying the English idea out in America.

When William Morris first opened the American Music Hall some two years ago he advertised an "English Music Hall." The billing matter of the house still carries the line. Some

the week of Nov. 14 and met with such success the policy was eagerly set upon for future use. The house has been playing this style of program since. At the same time Oscar Hammerstein was persuaded by Willie Hammerstein, and the success of his production of *Eight grand opera* in a two-dollar house to throw open the Manhattan Opera House for vaudeville. Willie Hammerstein can see the American Music Hall from his front doorstep. The overflow looked so good to Willie that a long program with 23 acts was billed for the first show at the Manhattan Opera House, opening Nov. 28. But after a trial of one week this policy was discontinued and 11-act bills became the rule.

In the meantime both Cincinnati and Chicago are having their first taste of this style of show, although the Majestic, Chicago, has played as many as twelve acts often. Dating back to the days of Keith's continu-

something on us. The long programs are a London institution. That doesn't mean English, for in the provinces of England and even in many of the London halls the programs are made up from eight to ten acts, playing in much the same manners as our own shows. Amongst the leaders in the

ing night. For the next few days the question is, Have you heard Bard in his new number? To an American audience he would always be Wilkie Bard, a new song would not make him a new act.

"Can they afford to pay the salaries?" That is the next question. Here



THE CANINE FLUFFY RUFFLES.

Some of the principals in
MRS. E. T. DOHERTY'S PERFORMING POODLES.

An act using 15 to 20 clever canine artists.
Always working and always featured.
Direction of NORMAN JEFFERIES, Philadelphia.



HARRY SHANNON'S ORIGINAL 4.

A family of exceptionally clever performers, headed by MRS. HAZEL SHANNON and HARRY SHANNON, Jr., who were for years known as the FAMOUS SHANNON CHILDREN, the bright little stars in "THE BANKER'S CHILD" Co.

They have just finished schooling and will return to the stage in Vaudeville with HARRY SHANNON'S ORIGINAL 4, in a classy musical playlet by Jos. H. Slater.

The musical numbers have been written by MISS HAZEL. MRS. SHANNON'S piano playing will be one of the features, using her own compositions.

This act will be mounted with a gorgeous special set, now being built. The wardrobe will be the best money can buy.

MR. SHANNON is also proprietor of several road attractions.

weeks of the season the theatre had fifteen acts, considered at that time to be a novelty in vaudeville for this side. It drew and the house did a phenomenal business for a time. The idea was not kept up. Business was affected. William Morris, a most resourceful man (even his "opposition" will concede him that) struck upon the "22-act" program. This happened

ous, at various times in the Keith houses the program has carried as many as fourteen acts.

The origin, however, goes to our English cousins, from whom many Americans think that nothing about the show business can be learned. That is a wrong impression. There are many things in the theatrical field where the English have a little

"big show" are the two "Syndicate Halls" (Oxford and Tivoli). There are others that play long programs also. The Pavilion, booked by the "Syndicate," Empire, Holborn (Gibbons house) which plays about fourteen acts, and many of the smaller houses use this sort of a program.

As the long bills have only hit our downtown houses, take the two London West End halls, Oxford and Tivoli, for comparisons.

It becomes a question whether Willie Morris or Willie Hammerstein can make Oxfords and Tivolis out of their houses. Can they get the acts? Can they afford to pay the salaries? Can they run through these number of acts in the proper length of time?

The answer is naturally, if the Oxford and Tivoli can, why can't the American and Manhattan? Perhaps they can. The inclination, though, is to think not. Taking the first question, can they get acts? The Oxford and Tivoli do not bother a great deal about their programs outside of one or two headliners. This doesn't have to worry them much, for they can and do take an artist like Wilkie Bard, Marie Lloyd or Little Tich, topping the bill with either for twelve weeks on a run.

Is there an American headliner who can top a bill in one house for twelve weeks? There may be, but up to now there has been no attempt at such a thing. In one or two instances in the summer season this or something like, may have occurred. Probably the nearest instance is Gertrude Hoffmann, who played something like eight weeks at Hammerstein's when first bringing "Salome" to us.

The English people are loyal to their favorites. When Wilkie Bard puts on a new song it is like an open-

again the English have it over the American manager, although neither the American or Manhattan would consider price of bill if either could get the people coming. The English acts when in London (not all, but most) play for "turn money," that is they play more than one hall, receiving for two, three or four halls what the American manager would have to pay for one. This is not a small item. When it is considered that the headliners along with the small acts in London are playing turns it may be readily seen that the salary list is cut considerably.

The third question does not sound as important, but it will be found, if it hasn't been already, that it will be the most troublesome of all to the American managers. Can the acts be run off in a reasonable length of time? The cutting of the time has been the greatest objection the American acts have had since they started going in England. It is something they cannot grow accustomed to. When William Morris tells acts to cut five or ten minutes or even more you can imagine the "hubbub" around the stage door.

Still if the bills are to run off properly this must be done. Take a 23-act program and give fifteen minutes each will make the show almost a six hour affair. It isn't possible to give two six-hour performances a day.

In London an act which is working "turns" is satisfied to sing one song, and on to the next stand. At the Empire, Holborn, I saw an act do exactly 20 seconds by the word. There are two or three single songs on every bill.

There are many other things that

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WORKING OUT OF INDIANA

If a hurdy gurdy had played "On the Banks of the Wabash" or a brass band discoursed the sweet strains of "Way Down in Old Indiana" I might have been inspired to write a masterpiece on the state which gave me birth. But as the hand of Fate ostracised me from the land of Hoosierdom it perhaps has been giving me the dickens since, but what a man can't see or doesn't know, won't hurt him, so I am safe for the present.

They say "Once a Hoosier, always a Hoosier." But no one has ever written an editorial, entitled "What's the Matter with Indiana?" But, if the Hoosier on his first trip to New York asks the first native he meets that question, the latter may laughingly reply: "I don't know; ask Kansas." No matter what you say or do, they hand it to the west one way or another.

My "golden yesterdays" in Indiana

village gossip and scandal. My copious contributions to the Journal (morning) brought me before the notice of George B. McCutcheon, then city editor of the Evening Courier. Five dollars a week seemed like a million, as my former weekly compensation when working as a delivery boy on Saturdays at one of the town groceries was fifty cents. To the Courier I went and stuck.

In West LaFayette I divided my attention between the town center and the university. When a little tow-head I spent many hours around the college boys. What I didn't know about the athletic teams at that age wasn't worth knowing. I was the "mascot" for the football and baseball teams but have forgotten whether I was a hoodoo. Anyway my knowledge of the university and its affairs put



EMILY E. MILES.

Pretty, talented and magnetic, this young lady is rapidly forging to the front, and will probably be seen in a Broadway musical production before very long.

Miss Miles, though only twenty years of age, is already a prime favorite in the provinces, and is now in line for a metropolitan showing.

were spent on the dailies of Lafayette where the atmosphere is enlivened nine months in the year by a band of students at Purdue University. They were the same dailies on which George Ade, George Barr McCutcheon, Paul Wilstach, Guy Kramer and others served their newspaper apprenticeship.

I first lived across the Wabash, a mile west from the heart of the city in a town which had a separate charter, and my regularly assigned newspaper duty was to cover the West Side news. To keep track of what was going on in that quiet little burg I had to practically make a house-to-house canvass.

I knew every person and dog, stick and stone in the road. Through my acquaintance with the town board members and the grocery clerks I was enabled to keep close tab on all the

me in line to report the doings of that institution in addition to my West Side news.

The morning was devoted to pumping the grocery clerks during their busiest hours, bothering university heads and wearing out a long pencil in getting my copy ready for the compositors.

My early days on the Courier found me full of fire and ambition. Nothing escaped me in that West Side territory and there was a reason. Around the hours of 1:30 and 5 a. m., the grocery clerks were on the job. To get the inside on a lot of the real town dope, I would arise with the early birds and ride around on the "order routes" and invariably get a story. Sometimes it would only be about the departure of the town clerk for Indianapolis, the visit of the stork, a

(Continued on page 116.)

"SHANGHAING" A CIRCUS.

One often reads in the newspapers and novels where some poor, unfortunate being is "shanghaied" to some strange country, port or city, but finds it a rare case where a whole circus (performers and employees) has been taken a thousand miles without one aware of the exact destination the show was bound. Such a thing has been done twice by the same man.

Fred Irwin, now a burlesque manager, is the individual who executed a master stroke by suddenly changing the route of his circus, cancelling the next stand and putting his entire outfit, tents, menagerie, performers, attaches and all, on a special train, jumping half way across the states without a word to anyone, excepting his brother.

Irwin Bro.'s "Big Menagerie and Hippodrome," a two-ringed affair with a wild animal exhibition, was placed on fourteen cars, with two cars ahead, and started on a tour of the iron and copper country. A panic occurred, the mines closed down and the circus was forced to play towns in Minnesota and the Dakotas. Harvest time was on. Only on rainy days did the "white tops" do good business.

It was during the days of the World Fair at Chicago. The show was exhibiting in Huron, S. D. Between the afternoon and night performances Mr. Irwin conceived the plan of giving the western plains the go-by and jumping to Chicago. Everybody with the show thought they were bound for the next stand. Three days and nights the circus was en route, stops being made every afternoon when the stock and wild animals were unloaded and fed.

Chicago was reached. The circus flopped down on the first lot that showed up, the Irwins having neither secured lot nor license ahead of arrival. In three days the brothers played to \$1,200 and during the remainder of the stands in Chicago not only paid up every cent of indebtedness, but recouped all previous losses, had the outfit insured and stored for the winter.

The circus had started out of Buffalo, being the first railway show contracted to play the iron and copper country. Bad weather all along the route hit the show hard and in some places the Irwins refused to unload.

At another time Irwin and his brother "shanghaied" their circus from Chicago to a small town in Indian Territory, a distance of about 1,000 miles, embracing a three days' journey. Had the performers the slightest hint the aggregation was headed for any other place than Cleveland the Irwins would have made the trip with only their tents and stock.

Gertie Vanderbilt, who recently stepped into Pauline Chase's shoes in "Our Miss Gibbs," has been signed for the Victor Moore show and joined this week. "Our Miss Gibbs" closed in Chicago Saturday.

Loentine Lamar lost "Tootsie," her pet dog, by death last week. Miss Lamar, wishing to have "Tootsie" always before her, consulted a taxidermist. The bill to stuff "Tootsie" was \$100.

BILLY GOULD'S PAST.

Billy Gould first saw the light of day in New York City on May 1, 1868. When eight years old he went to San Francisco where he attended school, the young man being enrolled at St. Ignatius and Santa Clara College. Billy was of prepossessing appearance and showed such a stage talent that he made his first appearance as a madrigal boy with Billy Emerson's Minstrels at the Standard theatre, San Francisco.

Billy became a child of the stage. He debuted into vaudeville with Ralph Post in the old Vienna Garden in Frisco, and in 1887 formed a partnership with Harry McBride. He married in 1889, appearing in vaudeville with his wife, Nellie Burt, until 1892.

In 1897 Billy was a member of the George W. Lederer Casino forces where he appeared in a number of musical comedies. His biggest hit was made in the role of Ichabod Bronson in "The Belle of New York," played for more than six months by him at the Shaftesbury theatre, London.

Billy once did a record Marathon vaudeville run in New York at the New York theatre, playing for two consecutive years and one week. He also appeared in "The Giddy Throng," "The Hall of Fame," and other New York pieces.

Mr. Gould placed Valeska Suratt on the stage in 1903 and was associated with her as tutor and partner until 1909, when they separated, Mr. Gould going it alone in vaudeville that year.

Mr. Gould and Miss Suratt were tempted by a salary of \$2,500 a week to re-enter vaudeville for a series of engagements this past summer. Mr. Gould is now doing the same sketch with Clara Nelson.

Gould is also known as a writer of songs and plays, as well as enjoying the distinction of being one of VARIETY's humorists. His column in the VARIETY has been widely read on both hemispheres.

Mr. Gould was the first theatrical newspaper paragrapher. In 1906, while abroad, Billy started his column in VARIETY. Since then many other papers have devoted columns to some follower of Mr. Gould.

Unlike a majority of his brother professional scribblers, Billy himself writes all of his matter, mostly with a blunt lead pencil, which runs the letters into one another. His "copy" is about as difficult to read as Alan Dale's, probably the worst long hand writer for deciphering in the world. Without affecting a style in composition, Billy naturally acquired a trenchant one.

Mr. Gould ranks with the well known paragraphers of the dailies, though he is unaware of that fact. Albeit, writing for a theatrical paper, he does not employ the space for "puffs," seldom mentioning the individual in a purely complimentary way, and when doing so giving the paragraph a humorous twist.

Of all the theatrical writers, Billy has the hardest job. How much it is to his credit that under these conditions he has made "Here's Billy Gould" a feature of the weekly issue of VARIETY, Mr. Gould evidently does not know.

A FRIENDLY POKER GAME

BY BARNEY BERNARD.

"Esther, go to de delicatessen store, and get ten cents worth tongue, ten cents worth bologna, ten cents salami, five cents bread and mustard, it's going to be here a game to-night. Yes, and get four decks of cards—seconds, it's good enough for dem. I never vin in de game anyway, and ven you come back vipe off de looking glass a little. Mrs. Abramovitz always looks in it."

"Yes, Maam," said Esther, the hired girl, as she started to the delicatessen store with Mrs. Harris's order. The door bell rings.—Mrs. Harris opens the door. There is Mrs. Margolies and Mrs. Marcovitz. Mrs. Margolies said, "Ve tought ve vould come early and pick out de lucky seat, dat Mrs. Abrams von seven dollars on last week, she always vins, she's got a luck, and she's a tight player, too." "Is Mrs. Goldstein coming?" asked Mrs. Marcovitz. "Vy do you ask it?" said Mrs. Harris. "Oh, just so," said Mrs. Marcovitz, "I don't like her in de game. She's a nice player all right, but she uses such big vords that most of de time I don't understand her. I used von dem vords last week, and everybody laughed." "Oh, vell, it all depends on who uses dem," said Mrs. Harris.

The bell rings again. "I'll bet it's Mrs. Goldstein, see I guessed it. I should only be so lucky in de game—come in, Mrs. Goldstein, how are you?" "Oh, I quite vell," says Mrs. Goldstein. "I vas a little deposed, but I soon got over it, I had a collapse, but tank God I'm alright. Oh yes, Mrs. Harris, I vant to tell you now dat I must stop at 12 o'clock sharp." "Sure," said Mrs. Marcovitz, "With your luck, you can stop any time."

Door bell rings again. "Ah, it's Mrs.

Abramovitz, Mrs. Applebaum, Mrs. Stein and Mrs. Abrams. Good evening, ladies, put your hats and coats in de bedroom on de bed." "Aha," said Mrs. Abrams, "I see Mrs. Margolies is got mine lucky seat." "Sure," said Mrs. Margolies, "First come first servant. I didn't even wash my dishes home because I wanted to see if I can't vin vonce in a vlle. You shouldn't kick, Mrs. Abrams. Your husband had it a good season by cloaks and you by de cards." "I don't kick," replied Mrs. Abrams, "You are velcome to my lucky seat, I don't want to set next to Mrs. Stein," said Mrs. Applebaum, "because she always raises me." "Vell, if I got it a full house, I shouldn't raise you?" said Mrs. Stein.

"Alright, ladies, ve vill start to play; here is for \$10 worth chips," said Mrs. Harris. "I took off from each von fifty cents for de lunch. I'll start de dealing now before ve commence to play; ve are going to stop at 12 o'clock sharp, and another thing ve play straight quarter limit, no reodles, and nobody to be shy."

The game is started. "I open it," said Mrs. Marcovitz. "I raise it," said Mrs. Margolies. "Aha, see," said Mrs. Abrams, "on my seat she raises it already." "After dis everybody should keep their regular seats," said Mrs. Abrams. "I'll stay," said Mrs. Goldstein. "How many cards, ladies?" "I'll

lies, please don't holler, I got a headache," said Mrs. Applebaum. "Yess, and my children are asleep," said Mrs. Harris. "You see everybody jumps on me de minute I open my mouth. If I von even I vould quit," said Mrs. Mar-

a half dollar chip, don't you remember?" "No, I don't remember," replied Mrs. Applebaum. "Oh, wait a minute, you remember dat time, don't you, Mrs. Abrams?" "It's no use to kick me under de table, I don't remember



MILDRED GROVER

In Original Songs and Sayings.
Assisted by DICK RICHARDS.



LILLIAN HOOVER.

take von," said Mrs. Marcovitz. "I'll take two," said Mrs. Margolies. Mrs. Goldstein takes two. "I'll bet a quarter," said Mrs. Marcovitz. "You opened it, and drew von card, didn't you, Mrs. Marcovitz?" "Yes, I did, Mrs. Margolies." "Vell den I call it." "Vell, if you call I don't," said Mrs. Goldstein. "I got a full house by sevens," said Mrs. Marcovitz. "Dat's good," said Mrs. Margolies.

"You see de minute I raised it Mrs. Abrams commenced to holler dat I'm lucky on her seat. You see how lucky I am, Mrs. Abrams, I had three aces and it vas no good; please after dis don't make any remarks in de game, it's so exousting." "Oh, Mrs. Margo-

golies. "Oh, say, don't bluff," said Mrs. Applebaum, "you couldn't quit." "Esther, bring me a cup for my chips for luck," said Mrs. Goldstein. "I open it," said Mrs. Stein. "I play," said Mrs. Margolies. "I, too," said Mrs. Applebaum and Mrs. Harris. "How many cards?" "Three for me," said Mrs. Stein, "three all around." "I chip," said Mrs. Stein. "Call it," said Mrs. Margolies. "I bet ten cents," said Mrs. Applebaum (all drop out except Mrs. Stein). "I call it," said Mrs. Stein. "Vell, put in de chips," said Mrs. Applebaum. "Can't I owe you white chip?" replied Mrs. Stein. "No, you got chips, put it in," replied Mrs. Applebaum. "Come to tink of it, you owe me a white chip yet from a long time." "I owe you a white chip?" exclaimed Mrs. Applebaum, "dat can't be. I never owe in a game." "Don't you remember, at Mrs. Feigenbaum's house? I had aces up and you had kings up, you called me and said I owe you a chip, I don't want to break

and besides I don't vant to mix in," replied Mrs. Abrams. "Alright, I'll put it in, but I'd like to see somebody owe me in a game again." "What, you got three kings? Dat's good," replied Mrs. Stein. "Oh, say, vll your talking about owing, I vant to remind you, Mrs. Stein, dat you owe me a nickel for car fare," said Mrs. Marcovitz. "Oh, vell dat's different. Dat ain't in de game, is it?" Telephone ring. "Esther, see who it is it." "It's for Mrs. Goldstein." Mrs. Goldstein goes to the phone. Mrs. Abrams deals the cards—all pass. Mrs. Stein looks at Mrs. Goldstein's hand and opens it for her. Mrs. Applebaum stays, also Mrs. Harris. Mrs. Stein draws three cards for Mrs. Goldstein, Mrs. Applebaum draws one to a flush. Mrs. Harris draws one. Mrs. Stein chips to the one, Mrs. Applebaum passes. Mrs. Harris bets a quarter. Mrs. Stein calls it. Mrs. Harris filled her third.

Mrs. Goldstein returns from the
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LEO BEERS

Is doing a piano monolog, for his second season in vaudeville. He is at present playing the INTERSTATE CIRCUIT and will soon be seen in the east, where he has been booked for several weeks. MR. BEERS has played during all of the present season for managers in the WESTERN VAUDEVILLE ASSOCIATION. His material is original and his method pleasing and effective in pleasing his audiences.

THE AGENT OF YEARS AGO

BY JAS. J. ARMSTRONG.

In the light of retrospection wherein thirty years of my life have been actively connected with theatricals, I have seen a great transformation in what the agents and artists were prone to call variety in other days but today is generally known as vaudeville.

One thing particularly noticeable in the early days of variety was the small weekly stipend the headline acts received and what handsome remuneration many of those same acts receive today in vaudeville. The artist has not alone benefited by the transformation, the managers and agents have profited as well, as there was no big commission forthcoming then as there is at present.

In 1882 I joined hands with William

Brown are living in retirement and Smith, Myerhoff and Leiman are dead. Smith had his office on Grand street on the Bowery, Herman and Leiman were on East 4th street, and Brown, who also conducted a dramatic agency had out his sign just opposite where I was located.

Those were the days we did business with the managers and artists direct. They came regularly to see us, the former to secure acts and the latter to secure work. In New York then the principal houses offering variety were Miner's Bowery and Eighth Avenue, managed by Harry Miner, and the London, Olympic and Harlem theatres, looked after by James Donaldson.

I did business for the following



ILA GRANNON
IN VAUDEVILLE.
Direction EDW. S. KELLER.

B. Kuapp, then a variety agent, and we did a good business in booking acts at 14th street and Fourth avenue. After one year's partnership, I took the road and for several years was connected with various companies, among them my own organization. In 1889, Dick Fitzgerald, then the leading variety agent of New York, died suddenly. I returned to the scene of my former operations and assumed full charge of his offices at 10 Union Square. That was in the fall and I remained there until 1895, when I moved further up town.

Where practically five of us agents did most of the big booking in the old days, there are hundreds now looking after the acts which have sprung into existence. Of the early agents, most conspicuous were Herman (Chas.) and Leiman (George), Tony Smith, Myerhoff, J. Alexander Brown and myself. Of that number, I am the only one still in the harness. Herman and

theatres and managers in other cities: Howard (William Harris), Boston; Grand Central (W. J. Gilmore), Philadelphia; Monumental (James L. Kernan), Baltimore; Lyceum, Washington; Academy of Music (H. W. Williams), Pittsburg; Adelphia (Col. Snelbaker) Buffalo; Theatre Comique (John D. Hopkins), Providence; Lyceum (Thos. Griners), Chicago; American (Press Eldridge), New Haven, Conn.; Olympic (William Emmett) Chicago, and Waldman's (Waldman), Newark. I also remember well the business dealings I had with F. F. Proctor and B. F. Keith long before they combined their vaudeville holdings and started a new epoch in variety history. In fact I may rightfully claim the honor of being the last agent under the old regime that ever booked acts for Keith's theatres in Boston and Philadelphia.

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THE ORIGIN OF "WHA, WHA"

In the theatrical profession, where perhaps more than anywhere else one hears the expression that there is nothing new under the sun, Eddie Leonard, the minstrel man, has been stamped as the originator of "Wha, Wha."

Not alone is Mr. Leonard fully accredited with his peculiar manner of singing a "coon" song (known as the "Wha, Wha" style), but no one, not even among his imitators—and they are countless—has ever suggested that Mr. Leonard has not a valid claim to the rolling notes he applies to the soft melodies of the south as the originator of a distinctive style.

Mr. Leonard has always clung to the oddity in enunciation that includes the "Wha, Wha," and it was left to him alone until of recent years when "ragtime" once more shone through a revival of interest in that type of song. With the revival came imitators. They all adopted Mr. Leonard's "Wha, Wha"; some with leave and some without. Mr. Leonard was generous in this respect. Although a professional maxim gives to the originator, for his sole use, the material originated by him, whether in dialog or "business," Mr. Leonard freely granted verbal permits to reproduce his intonation and the rolling of words, to brother and sister professionals.

The "Wha, Wha" in a "coon" melody became recognized as of signal value. Before the "lifting" of the idea became prevalent, some used it, mentioning Mr. Leonard; others announced an imitation of him. While this "imitation bunk" was understood by the profession, it passed for the public, and the singer received applause. Oft times the employment of Mr. Leonard's style of singing has saved an act from rout.

Within a late date the profession appears to have deemed that "Wha, Wha" was public property, and have seized upon it without regard to its author, for Mr. Leonard has written words and music to fit this style. Other song writers have utilized the same scheme, without a blush. Two of the popular songs of the past season were solely built upon "Wha, Wha," idea—and the sheet music contained not one whit of credit to Mr. Leonard.

Almost anywhere upon any stage in the present day one may hear the dulcet sounds of a "coon" song with the Leonard roll. It is all there, excepting the Leonard name.

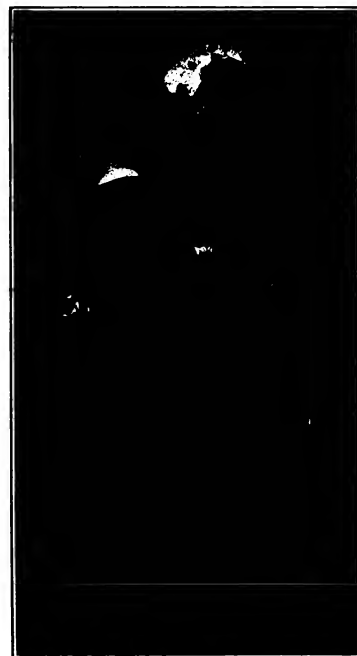
When spoken of regarding this by a VARIETY representative, Mr. Leonard said: "I don't mind the use of my material as much as I did. The representative professional press and the profession in general understand I originated it, and that seems sufficient, especially as the critics seem agreed that no one has superseded me in the employment of it or the results obtained."

"It was in '91 or '92 that I first placed 'Wha, Wha' on the stage. I was with Jack Haverly Minstrels, singing 'Pinney, Come Kiss Your Baby.' In the same show another number given to me was 'Hannah Lady.' In both I used it. Mr. Haverly objected; said

it made the song sound foolish and I must stop.

"Later, when I was with the Primrose & West Minstrels both Mr. Primrose and Mr. West objected to my use of the roll. I continued, however, and when I wrote 'Ida, Sweet as Apple Cider,' I wrote the selection with only the 'Wha, Wha' in mind.

"Since then I have written a great many successes, some as big as 'Ida' was. Nearly all the numbers written



RUSSELL and CHURCH.

Say, "Don't be misled; we are not going backward."

IN VARIETY, WALT said: "At the Trevett, Chicago, Russell and Church displayed one of the cleverest and most entertaining 'sister acts' seen in these parts in many moons. Miss Church is a dancer of rare versatility, sending across in five minutes a 'Dance of Nations' which must have embraced a dozen different styles. She's a pretty little tottle, too, graceful and blessed with a fetching stage presence. Miss Russell stands to the comedy most effectually, changing costumes for characters and running the combination average well up. They gave the second half a bully start."

IDA RUSSELL'S "tough" character is among the cleverest comedy creations in vaudeville and maintains, with her other clever work, the laughter element which predominates their act.

by me and restricted for myself, have contained it."

Asked where the idea for the singing came from, Mr. Leonard said that when a youngster, his mother would rock him to sleep with a lullaby that sounded to him like "One morn-orn-ning whan-an the morn-orn-ning whah break-ahn-ning." "The cooling of my mother's voice in that lullaby seemed to remain with me," added Mr. Leonard. "As I grew up I found myself singing the same way, and I gradually developed it until my present style became my own and—apparently—a standard one."

Just now Mr. Leonard, recognized as one of the leading minstrel men of current times, is appearing with his wife (Mabel Russell) in vaudeville, which Mr. Leonard has chosen in preference to the many offers received by him to head a blackface organization.

AS TO GEO. M. COHAN

BY BILLY GOULD.

I have been asked, often, who is the most remarkable man in the theatrical business. My answer is always the same, George M. Cohan.

I know that, individually, there are better actors, better dancers, better musicians, better lyric writers, better managers, but as a composite body I find George M. Cohan by far the biggest and best.

I have had the pleasure of knowing George for a number of years. I have watched his success as a comedian, writer and manager. That he has the remarkable gift of writing good things I have known for years. When in his teens he wrote such songs hits as "Venus," and one of the first big "coon" hits, called "She's the Warmest Baby in the Bunch."

The Cohan family did not come into great prominence until George started writing their sketches. Then, for want of diversion he wrote successful sketches for Ed. Hayes ("The Wise Guy"), Walter Le Roy ("Hogan the Cab Man"), and one for Hallen and Fuller called "The Election Bet." Anything from Cohan's pen found a ready market and solid bookings. That he kept pace with current events and that he threw all musical comedy ideas of that time to the four winds was amply proven with "Little Johnny Jones," a new departure in its entirety.

Success followed success for the lit-

who gained his theatrical education and experience in the vaudeville field. A man who by his own endeavors with no outside aid has become three very important things theatrically. A big manager, actor and author.

He is the only man, to my knowledge who has surpassed Edward Harrigan's record. Stop and think what this genius does: he writes plays, words and music; produces the show; teaches the dancing; plays in the piece and in his own theatres.

Twelve years ago George was playing in vaudeville. It is a remarkable career of a remarkable man. I really believe there is not another parallel case in the history of the stage.

The best of the whole is that he is the same honest, unassuming, charitable young man he was in his early days. The extent of his charities is remarkable. His companies are filled with the children of actors and actresses who played with him years ago. There are dozens of friends with weak lungs in the west who receive a weekly check from this vaudeville actor. How many people know that he paid \$10,000 for a page in George Fuller Golden's book? Did any one, in the show business, ever do a like deed.

My hat is off to George M. Cohan at any and all times. I am proud to be fortunate enough to call him my friend. I firmly believe I know one of the greatest men in the world in

NO JEWELS AND SPANGLES

BY RUBY LEONI.

To dress for the stage, in my opinion, one must study their own individuality and use their judgment accordingly.

I have been with "The Crackerjacks" ever since it first sprang into life, twelve years ago. "Oh my," I can hear you say, "that is a long time." Yes, it is, and speaks well for my manager, Robert Manchester, and does it not speak well for me also? You

tion. As a rule you will find the leading woman in burlesque making three or four changes in the opening part, and as many in the closing burlesque. They try to have each costume more elaborate than the preceding one. I am wondering where we can draw the line. We have all reached the limit of gorgeous costumes. Of course, not a little credit must be given the costumer. I design my own gowns, but the costumer is the one who must give the lines and fill in the little details.

Burlesque has now reached a higher plane, and I think we will have to turn to simplicity for a change. I see some wonderful new material, velvet roses and satin background. I think I will try it next season.

It seems to me we will have to forsake the gleam of jewels and the glitter of spangles, and find out ourselves if the public will like it as well.



RUBY LEONI,

Leading Lady with BOB MANCHESTER'S "CRACKER JACKS."

THE ACTORS' FUND.

In a communication the writer says: "The Actors' Fund of America is a charity organization of about 40,000 members, who, according to circumstances, may be eligible to apply to the Fund for financial assistance. The Fund has its corresponding secretaries and physicians in all parts of the land, and the impoverished sick ever receive good care, the deceased respectable interment.

"The revenues of the Fund are gradually but surely decreasing, while its expenditures are increasing, and every year there is an alarming deficit. Out of the many thousands eligible to invoke the Fund's aid, at least 30,000 should be paying into the treasury of that Fund \$2.50 a year per capita, and thus rendering it no longer necessary to appeal to the general public for financial support and through fairs, benefits and various contributors.

"Everyone, whether professional or non-professional, can assist the Fund in maintaining the Actors' Fund Home and become either a donor, on payment of \$100 per annum, a patron for \$25 or a member at \$10.

"For two dollars a year (not four cents a week) and no initiation fee to become an annual member. For fifty dollars one may become a life member with nothing more to pay.

"The Fund has already paid out more than a million dollars in caring for the needy ones in the amusement field of this country.

"All communications should be addressed to the Fund's assistant secretary at the Actors' Fund rooms in the Gaiety theatre building, Broadway and 46th street, New York City."

know the old saying, "A rolling stone gathers no moss."

In all that time I seem always to have been cast for a part calling for gorgeous costumes and endeavoring to live up to the part, I have gained a reputation for being one of the best-dressed women on the stage.

The trouble with some very clever women is that they do not think enough of their personal appearance before the footlights. They rely on their talent to carry them through. It does in a way, but if they would realize that with their talent and dainty dresses they would have everything in their favor, it would mean as big a success again, and success means higher salary.

I always try to use a color scheme in gowns that is becoming to me. One fault of burlesque managers is that they fail to study harmony for ensembles. They do not stop to consider whether the girls will look well in a particular style or color, and I think one's appearance is half the battle. I never, under any circumstance, wear blue on the stage, I am a decided brunette. I also think every woman should take advantage of every point in her favor.

The people patronizing burlesque want something pleasing to look at. I really think I can say, without being egotistical, that the best dressed women on the stage are to be found in burlesque, especially when one takes into consideration the number of gowns that are worn in one produc-

The Tom Davies Trio (Motoring In Mid Air") have been joined by Jack De Frece of London to appear on the opening bill of the Paris Casino Dec. 11. The first night proceeds to Bordeaux to enter the 60 program at the Alhambra. The French town Jan 1.



A GROUP IN AUSTRALIA.

Snap-shotted by FRED GRAY (Gray and Graham) in Sydney Harbor, Aug. 17, '10.

All in the picture are artists—and fishing. FRED KEATON, MR. GRAY and WILL LEWIS are those standing up; in the centre are JOE WATERLIME, RUDIE URITLZ and the KREMO BROS.; in the lower row are JOE SOLEY and GEO. GAUGHNEY.

tle wonder. "George Washington, Jr.," "A Yankee Prince," "The Man Who Owns Broadway," and by far the best of his many good things "Get Rich Quick Wallingford."

In George M. Cohan we find a man

knowing him. There are none better, brainier or more charitable.

If the old adage, Do unto others as you would have them do unto you, comes true, George M. Cohan's path should be carpeted with roses.

THE OLD MINSTREL'S BENEFIT REFLECTIONS OF A "DRUNK"

BY J. A. MURPHY.
(MURPHY AND WILLARD)

An old minstrel, who was incapacitated by a complication of ailments, lived in a western city. With the usual improvidence of his class, he had made no provision for the proverbial rainy day, so was obliged to turn his attention to the manufacture of little cardboard novelties in order to live.

He found a fairly good sale for these articles, and being of a cheerful disposition did not complain. But one day a breezy young comedian came to town with a show. He made the old man's acquaintance, learned considerable of his history and at once proposed to arrange a benefit performance for him. The old man did not think very favorably of the proposition; said he was practically unknown in the town; most of his friends who were living and remembered him were on the road with different companies and only came his way at rare intervals.

The younger generation knew nothing of him, as he had retired before many of them had started in; besides, he was not able to get about enough to give the undertaking the attention it required.

The promoter silenced all these objections by saying, "Leave it all to me. I'll fix this thing up and fix it right. I can get the resident manager to let us have the theatre for the night, and

I'll get a bunch of volunteers that will pull the whole town in. Our show closes in three weeks. We have to come through here to get back to New York and can stop over easy as not. Why, our whole show will volunteer and we can get people from all the other troupes that are in town that week. You can go on and do a turn yourself. Do some old time act. It will go great. The people are hungry for that old gravy now and no one is doing it. Get some one to do straight for you. I'll do it myself! Better come and stop at our hotel. You will meet more show people there and have a chance to work it up. I'll get the landlord to make you a good rate——"

So he bustled around and ordered a lot of three-sheet posters naming a long list of volunteers, his own name at the top in very large type. He had five thousand window cards printed with a half tone portrait of the old minstrel. He sent for two thousand stock lithographs, advertised in all the daily papers. Saw the landlord and made a very low rate at the hotel (settlement to be made after the benefit). The manager of the theatre said he could have the house for a night after the regular season closed. The orchestra and stage hands promptly volunteered, in fact,

(Continued on page 85.)

BY BILLIE REEVES.

When it comes to writing I know that I will never win any literary medals or receive any literary awards from Andrew Carnegie, but I can't refrain from giving a few happy expressions why America and I have hooked up as such close, inseparable chums.

White Rat, a Comedy Club member and a Green Room Club member, and have high hopes of joining the New York Lodge of Elks (thanks to Harry Mock); because I can earn more money here and spend more than I could in the Old Country; because Mr. Flo Zieffeld, Jr., always finds something for me to do, and I am



VIOLINSKY.

Is the possessor of a musical novelty entirely different from anything in vaudeville.

Violinsky, aided and abetted by an upright piano, a violin and an amount of "temperament," simply walks out on the stage and begins to play. He gives us a touch of classical "stuff" just to let us know that he can do it if he wants to and then he jumps into rag time. And, oh such rag time! It oozes from his fingers, it falls all over itself, climbing out of those strings, and when it finally spreads itself around the auditorium it begins to have a visible effect upon Violinsky's hearers. Thoroughly inoculated with the rag time germ in this manner the young man seats himself at the piano and proceeds to show how it is done with the ivories and then, just for a little recreation, he does the novel stunt of playing a piano and a violin at the same time and a few other simple little things—simple for Violinsky.

I like America because I am always working and always hustling with one of the biggest organizations in the business. I own land at Beechhurst, Long Island, Westhampton, in the County of Suffolk, Smithtown, and there is one street in Smithtown named after me; because my brother Alf is doing well and that I have more friends here than in England; because I am recognized as the "original drunken swell" of Karno's "Night In An English Music Hall," which started me on the waves of popularity and success in America.

I like America because I am a

grateful to Mr. George M. Cohan for presenting my wife with a gold medal on the Actors' Fund Field Day.

I like America because I am owed more money here than any other place in the world; because I met my biggest pal in friendship, F. S. Lyon of California, now a retired actor; because Mr. A. L. Erlanger and Mr. Frank McKee always boost me and Julian Mitchell is always there with the glad mitt.

I like America because so many people have been good to me, and for that reason I am grateful to them all.



KELLEY and WENTWORTH

HAL KELLEY and FLO WENTWORTH are playing a route of the WESTERN VAUDEVILLE MANAGERS' ASSOCIATION this season with "THE VILLAGE LOCKUP," which has proven one of the strongest playlets ever presented on that time.

"THE VILLAGE LOCKUP" is spoken of as the leading pastoral sketch in vaudeville. The dramatic critics agree that more capable players could not be secured for the roles. Special scenery adds to the attractiveness of the offering.

KELLEY and WENTWORTH will invade the east next season and the prediction is widely made that they will at once take their place as the foremost players in their line.

DOES ADVERTISING PAY

BY LONEY HASKELL.

Nine times out of ten when vaudevillians are together discussing this, that and the other thing, the conversation drifts into the subject of advertising. Does it pay? Is it worth the expenditure? Is there any direct benefit to be obtained? Do managers see your advertisements or only performers, etc., etc.?

Let's talk it over. Compare yourself to the proprietor of a store. You run your store. Your act is your store. Your material is your stock on hand. Your salesmanship is the method of selling your goods. Your ability is your knack of winning and holding good opinion; your magnetism is your personality. Your success is your best advertisement and all successful business men—advertise.

In the last few years the vaudeville business has become so gigantic, so extensive, so varied and so complex that in order for the artist to keep his or her name prominently before, and in touch with the different circuits, and all the great army employed in this and all branches of theatricals, a certain amount of publicity is absolutely necessary.

As the business expanded, so the theatrical journals increased. At the present time advertising if indulged in at all is as an important factor to your vocation as life insurance is to your beneficiaries and the expense connected therewith is a matter for you to study, and since we all know the real advertising medium to employ is to deliver the goods on the stage. The average vaudevillian will say "managers know me, audiences know me, look at so and so, he never advertises, receives a large salary, fea-

these same people have struggled for years, delivering the goods to reach their present positions and are so thoroughly established that they have passed the stage where they have to exploit their every little movement; yet I notice whenever these same people have anything new to offer, anything special to announce, they are the first to seek the advertising columns.

Now, mind you, I am not boosting any advertising medium, just talking business facts. Judicious advertising is the backbone of your act. Nothing succeeds like success. Take some of the most successful artists who will argue they do not need to advertise; they are sufficiently well known without it, yet you will find the wise ones constantly keep their names before the public and the managers so as to hold on to their grip and standing they have made for themselves.

They do it either by paid advertising or because they have what is known in newspaper circles as the nose for news, supplying the press with items and stories of real news interest. But, mark you, no amount of advertising will make your act any better, no amount of advertising will convince a manager that you are good when he believes the contrary.

Every sane person knows a foolish advertisement is money wasted. If you have anything to say, say it on the level, tell the truth, don't advertise exaggerated or inflated salaries unless you want to bring a laugh, though comedy "ads" are worth while if the comedy is not too rough.

Advertising your criticisms is all very well in its way, though they are seldom read by others, yet they make good copy. We all receive good notices some times and somewhere in our careers and some times we receive bad ones (press agents write both kinds). Write your ads to attract attention if possible, and get yourself talked about legitimately. But do not expect to fill next week unless you hustle also.

How about the act that leaves New York for thirty or forty weeks, say on the Orpheum Circuit? Every house they play they start "riots," cause "knockouts," make speeches. Suppose you are a recognized standard established act and always make good with few exceptions and you are perfectly satisfied with yourself. You return to New York. In the meantime conditions have changed; new managers and new faces have sprung up; new circuits are forming; new agents are here, there and everywhere; new office boys who have never heard of you, greet you with stony stares.

Outside of a few old friends you find in order to get desirable bookings you are compelled to take what you can get to "show your act" over again. "Hello," says this one and that one, "where have you been, with a burlesque show? In Europe on the S.

& C. time or Pantages? or hiding away in some picture houses?" "No, sir, I just played with immense success on the greatest, best managed and most respected circuit in the world. I ought to have no trouble in booking around here, I am a new face and my goods are practically new."

also the calibre of the solicitors. If anyone comes to you with a threat or a hold-up to buy a good notice at the expense of an ad, throw that party out of your sight. All the good notices in the world will not bring you a dollar if you are a frost and will not improve your act any.

We are a sensitive bunch, and yet



ART ADAIR.

From a clown in the circus ring ART ADAIR entered vaudeville with a character monolog, musical act and brief acrobatic display combined. This is his second season on the stage and the merit of his offering bears the testimony of a solid season's booking in the middle west. Adair started with the old time one-ring shows, his first engagement being with R. W. Weldon's Show. In subsequent seasons he appeared as clown, musician, gymnast, acrobat, singer and dancer with Holland & McMahon, Back Bros., Forepaugh & Samuels, Main & Sargent, J. H. La Pearl; in Mexico with the Orrin Bros.; in Cuba with Tony Lowande; in Europe with Barnum & Bailey; three seasons with Ringling Bros., a season with Forepaugh-Sells, and four seasons with the Hagenback-Wallace Shows.

Throughout his circus career he bore the nick-name of "HANK SPONGE," which still clings to him.

Do you mean to tell me, if that act did not continually advertise the name before the necessary people that your success would be known all over the world. A good time to advertise is when you are successful. It helps you to get good billing; it helps press agents to get a line on you and write good advance copy, etc. Some managers will tell you you don't have to advertise, we know you. That's true, but they, the cute fellows, advertise their bills in the papers; let them stop doing this and see if their business will keep up. They are supposed to be good showmen; therefore, you be a good showman, too; and if you know of any tricks to pull off, don't hesitate.

Your business representative, (once upon a time known as agent), though he may not know it, unconsciously is only an advertising medium for you. He tells the busy manager what you are doing, but that agent has also other fish to fry. Possibly you are still in the ocean, floundering around waiting to be caught, so you can land high and dry.

With the methods of securing advertisements I have nothing to say. Probably there is room for improvement in the direction of soliciting ads, and

a bad notice should act as a tonic; let it brace you up. It may be only one person's opinion. We cannot please everybody, but perhaps that bad notice contains a kernel of truth. Be wise and profit thereby and that one bad notice may get you two good notices and these two good notices may get you a split week; who knows?

Advertise on your merits only; set aside a certain amount of your income for advertising purposes, charge it to profit and loss if you feel so inclined.

Vaudeville is no longer harum, scarum. It is serious business and a hard taskmaster. New talent is sprouting everywhere. If you want to keep alive, let your brother and sister professionals know all about you; they are interested in you the same as you are interested in them, unless you have too much money in the bank and don't care what becomes of you.

If you wish to keep in the bandwagon obtain all the publicity you can. Be a business man or woman. Sometimes it is as good as talent, but if you are looking for a two hundred per cent. return on your advertising investments, don't advertise. Better put your money in carpet-covered tack.



KELLY and LAFFERTY.

Electric Singing and Dancing Sparks. Playing SULLIVAN-CONSIDINE CIRCUIT. Direction, NORMAN JEFFERIES, Philadelphia.

tured on every bill and they never advertise."

Do a good act and it will advertise itself. True, probably the same people who are not advertising now did their share in the days gone by;

A TRIP TO ENGLAND

BY VARDON, PERRY AND WILBER.

Regarding our trip to England we have decided to give some of the plain facts regarding conditions as we actually found them.

When you have settled dates for England and have every certainty of fulfilling them, it is necessary to set about making arrangements for the ocean journey without any delay. In this it is more to your advantage

money. **THERE ARE NO BAGGAGE CHECKS IN THE BRITISH ISLES.**

Don't get excited in England; you are wasting time.

Railroad fare is the same; about two cents a mile. By joining the Music Hall Artists' Railway Association all artists are allowed a three-quarter fare on all railroads. Can you imagine this in America?



BYERS and HERMANN.

The "big time" vaudeville circuits have carried "THE CLOWN'S DREAM" as a feature act for the past six years, ever since PARK BYERS and GEO. HERMANN formed their present partnership.

They have changed the style of the act three times, always retaining one general formation, but introducing HERMANN'S contortions and BYERS' clowning as the main elements in the act.

Special scenery frames the turn suitable for any place on a vaudeville program, running from an opening in "one" to full stage.

With the exception of a few weeks on the road with a show of their own, BYERS and HERMANN have played exclusively the UNITED TIME and its affiliations, including the ORPHEUM CIRCUIT.

(you will find) to secure with both hands and feet if possible your state-room on board ship and try and fix it near midship. Failing in this, get near "forward."

Have some money changed before leaving or on the boat and study it well, as English coinage is very confusing to an American. Then when you think you know all about it buy something when you get over and see how little you do know.

Probably your first stopping place is the most American town in England, Liverpool. You can hop right on to London from there without as much as changing your mind, for a train awaits the voyager alongside the landing stage.

England is well off for railways and the trains travel on Sundays. There are three classes, first, second and third. Nearly everybody travels third. The first class is mostly used by millionaires and newly married couples. If you happen into a smoker, God help you, for you all know what a smell oozes from a good old juicy pipe, and the Englishman is an invariable smoker of the pipe.

It is wise to look after your own baggage (luggage) as no one around is particularly anxious to do so for you unless they suspect you've got



FRED DUPREZ,

A young comedian who, through perseverance the sticktoitiveness, has placed himself amongst the leaders of present day monologists.

Now playing the ORPHEUM CIRCUIT.

Hotels as known in America are very scarce, bar London, Manchester and Liverpool. The majority of the

(Continued on page 83.)

A LOT OF "SOWERGUYS"

If Jack-of-All-Trades and master of none meant anything in qualifying for a stage career, then an aspirant for histrionic glory out in San Francisco should be able to anchor high and dry in the profession. In a letter to the manager of the American theatre there, the writer says he worked in a theatre when he was fifteen years old, but thought it best to become acquainted with other lines of work. He started out, and in his letter relates he was in turn a cowboy, miner, carpenter, fisherman, laborer on a railroad, painter, paperhanger, plumber and had worked in a candy store, a picture establishment, or a chicken and dairy ranch, in a garden and had done "some other work around the world."

Continuing the writer says in bold English: "Now, I work in this city as a night watchman and fireman.

I on a piece of wite paper. I play the drum with my finger. I will be a good idea if you need a watchman you could give the job to me."

In conclusion he adds that he isn't looking for high wages and that he is not crazy about the girls. He says if the job is tendered him that he must have a month's notice, as he would like to "go to school and do some practice and get ready with his clothes."

The man's record goes Kyrle Bellew one better. His encounter with the safe robber should land him in some museum if he never goes any higher in the business.

An unsophisticated, stage-struck girl writes from one of the New England states (spelling and punctuation not guaranteed) asking as to the man-



MURPHY and WILLARD and CO.

Who are presenting "ADAM SOWERGUYS' TROUBLES" in vaudeville. MR. MURPHY appears as "Adam"; MISS WILLARD as "Millie Lanude," and EDDY MARTYN is the "Co."

I work for this company for over three years and have a first class reference. I fight a pistol duel with a safe cracker the 17th of December, 1908, at night. So you see I am acquainted with most anything. Now I will be glad to work in the show and learn my bread and butter with without work 14 hours avery night like I got to work now.

"Nothing will scare me, I can act or perform any kind of performance. I can play the accordion. I speech English, Italian and some Spanish. I sing for Italian, too; I am a good bass. If I wanted to talk like a lady I put a lady dress on and you do not know the difference; everybody will think I am a lady.

"Am a fun-producing clown. I can make a beautiful picture out of 7 or 8 pieces of rag by placing

ner in which to proceed in procuring an engagement in vaudeville.

The missive speaks for itself, as follows:

"I can dance and am good one in play for I am engage often in frenche play in my home town in boy part so I can do that part all right if you can give me some advise for engagement or if you can be good to give me some play for 2 a boy and girl that make boy part. I wich you be kingly to answer to them for sence 4 years old I wen on the stage. . . I will wait for answer for next Saturday and tell me what I get to do I hope u you will give a good answer."

The writer says she is 18 years old, has brown hair, a red and white complexion and blue eyes, and closes up

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ODDS AND ENDS

BY LEE HARRISON.

"Issy" Ward threatens to return to the stage.

Frank Daniels has a Shetland pony ranch at Rye Beach.

Mike Simon has a summer and winter home at Hammerstein's.

Al H. Woods reads more plays than any other producing manager.

Robert Edeson owns one of the largest farms on Long Island.

May Irwin was the first actress to purchase one of the Thousand Islands.

DeWolf Hopper is the biggest baseball fan in the theatrical profession.

Raymond Hitchcock bought an interest in a cigar store on Broadway.

Francis Wilson is conceded to be the richest comedian on the American stage.

Eddie Foy has the largest family of any comedian. Eddie has eight children.

Mark A. Lucscher has the reputation of being the best press agent in America.

Max Rogers has returned to the stage again. He says this time he will stay.

George Ade spends seven months out of every year on his farm at Brook, Ind.

Robert Hilliard is reported the best single handed pinochle player in the profession.

Johnny Stanley says all a star needs is a good play and a big audience every night.

Maurice Levi says that some day he will promote a home for old and disabled musicians.

Blanche Bates owns several orange groves in California, and has never eaten an orange.

Joe Weber made the smallest production, "The Climax," with four people in the cast.

George M. Cohan, like the late Clyde Fitch, claims that his biggest success is "girls."

Sarah Bernhardt has played more farewell American tours than any other foreign actress.

Victor Herbert besides being a great composer is also one of the best 'cello players in the country.

Sam Harris had a race horse named after him once. Sam confided to me that once was enough.

Rose Stahl never plays a city that she does not attend a vaudeville performance during the week.

Andrew Mack is the biggest favorite in Australia of any American actor who ever visited there.

Dick Bernard is known as "the actor plunger." Dick will bet on anything from a prize fight to a rain storm.

Lillian Russell is a firm believer in Christian Science. In the last ten years she has not missed a performance through illness.

Flora Parker says that she will never again appear on a stage as long as her husband (Carter De Haven) is able to work.

Adeline Genée's last year on the stage. The great dancer is happily

year. Miss Held remarked one day, "If I like it I will lay off for a couple of years more."

Harry Clay Barney gave the first professional matinee that had been given in Baltimore in 12 years. Oct. 6 was the date.

Nat Goodwin has a ranch near Los Angeles. During his vacation he rounds up cattle and cuts up all sorts of capers in real cowboy fashion.

Marie Dressler once threatened to make England her home, but after she produced a play and leased a theatre in London, changed her mind.

Charles Bigelow told me every Christmas he receives no less than from ten to thirty combs and hair brushes.

Ethel Barrymore has deserted society and spends all of her "out of the theatre spare time" with her daughter, who is a year and a half old.

Mary Anderson, Maggie Mitchell and Lotta were the only three rich American actresses who retired from the stage in the height of their success.

Jack and Nora Bayes-Norworth have a brown stone four-story house on West End avenue, two automobiles, a summer home at Atlantic City and an aeroplane.

Barney Bernard has a record of reaching the theatre earlier and spends more time in his dressing room than any other American comedian.

Eva Tanguay has the reputation of never counting her money. The other day she went to her bank, looked into the vault, took a train for Philadelphia and laughed at the mint.

Kosher Item—On Oct. 6, at Kernan's Hotel, Baltimore, I saw Carter De Haven, Al H. Woods, Barney Bernard, Al Fields and Dave Lewis eating Smithfield Virginia ham. At another table sat Andy Rice and Al Herford fighting a bunch of pig's feet.



MABEL CAREW

SINGING COMEDIENNE.

In Vaudeville.

Wishes everybody a Merry Christmas and a Happy New Year.

Richard Carle says that his new musical show, "Jumping Jupiter," is no relation to Halley's Comet.

Valeska Suratt has threatened several times to open a dress making establishment on Fifth avenue.

Louis Mann has the greatest and funniest collection of hats of any man in the theatrical profession.

David Warfield owns more flat-houses and is interested in more moving picture theatres than any actor.

Lew Fields made the biggest musical production of last year, "The Midnight Sons," employing nearly 300 people.

John T. Kelly is the founder of Elmhurst, L. I. John has declined for five years steadily to run for mayor of the town.

Sam Bernard says his posters read "He Came From Milwaukee." "Not so," says Sam. "I came from Birmingham, England."

married and will make her future home in London.

Corse Payton makes a speech between the acts of every performance he plays. If the audience do not call for it, the ushers do.

Billy Gould, "the millionaire," denies emphatically that he is in any way related to George Gould "The Coster Singer."

Alice Lloyd has become a greater favorite over here socially and professionally than any other foreign vaudeville artist.

Carter De Haven says he is going to name his new son, Al. But suppose it is a girl? "Then I shall name it Alice," replied Carter.

John Drew had one of those generously good nickel cigars named after him, but admits he has never smoked one.

Anna Held is resting in Paris for a



GORDON and KEYS,

Colored Entertainers Under the Management of THE L. N. CASEY CO.

THE MAN WHO CAN COME BACK

By FRED IRWIN.

If there is one person in the world who can "come back" and not only produce the goods but coin money in the bargain, it is the show manager. If Dame Fortune does not smile on his first offering, and even the second may fall by the wayside, the third, if his perseverance remains unflagged, may be the biggest thing in years. The returns will keep the bankers working overtime to give the money resting room in their vaults.

Again, if he does not find vaudeville or burlesque to his liking and the fates are against his venture in one or the other, he can switch to another field of amusement and the chances are that he can put over a winner. I have played the circus game, switched to the variety or vaudeville end, and finally dipped into burlesque with results.

My career has been one full of travels and experiences. Perhaps it may astonish many of those unfamiliar with my early life to know that I was a performer and worked as an acrobat and gymnast for some years before breaking into the managerial and producing business. I am a native of Buffalo, and it was there in the early seventies that I became associated as an actor with Dan Shelby. I later appeared in various variety houses and during the following summer I joined Professor Hamilton's New York Circus at Orwell, O., working in the ring as a gymnast.

In the winter I went south with Frank Stowe's steamboat circus, playing in different cities along the water ways. At Donaldsville, Va., I left Stowe and journeyed to New Orleans, where I appeared in a few variety halls and then landed in Cincinnati. Later I went to Laysville, where I joined the Dan Rice and William Stowe shows. This was a wagon outfit. Overland we traveled up through Pennsylvania, Ohio, and on to New York state. Then we worked back through Pennsylvania, Ohio, Indiana, Missouri, Arkansas and on down through Alabama, then proceeding by rail to New Orleans. From that city we started up the Mississippi to Natchez where the season closed.

While the show was en route to Cairo, the steamboat carrying the horses and most of the people, caught fire. All the animals and some of the show people lost their lives. Stowe, his wife and family were among those who went down with the boat. Fortunately I wasn't aboard at the time. Dan Rice barely escaped with his life.

At Cincinnati I joined the John Robinson show and went to California with it. Came back during 1883 and joined George Castle's Celebrities. My brother, Charles L. Irwin, who died four years ago, and I appeared twice on the program. Frank Charvat was manager and John Russell stage manager. Our bill then had the Smith Sisters, Russell Brothers (John and James), in white and black character changes; Madge Alston, clog dancer; Hawkins and Collins, comedians; Little Ellis, serio-comic; the Seamons

(Charles O. and Gertie), musical sketch; Winstanley Brothers, dancers; and my brother and myself. Our afterpiece was entitled "Two Orphans or the Cripple in Indianapolis," in which the Russell brothers were featured.

It was one of the first combinations of that character ever offered. I remained with the show until the close of the season when I rejoined the John Robinson shows and again went with it on its California trip. In San Francisco I parted company with the "white tops" and stayed in "Frisco" all that winter.

My next engagement was with Denby's Trans-Continental wagon show, which hit the rocks at Portland, Ore. I left the show shortly before it went to pieces. I then joined W. W. Cole's circus in San Francisco and came back east with it. I later became a member of Austin's Australian Novelty

to burlesque. It was no secret then that variety didn't pay.

Suffice to say that I "came back" and more than "cleaned up" financially on my burlesque venture. It was the first season that the five Barrison Sisters were creating a sensation in New York. With my burlesque show later, I put two in the field and kept them there to big profit; I went right back over the same route on which my variety organization had failed to net and the receipts were astonishingly large.

My first burlesque show comprised five acts. There were no chorus men those days, but we carried twelve chorus girls. An afterpiece was produced in which Al. Shean was my principal comedian. He played German roles and played them well. The acts were furnished by the Manhattan Four, consisting of Messrs. Shean, Williams, Mack and Curtis (Sam Curtis is now in vaudeville with his own act), Howard and Emerson, Tom and Jessie Leo, Billy Macart and Dane and Horn. The principal feminine roles

THE LEADER.

By William Gould.

How often have you left the stage and blamed the leader for your failure? It happens every week. He took the tempo too slow or too fast; he played one chorus instead of two; he didn't pick up your cue quickly enough.

I have heard the poor leader called everything from a bonehead to a jack-ass—and why? Simply because he forgot something. Then, again, perhaps he didn't forget. It was the audience that forgot—to laugh or applaud. At any rate, blame it onto the leader.

Did you ever consider what a leader has to do at a Monday performance? Do you think you could remember everything asked of a leader on a Monday morning? If you think you can, come around and bet me.

Stop and dissect the situation. There are eight or nine acts on the bill. The leader must remember every cue and tempo, and he must memorize all the show in a two-hour rehearsal. Could you do it?

There is but one thing you can hold a leader accountable for. That is bad playing and discords.

I never pass comment on a leader on "Mondays." If he gets through my specialty without a mistake I know that leader has a great memory.

Great musicians don't make good leaders for me. Give me the leader with a good retentive memory.

AN OKLAHOMA HOLD-UP.

Although the palmy days when the James boys and the Younger brothers robbed stage coaches, banks and railway trains, and incidentally indulged in a lot of gunplay on the side, have become nothing more than a memory in the west, there are some show people who think that there is an unnecessary process of separating travelers and their money in the state of Oklahoma now in vogue. Gus Edwards' "School Boys and Girls" and Billy and Marie Hart went through an unusual experience while riding from Dallas, Tex., to Duluth, Minn., some time ago. Albert Frank, Frank Alvin, the Gordon brothers and Billy Hart engaged in a friendly game of cards in the smoker when two rural minions of the law stopped the game on the grounds that the state law of Oklahoma was being violated.

The deputy sheriff said a justice of the peace was on the train and that by paying fines the players could proceed to Minnesota without delay. After much talking pro and con, the boys were fined five dollars and costs.

While Hart excused himself to visit another part of the train there was a stop along the line and the upshot was that Chester Robinson, who had charge, shelled out \$48 for the four boys. A receipt was given them signed by J. B. Smith, sheriff, and Ed. Jones, justice of the peace.

Mr. Hart escaped paying a fine and costs of \$12, but says the next time he goes through Oklahoma and wants to play cards he is going to pass through that state in an airship.

Geo. MULLEN & CORELLI Ed.



The Talking Comedy Acrobatic Act—In One
MULLEN and CORELLI.

The cartoonist has caught a good idea of GEO. MULLEN and ED. CORELLI in their make-up for the comedy acrobatic act which they present in "one." Only a few acrobats can lay claim to being talking comedians as well, and this distinction falls worthily to MR. MULLEN. He has an original method in all he does, and his "patter" is framed up along witty lines, provoking laughter by new methods of delivery and style. The acrobatic features of the specialty are presented with dash and neatness, including a round of "stunts," difficult and original, and with a show of expertness few in their line equal.

Company, and we toured the variety halls.

A memorable engagement then followed with a circus owned and personally managed by Charlie W. Davis. We traveled by rail to New Orleans. I was in another part of the city when word was brought to me that Davis had shot his wife. I went to his hotel room where I found both Davis and his wife lying cold in death. Davis had shot her straight through the heart and had then blown out his brains. That ended the show.

A trip to Pensacola, Fla., resulted in my joining the Forepaugh & Samuels' circus, and I remained with that show ten months. A new era dawned for me as I became general manager of the show. When the circus started south I quit it at Columbus, O., as I did not care for the trip.

I returned to Buffalo and organized my own show, calling it Irwin Bros.' Big Show. That same winter, Irwin Bros.' Big Specialty Company also sprang into existence. We kept that show going until 1893 when I shifted

were looked after by Madeline Marshall, Kitty Gordon, Ida Howard, Jessie Chatman and Lillian Dane.

It was my good fortune to place some of the best known entertainers of today before the public. While the list is large I will only mention a few in passing. Kolb and Dill (now separated) were "discovered" in Cleveland. George Sydney was another. Lottie Gilson was also in my fold. In the early days she received \$30 a week. After a season in my employ her salary went skieing to \$125. In those days such a salary as Miss Gilson received was considered unusually high for a single artist.

I continued in burlesque and this season there are two of my shows on the Eastern Burlesque Wheel. Last season I had three. Next season I may not have any, for I think I know where there is a whole lot of gold beneath the ground. I am going to try to dig it up, commencing with next summer. If I do, I will have "come back" in another way. If I don't, I will "come back" anyway.

RALPH JOHNSTONE, FLIER

WHAT REAL CRITICISM IS

BY GEO. M. YOUNG.

(Of the Philadelphia Ledger.)

(Correspondent of VARIETY at Philadelphia.)

Just at the time when he was in the vanguard of the small army that has chosen the conquering of the atmospheric void as their profession, Ralph Johnstone met his death.

He just reached that milestone in

"Give my regards to vaudeville, won't you; the boys, the girls, the managers and the agents? Tell them all that some day I hope they will come over and take a fly with me."

The following is but a brief resume

Much has been said and written about criticism, its effect on the artist, its influence on the manager and

its value to all concerned. A critic has been defined in many ways. Not always have the definitions been right or wrong. Criticism in the show business has lasted many years and will last just as long as there is a show or vaudeville act to criticize or a paper to print it. It will, in fact, grow. It has grown steadily, almost as fast as the show business has grown. This is particularly so regarding vaudeville, for there is more space given to the reviews of vaudeville shows today than ever before, because vaudeville is steadily advancing and demanding increased attention from newspapers, magazines, periodicals and from writers of special articles which are peddled about at so much per column.

There is just as much use for criticism in vaudeville as there is in the dramatic, comedy, musical comedy or grand opera field. The only difference is that until vaudeville took such a firm hold on the present day theatre goer and proved its entertaining qualities, it was never thought necessary to waste the time of a writer in covering a vaudeville or a burlesque show.

In fact, in the present day, with the vaudeville field grown to wonderful proportions, magnificent theatres given over to this entertainment and the great amount of money expended in putting together bills which attract thousands of every class of patronage to the vaudeville houses, there is less space devoted to vaudeville by the daily press than to the worthless, meritless, trashy productions forced upon the searcher after a few hours of enjoyment.

A comparatively few of the great number of first class newspapers throughout the country devote a space (Continued on page 99.)



RALPH JOHNSTONE

Seated in his flying machine (Wright) preparing to start.

life where all of the good things of the world lay before him. He had gone west after having culled records from the air at Belmont Park, and had the world doing homage at his feet, when he met his untimely end.

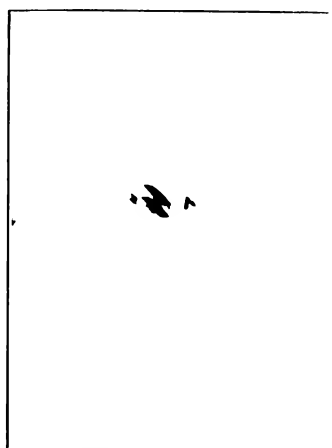
of his life as it was known to vaudevillians in the nature of an appreciation, and a word or two by himself regarding his flying feats. The deceased gave the story for VARIETY'S Anniversary, shortly before meeting his fatal fall at Denver:

In the foremost rank of all drivers of aerial boats stood Ralph Johnstone, a graduate from the stage through vaudeville. Patrons of the variety houses and vandeillians recall that within the past three years Ralph Johnstone, who had even before been called a dare devil bicycle rider,

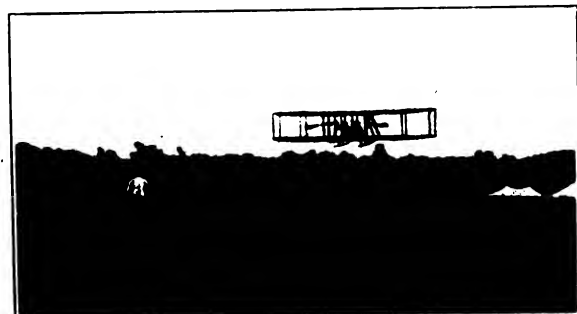


FLYING TOGETHER.

RALPH JOHNSTONE and GRAHAME-WHITE at a height of 1,500 feet. MR. GRAHAME-WHITE in the car broadside on; MR. JOHNSTONE in car beyond, which appears slightly tipped.



AT 2,500 FEET.



JUST OFF THE GROUND.

His death proves that Johnstone was something of a fatalist, for it was but a few short weeks previously he had told a representative of VARIETY that when he would meet his end it would be just in the fashion in which it later occurred.

Johnstone said he felt safer at 5,000 feet than he did at 500, that it was his greatest delight to cut off the engine when high up and glide to earth in "spirals." It was while accomplishing this feat that he came to his death. The engine evidently had been cut off and when one wing of the plane collapsed there was no resisting power which an engine in action might have given.

It was also on this occasion that he sent the following message to his old intimates in the world of vaudeville:



AT 1,000 FEET.

brought himself forward in a new cycle specialty that raised the hair of those "in front" who understood the (Continued on page 195.)



MONTGOMERY MUSICAL DUO

Among the pleasing and reliable musical acts in vaudeville is the MONTGOMERY MUSICAL DUO, a man and woman who are in the medium of their good dressing and skillful playing up a variety of comedy conversation and when they have performed their specialty with double playing on the silver chime. Among the novelties introduced is a portable xylophone, but producing a pure and the sound.

of the MONTGOMERY MUSICAL DUO, a man and woman who are in the medium of their good dressing and skillful playing up a variety of comedy conversation and when they have performed their specialty with double playing on the silver chime. Among the novelties introduced is a portable xylophone, but producing a pure and the sound.

"MERRY MAKING MEN"

BY JEAN BEDINI.

The season has closed, we're back on dear old Broadway again with all our friends and acquaintances. Merry old Broadway, with its glitter, its ceaseless throng of humanity from every corner of the globe, and its never ending noises.

A great many of my brother and sister professionals seek the quiet of the country for the heated term, but I am content with dear old Manhattan, where it gives me great pleasure to mingle with the "boys" at the theatrical rendezvous.

Did you ever spend an evening with the "Merry Making Men?" I mean jolly good fellows like James Morton,

of Hammerstein's talking to a friend when I spied Johnny Stanley making a bee line for Martin Beck, who was chatting with Willie Hammerstein on the curb. I could see by the expression on Stanley's face that something funny was going to happen so I strolled over and listened. Stanley extended his hand and said, "Good evening, Mr. Beck." Beck grasped Johnny's hand with a smile, inquiring about Johnny's health, etc. Stanley dug into his pocket and drew forth a green cigar coupon. When Beck saw the coupon he asked Stanley if he was saving them. Stanley said: "Why, are you?" "Yes," replied



(Eddie Emerson)

EMERSON and BALDWIN.

(Jerry Baldwin)

After playing three years without a break in England and on the continent, EMERSON and BALDWIN are now playing the UNITED TIME at home. They return to England to open April 3, and are booked solid until November 11, 1911, then sailing to play twenty weeks for HARRY RICARDS in AUSTRALIA.

Junie McCree, Johnny Stanley, Frank North, Harry Fox, Bert Leslie and a host of other stage celebrities? Well, if you've had a bad season or a severe attack of indigestion, "presto change," it will vanish as you come in contact with any of them. I can remember many delightful incidents at the old Metropole, long since passed away, especially after the show at night. On more than one occasion I laughed 'till my sides ached at the many funny sayings and clown antics of the "Merry Making Men" who are responsible for some of the most witty sayings that have become famous the world over.

One evening I was standing in front

Beck. "I need twenty more." "What are you saving them for?" ejaculated Stanley. "I want to get a friend of mine a safety razor," said Beck. "Well," said Stanley, "I'll give you two hundred. Get me the Orpheum Circuit."

One evening Jim Thornton stood at Broadway and 42d street when a shabbily dressed man approached him, asking for a dime to get a drink. He told Jim he was married, and it was impossible to get along with his wife, who, he said, was a very hot tempered woman. "Why," said the unfortunate one, "Only this morning she hit me with a chair." "My boy," said Jim, "I pity you. Here is a dollar. It will take all of that for 'Dutch courage' to meet a wife like yours."

IN THE FIGHTING GAME

BY HARRY FERN.

I was born in Norwich County, England, and came to America with my parents when one year old. My early athletic training commenced when I joined the Alliance Athletic Club, which has the distinction of producing more well known athletes than any five A. C.'s combined.

It was Abe Attell (now champion



HARRY FERN

My professional debut was made through Al Lippe, my first manager, at Billy Elmore's Club on West 42d street, New York. I felt good when I put Todo Moran, "The Pride of Brooklyn," away in the first round. I had just passed my fourteenth birthday.

I am now twenty-two years old and have fought over 100 battles. I suffered defeat at the hands of Young Corbett in New Orleans two years ago when I was floored for the first time in my life. It is very peculiar that the fight fan enjoys seeing a man getting a bad beating, knowing that the under dog's only salvation lies in his delivering a knock-out when everything has gone against him.

Sometimes when a fighter is winning all the way he becomes careless and loses the battle through confidence. In England when I was there two summers ago, it was necessary for an American to win by clearly knocking out his opponent.

While in England I fought several battles, winning all, including a fight with Johnny Sommers. He was then the champion lightweight of England.

After returning to America I decided to abandon fighting, and become interested in some commercial line. But the call of the ring proved too strong. I returned to the roped arena.

A fighter always hopes to become the "best in the business." I aspire some day to be hailed as the top-notch of the light-weight battlers.

featherweight of the world) who gave me my first start in the ring game and I pride myself on my preliminary tuition under Attel. He is considered one of the cleverest and gamest fighters who ever donned a glove.

Under Abe's tutelage I started to learn the fighting game from the very ground. As the most difficult part is training, one must be in proper condition.

Making weight is essential in championship battles. A systematical course of training enables you to reduce all superfluous flesh. Ofttimes to meet weight requirements a pugilist becomes weak and is unable to do himself justice in the ring. It has been known in several cases where a man reduces to the extent that heart reaction results, there is a general wasting of the tissues, the system becomes susceptible to diseases which ravage the vital organs and result in death. Consumption has ended numerous fighters' careers. Joe Gans, the colored champion, was the best known pugilist to succumb to it.

In some of my battles which required me to make weight I was doing myself harm so I found it best to make matches at catch-weight. For instance, I once made a match at 130 pounds ringside, when at the time I could only reduce to 133. It hurt me so badly that after the contest I was laid up for three weeks, although I won the fight by a knockout.



VERONICA and HURL-FALLS.

Empire, London (England) Dec. 12, six weeks.

Booked by MR. GEO. FOSTER. Now playing the Palace Theatre, Blackpool. ALF T. WILTON will continue placing the act for American time.

BURLESQUE IN THE MAKING

BY DAN DODY.

"Girls" are the answer to the burlesque show of to-day. There is not the slightest doubt in the minds of any one connected with burlesque that pretty girls who can work and wear costumes well are the essential factor in the success of the show.

Of course, there is the book, the

duced twelve burlesque shows that are playing at present. In whipping them into shape I have followed one set of rules. That they have worked out successfully is proven by the success that the shows have met with.

There is one great trouble in the picking of a chorus for a burlesque production. That is caused principally by the manager of the attraction. He will call about forty or perhaps fifty girls to the hall on the first morning of rehearsals. From these he will select sixteen who look pretty as to face and form, without any regard as to their ability. Remember, by this I do not mean girls of experience, for I really believe that girls who have had no actual stage experience but who have a sense of tempo and time are the best material for the producer to shape. Ability to sing is absolutely necessary, for there is nothing so deplorable as a chorus that cannot sing.

If the manager would permit his producer to take things in hand from the very beginning and permit him to be absolute, better, brighter and bigger appearing would be half of the burlesque shows now traveling.

Another bad feature is that managers will order costumes a season in advance. They have this material on hand when the rehearsals start and say to the producer, "Here is what you have to use, the musical numbers are so and so and you have got to make them fit."

This is all wrong. If the manager would bring his author, composer,

comedian and producer together six or eight weeks before the show is to open and hold a council of war, the result in most cases would be vastly different. Generally the comedian writes the book. If there is to be no exclusive music in the production, he and the manager and producer can lay out the show in such manner as to make a production with three weeks of rehearsals one that will be as near perfect as any for the opening performance and the musical numbers will look like something.

Some managers make the mistake of letting girls who have been with the attraction for several seasons produce the dances. This naturally causes ill-feeling among the other girls. They work in a disinterested manner in most cases and there is no uniformity in their efforts.

Uniformity is the keynote of a successful burlesque chorus. No longer will the public tolerate a chorus of girls who appear on the stage in a dozen or more styles of headdress, some

are those that would in time be nothing more or less than trouble makers had they remained. The management is lucky to lose them.

After the first morning it is a constant grind for at least three weeks. No show should be permitted to take to the road without that period of preparation.

During this entire time the producer should be absolute in the control of the production. The manager should by all means be present at rehearsals. After the company is dismissed he, the producer and those who are most interested should hold a conclave and exchange ideas.

The dress rehearsal is always the final tryout that brings to light many little things not seen before. I should suggest that this function be held three days before the opening to give ample time for the changes. This will also bring out the manner in which the girls' make-up, and here is another detail in which uniformity is required. It doesn't do to have one girl with her



MATT KENNEDY.

Present principal comedian with "THE TIGER LILIES." Better known as "THE MAN WITH THE TRAINED FINGER." MR. KENNEDY has been one of the comedians with the WESTERN WHEEL for the past six seasons.

JOE GIVES taught him how to skate.

music, the principals and the scenery, but without a chorus to fill in the picture, where would the show be?

During the past season I have pro-



IDA CRISPI

With IRWIN'S "BIG SHOW" until January. Watch me in Chicago after that.

with jewelry and some without, and then proceed to go through a series of terpsichorean gyrations in a listless manner, one girl raising her right foot and the next in line her left.

My method of elimination the first morning of rehearsal is by putting the girls through a few simple dancing steps. If they can do them in a fairly presentable manner they remain until the next test is passed. That is, singing. Then those who remain are judged as to their size, height and general appearance. Always pick out the chorus in sets of eights, eight mediums and eight for show purposes.

Then comes the selection of the front line. It is no more than natural on the part of all the girls to want to be in that position. A show loses girls because they can't all be in front. Those who usually quit for this reason

eyes beaded and the others not. I think that the chorus should be made to follow a set style in making-up. Have all dress their hair the same. If ribbons must be worn then let all wear them or dress the hair plain. None of the girls should be permitted to wear large lockets about their necks, or jet earrings or be allowed to have on anything ornamental that will cause any particular girl to stand out above the others.

As I said before the girls and the musical numbers make or break the show, but still it is remarkable how many managers who will invest ten or twelve thousand dollars in a production in costumes and scenery and then risk the loss of several hundred dollars on every item of the season by not engaging a competent producer before the opening of the season.



NOBLE and BROOKS

BILLY NOBLE (known as "THE DIXIE BOY") and JEANNE BROOKS ("THE GIRL WITH THE SMILE") have been playing WESTERN VAUDEVILLE ASSOCIATION time all this season and are booked up, in that territory, until the last of May. MISS BROOKS wears some of the most beautiful gowns in vaudeville. Her wardrobe is a feature of the act, always referred to by the newspapers wherever they play. She is a decidedly handsome woman, of superb figure and has natural grace and charm which bring her into immediate favor.

BILLY NOBLE is a classy chap, always well dressed and possessed of an ability to secure the best possible values out of his songs; and as a factor in their act he makes himself prominent through his personality and method.

Both of these clever artists were seen in vaudeville as single acts before they joined in their present offering of song and talk.

TRIALS OF A SONG-WRITER

BY BILLY DILLON.

It takes good goods to get good money;
It takes good goods to get good money;
Without good money and without good goods,
What the dickens' good is any man's goods?

Many people imagine there is a fortune in writing songs. If there is, I have never found one, nor have I ever met any other fellow who achieved untold wealth in that manner. True, there is a living in it—but that is about all, for no matter how great the writer is, his ideas are sure to exhaust in time and he is then compelled to do something else or pass the hat.

There are a few successful fellows today, but they are exceptions to the general rule.

Song-writing is all right if you can get the ideas and sufficient material to fit your ideas. This is especially true in comic song writing.

How often is it a writer strikes what he thinks is a great number. And on such occasions no one is exempt from the "fever." He will rave about it; sing it to almost everyone he meets, buttonholing his best friends and asking after he has run over the words, "Now, what do you think of that?" He is so wrapped up in the idea he cannot eat, sleep or even become interested in conversation, because of the song bee buzzing in his bonnet.

Finally he, or someone else, sings it professionally. The audience doesn't like it. The answer is all his efforts have been wasted, possibly because the song did not have the material to make the idea strong enough, possibly because it was not put together right, or it might have been that the singer was at fault. More often though it is the song. Get THE song, a real one, and you will never fall. But in case you should, then, of course, it must have been the fault of the audience.

Song-writing is fascinating work; very hard to drop once you have taken it up. I am extremely fond of it. If good ideas were to be purchased as one could buy the necessities of life I think I should always be willing to write.

Last year Harry Von Tilzer and myself wrote six numbers. From the present indications it would seem as though they were all to be among the best sellers. Three went to the front last season and showed excellent results; the others are coming to the fore rapidly.

We might have written a hundred numbers at another time—and have one of the lot find favor, or it might have been the case that I had another partner and Von Tilzer was writing music for someone else. The result might have been that all six of the songs now proving "hits" might have gone into the discard long ago.

Two heads are better than one, words and melody must be wedded. Harry Von Tilzer and myself seem to hit it off well. Our ideas harmonize. Each will fall into line quickly with what the other proposes. If there is

a fault, either he or I will suggest corrections. With this feeling we manage to make a success of numbers that might otherwise fall down.

Comic songs are hard to find; very hard. I average at least two songs a week, and yet only find three or four a season coming anywhere near a "hit." If I could have songs written to fit me, I would never take time to write them myself. But no one seems able to supply me with what I need. I have tried numbers by others time and time again, but have yet to find a song from an outside source that I

could put over in the proper manner. Consequently, I am compelled to sit up a few nights each week in order to furnish material that I may hold my act together and earn a salary.

An artist may be clever and recognized the world over as a person with wonderful ability and magnetism, but there opinion will rest. Material, good material, is necessary and even though you have but one good number in your repertoire, that may at times prove the life-saver of your turn. The title of the song will linger in their minds for days and days; they will hum the melody over time and time again.

One song was the making of Vesta Victoria. In her case it was "Waiting At the Church," in the case of Eva Tanquay it was "I Don't Care," and with Harry Lauder "I Love A Lassie," did much to endear him to the minds and hearts of the vaudeville patrons

on this side of the Atlantic. Look back and you can name one song in almost every singer's life.

How many artists attain success through one number or one little thing in their act, and why is it that even though they may produce numerous ideas in after years that are just as good, if not better, the public will always hark back to the original and say that was the best he ever did? Why? Because the first impression counted. It was the sight of a new face, a new personality and new material all blended together that placed the artist so high in the minds of the people. His future efforts must be little short of wonderful if he would hold the place created.

There are many things to be said about songs and their composition, but it would take a book with many pages to tell all. Some of the above points may seem incredible to the layman, but they have been proven true.



AUGUSTA GLOSÉ AS SEEN BY CHAS. BELL OF THE PHILADELPHIA INQUIRER

BOOKED as a HEADLINER over the Orpheum Circuit by **PAT CASEY**

JENIE JACOBS, Personal Representative

"Her charm as a comedienne accounts in no small measure for the big advance sale of seats."—New Orleans "Times-Democrat."

"An artist to her finger tips and a student."—Seattle "Times."

"Her children's songs scored heavily and deserved it, for they are a real bit of art, dainty and delightful."—San Francisco "Sun."

"Appears in a series of take-offs that aroused storms of approval."—Portland "Daily Journal."

"The gem of the bill."—New Orleans "States."

"The audience liked her immensely."—Memphis "Commercial-Appeal."

"Brought rounds of applause."—Portland "Oregonian."

"No audience has ever been able to resist her charm."—New Orleans "Picayune."

"Miss Glosé does not imitate, she acts, and with intelligence and adequate equipment."—San Francisco "Argonaut."

"Miss Glosé's repertoire shows a wonderful versatility. . . . Leaves the audience unsatisfied after repeated encores."—San Francisco "Bulletin."

"Original and full of artistic merit."—Portland "Evening Telegram."

A LONDON DEBUT

There is an outsider's idea of the humor that may be found with almost every American act opening abroad.

For the act there is nothing humorous in the situation, when forced to face it, but at some time—either before or after—even it will admit there was some circumstance in the proceedings that brought a laugh. For another, I shall recite a few incidents occurring while I was in charge of VARIETY's London office. The office has always been the rendezvous of the American artists, and second only in popularity to "Willie's Dutch Club."

Perhaps the funniest incident came in the case of a single male entertainer who reached London more on a visit than with any purpose of appearing. After watching several shows in town

told until after the wine had flown freely, with the rest of the house, I gasped in astonishment. The manager rushed behind and after a heated talk, the monolog man was through. The next day he said he couldn't see where "his stuff" was any worse than the English men "pulled." I believe he was sincere, too.

Another instance happened at an outside hall. It plays about sixteen acts weekly, and the time for each is limited. That week the bill was over long. The American had to suffer. Not being able to throw acts out off-hand, as they do here, the house was forced to play all turns. The act opened well, but immediately following the opening, the stage crew began to build house and tear up the



T. ROY BARNES and BESSIE CRAWFORD

Presenting "THE FAKIR AND THE LADY," an amusing fifteen-minute specialty built solely on personality and magnetism.

TOM BARNES, as "THE FAKIR," has established a world-wide reputation as a "Quick-stuff" comedian and MISS CRAWFORD is an excellent foil for Barnes' comedy, while her appearance and pretty frocks add a dressiness to the specialty; also her pleasant soprano voice aids in the working.

BARNES and CRAWFORD, after a two weeks' engagement at the TIVOLI, LONDON, last summer, were offered two years of bookings on the other side, but could not accept, owing to American engagements.

Their act is booked solid by MAX HART.

it looked pretty soft to the American monolog man. He decided to have a try. Everyone, as usual, passed out advice (the cheapest thing in show business as well as in every other walk of life), but the comedian had made up his mind that what the English audiences wanted was "hot stuff." In a measure they do, but they want it in their own way and will accept from their own established favorites what a stranger should not dare to presume.

A week was arranged at one of the West End halls. I was there when the monologist appeared. When he had mentioned hot stuff to me, I thought a little spice wouldn't harm, but when this comedian came out and handed a lot of jokes that wouldn't be

stage back of the olio drop. The act continued doggedly on its way, and finished. It wasn't nice of the management, but it was funny to see the men talking and gesticulating without being able to hear a word.

One that had its hard side, was still funny in a way. A sketch team came into London confident and full of praise for the manager they were to open for. The change of expression after the act had opened and had been placed so early on the bill it was an utter impossibility to make good was laughable in comparison. The act was justified, though.

There are many bright sides to foreign openings in London, besides the (Continued on page 108.)

THIS BURLESQUE SEASON

Burlesque for the present season has been viewed by the variety showmen from two angles. It is divided into two sections, "burlesque," and "extravaganza."

The puzzle seems to be which does the burlesque public want. For the past three or four seasons the agitation of burlesque writers has been toward a "clean" show. "Unclean" shows were roasted in criticisms. Two or three shows which were clean, and

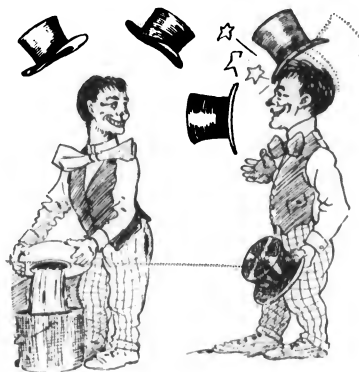
agers trying to put over an average good show at a moderate cost. There are five exceptions to this on the Wheel. Of the five, it was reported early in the season, three had to trim down to a grade comparing with other shows ahead, in order to be in the same class, one which would draw money on that wheel.

For burlesque most of the Western Wheel shows would be the very goods wanted did the managers on that circuit appreciate what could be done with an even performance. The mad desire in the Western Wheel seems to be to get the money. This desire is reported to have been created for the present season by a very poor and "dirty" Western show last season going through as the banner money maker. It was a cheap organization, and returned a big profit.

The Western Wheel has filled its houses full of "special events." Boxers, wrestlers and athletes have been pushed to the rear by freak attractions, if "amateurs," "chorus girls' contests," "ple eating," and other freaky things are attractive.

All this has tended to reduce the standing of the burlesque houses where these things are presented, but still, on the Western Wheel is the real test occurring whether the public wants "burlesque" or "extravaganza."

Up to date the indications are that burlesque goes of the dyed-in-the-wool type prefer real burlesque, when it is cleanly presented by a good company.



JUGGLING NELSON.

Original Comedy Novelty.
Playing SULLIVAN-CONSIDINE CIRCUIT.
Direction, NORMAN JEFFERIES, Philadelphia.

also good shows, went through a season, finishing money makers.

When the managers reached the conclusion that "clean shows" were the thing—not for the good of burlesque as much as because they thought there would be more money in it—the "clean" show arrived. With it came a "production."

All this may be the more largely noted on the Eastern Burlesque Wheel. When the "production" was being prepared, the manager evidently had his time too much occupied with costumes and scenery to think of the "show." The result is that the attractions on the Eastern Burlesque Wheel are over-produced. Nearly all of the "pretentious" shows are just "production." The expense entailed in that prevented the managers from equipping the performance with a capable cast. The expense clipping commenced and ended with the principals. Many of the managers followed a theory that if the "production" were there, with plenty of "girls," they had a "show." Several troupes have large choruses. In almost every instance under observation this season, where the "production" thing has been attempted, the performance is out of balance. Nine times out of ten it is a helter-skelter arrangement.

The burlesque manager seems to be digging to find out what he should give. On the Eastern Wheel the experiment is not expensive apparently, for the better grade of show in general has resulted in a steady attendance, which has swollen the receipts for the house, though the manager's usual profit may have been decreased.

While the Western Burlesque Wheel has feigned an effort to improve, it all simmered down to the Western man-



LUCY TONGE.

The Little Girl with the Large Voice.
Playing SULLIVAN-CONSIDINE CIRCUIT.
Direction, NORMAN JEFFERIES, Philadelphia.

This seems to appeal the same to the casual visitor, who drops in on a burlesque performance, expecting just that style of show. If he sees the "advanced" article, he immediately compares it with a long-proved musical comedy, and is usually in favor of the burlesque. Neither does he seem to have looked for through the style of show at (Continued on page 110.)

THE EXCLUSIVE IMPRESARIO

BY WILLIAM GOULD.

Scene—Usual vaudeville agents' office, only dirtier than usual. At opening small boy (future manager) discovered busy, engaged at typewriter—not to one.

Stringem, heard off stage:

Hey, Tascot, sing a few coon songs to keep my chauffeur awake and I'll let you play my benefit.

To office boy—Any mail? (Boy hands him an open letter.) From Mrs. Astor; tell her the managers don't like her act. It isn't high class

fries and Johnson. That's real actin', not reel actin'. (Telephone rings.)

Hello. Is that you, Phil? Say, who do you think the Shuberts have for a headliner next week at the Hippodrome? Who? No one but the Kaiser William and the German army. Them Germs are bound to draw better than Hank Clive or Bud Fisher. I'll tell you in a month. (To boy)—Hey, Hayman, hand me next week's bill at Onion Hill. (Looks at it.) Pretty weak bill if you ask me. Listen:



CLAUD and FANNIE USHER.

Playing the fourth successful season of "FAGAN'S DECISION." Management of AL SUTHERLAND.

enough. Write to Teddy Roosevelt and say he must cut his price down for the week of 22d or nothin' doin'. By the way, take this down:

Emperor Nicolas Nicovitch.

St. Petersburg.

My Dear Emp:—

Boy—Where is St. Petersburg, in Ohio?

Stringer—I'm surprised at your ignorance. In Germany. My dear Emp:—Can book you for six weeks on the Poll Circuit. If O. K. send billing and photos P. D. Q. Regards to the wife and kids. Your pal,

Stringem.

Take this down:

July 4th.

King George the Fourth,
Buckingham Palace,
Hansome near Broughamsville,
Welchrarebit Lane,
Worcestershire on the Tobasco,
London, Eng.

Dear George:—Williams will give you three weeks in New York, providing you bring the real queen over. No ringer goes. Manuel tried it with Gabby and fell down. Love and kisses.

Your exclusive agent,

Stringem.

To Boy—I was at the Empire theatre last night to see Frohman's three stars in Othello. Talk about great actin' (blow kisses). It's no use a-talkin' that show is bound to get the coin with three stars like Corbett, Jef-

No. 1.—Nat Goodwin and his new wife in "How to Keep a Husband Home Nights."

2—Maud Adams, club swinging and buck dancing.

3—The 2 Daves. Warfield and Belasco, in a refined rathskellar act.

4—Eddie Sothern and Willie Faversham, sidewalk conversation.

(Hey, ain't these the two guys that are doin' Howard and North's act?)

5—Virgie Harned, Mary Mannerling and Julia Marlowe in a trapeze act.

6—Emma Calf and Robinson Caruso in coon songs. What? Yes, I know, but if we get a good headliner we might pull through. Something more artistic? How would Wesley's trained pigs do? Not strong enough? Have Billy Brady get Erlanger's goat. That's strong enough. Say, you had better call off that date for Anna Yeamans and Marie Dressler. The Geary Society are after those kids. Did you see La Petite Kline at the Liar's Club Saturday night?

(Enter Ima Star, soubrette.)

Ima—Is Mr. Stringem in?

Stringem—I'm his knobs. (Pointing to chair) Squat. Miss — —

Ima—Ima Star.

Stringem—(To boy) Say, Hayman, tell Rockefeller if he doesn't play Hoboken next week I'll break him. Them words goes. (Exit boy.)

Ima—Ima Star from Butte.

Stringem—Not Jack Monroe, the Butte Miner's wife?

Ima—Oh, that was 4 husbands ago.

Stringem—What can I do you for?

Ima—I want to go on the stage.

Stringem—Ever been on the stage? (feeling her—hat).

Ima—Sir, do you wish to insult me. So far I have earned an honest living.

Stringem — Good, that's what we want.

Ima—And as for ability well—I eat in the same restaurant that Corse Payton visits.

Stringem—She is a find.

Ima—I've taken poison on three occasions.

Stringem—Immense.

Ima—I've been married five times.

Stringem—Great!

Ima—I shot my third husband for licking my fourth husband. Spent 2 years in jail. I am now getting a divorce from my fifth meal ticket, and as I am only 23 I expect to see a little bit of life before I retire.

Stringem—(Excited) Wait a minute. (Picks up 'phone.) Hello, give me 6060 Madison, quick. Hello, is this you, Phil. I've got it! I've got it! The find of the century! The greatest headliner ever! Real art. Art with a capital R. Corral all the ticket speculators in town \$3 a seat.

Is that the best you can offer. All right. (Hangs up the receiver.) The best he can offer you is \$3,000 a week and 50 per cent. of the gross.

Ima—Gross—what's that?

Stringem—Gross is short for groceries.

Ima—Well, that is something. What will I do on the stage?

Stringem—I have it. Box four rounds with Willie K. Vanderbilt.

Ima—Do you think he could last?

Stringem—I'll tell you what would be a novelty. Learn how to smoke opium and we'll put you out in a Chinese sketch with Kid Broad. Come in tomorrow and sign the contracts. Will you have dinner with me up at your home? Good. So long.

(Enter boy)—The scrubwoman says she can't go to the opera tonight with you. She's booked for the chiroprapist's ball.

(Telephone rings)—Hello, did you get the money for those three benefits they gave me last Sunday night?

To Audience—Last Sunday night was the university of Christopher Columbus' birthday and I took them benefits in his honor.

(To boy)—Send a Morris chair up to Albee. by Morris Gest with my compliments. (Putting on his hat.) Gee, but a guy has to be well educated and refined to be an agent nowadays. So long office.



TOM McNAUGHTON.

With CHRISTIE MACDONALD in "THE SPRING MAID." Compliments of the season to my friends on all sides of the water.

SCOTCH COMEDIANS

BY JOCK McKAY.

Comedians may come and comedians may go, but the methods that they originate live on forever. This I am sure will be particularly true in regard to Scotch comedians, and their style of work.

or how distinctively different his manner of delivery may compare to those who have gone before.

Instead of dying, Scotch comedy today has a greater hold than ever on the population of this great country. If the receptions I received on my



THE GREAT RICHARDS

Now playing UNITED TIME, is this week (Dec. 5), at KEITH'S, PROVIDENCE.

During the past few months I have been informed (by well wishing friends?) that Scotch comedy is sure to be but short lived, that before many more years shall have passed this style of funmaking will have gone into the discard.

Before I go into a few details regarding the North of Great Britain comedian and his work, I wish to refute this idea entirely. I have been on this side of the Atlantic for almost three years, and have toured the country over several times, particularly noticing that instead of being on the wane, the star of Scottish comedy is still in its ascendancy.

The American sense of humor is so keen that there is not a point that escapes the average audience in a theatre in this country, no matter how broad the dialect of the artist may be

last tour are to be taken as a criterion, it will long continue to provoke laughter in the music halls on this continent.

The Scotch comedian first came to light in his home country some fifty years ago, but there was no great vogue created by any until the last fifteen years or so. The first in my memory to sing Scotch patter songs and parodies was James Curran, who was followed later by Harry Lynn.

Harry was over six feet tall; as skinny as a match. His first success dated from the time he appeared on the stage costumed in a military uniform with kilts and sang "The Fattest Man of the Forty Two" (42d). It was the title of a famous regiment of Scottish Highlanders. I can tell you that Lynn was a scream in his char-
(Continued on page 100.)

WESTERN SUMMER PARKS

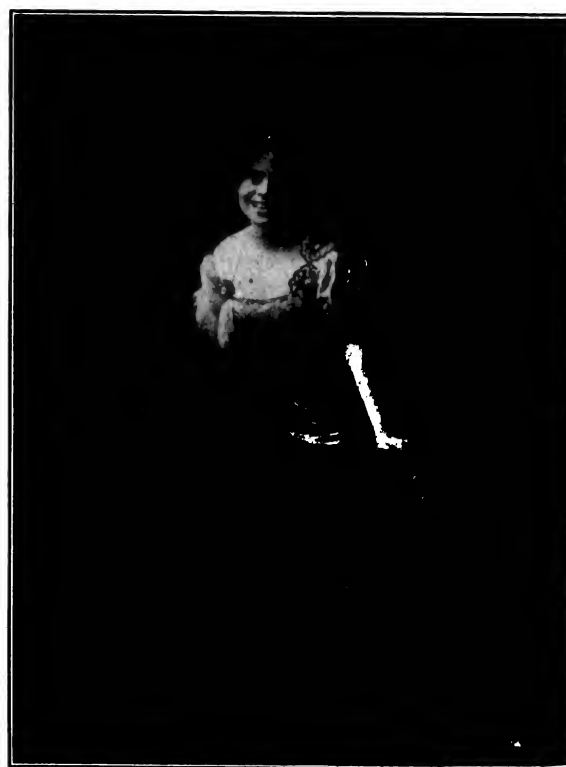
BY EDWARD SHAYNE.

While I do not lay claim to the inception or origin of this form of amusement, I believe that through my efforts in the past ten years the vaudeville programs in the summer parks in the west have shown a vast improvement.

My first venture in the west was an uphill fight. The absence of a "Coney Island," "Dreamland," "Luna Park," etc., where the public could have their outings, appealed to me. I thought I saw a big future for the summer park, so went about promoting it. I found a number of parks in operation, but, with the exception of one large park in St. Louis, and one in Chicago, there was nothing in this line except a few outlying smaller places that occasionally played a small band or an outdoor attraction. A few were offering mediocre vaudeville. By obtaining personal interviews with the different traction companies (as a rule operating the parks) I was able to convince them that there was money to be made by playing a better class of acts. Parks at that time were not equipped to play a regular show. They had nothing but a platform for a

crowded to the doors at every performance, still it goes along and, as a rule, only meets expenses. The admissions charged are small, while some of the shows given are the same as you will see in high priced vaudeville theatres. To offset this, I have knowledge that two large city parks, controlled by one company, showed a profit last season of \$92,000. Eighty per cent of this revenue is derived from hauling the public out to the park on street cars. The street car companies have long since given credit to vaudeville for increased dividends. The rapid strides of this entertainment is shown from the fact that ten years ago where there was not sufficient inducements for the better class of acts to make the long jump out west with only a couple of weeks' bookings, I have been contracting to play the highest class acts a season covering from twelve to sixteen weeks; railroad jumps comparatively small and engagements continuous.

When I first started out promoting vaudeville in parks, it was an Iowa town I journeyed to, having been given the tip it was ripe down there



GRACE HAZARD

"Five Feet of Comic Opera"

"Five Feet of Novelty"

Who wishes you all a Merry Christmas and a Happy New Year

stage and an organ or a bass drum for an orchestra. Money had to be spent to build a Casino to house the people and a stage installed. This meant quite an outlay.

The summer park casino or theatre rarely maintains itself. It may be

for vaudeville. They had a large space of wooded ground a few miles on the outskirts of the town where a single street car would bring the people. On a steep bank the audience sat on the ground and looked to the town band.

(Continued on page 103.)

BATTLE CRY OF BURLESQUE

BY LON HASCALL.

With the managers I will start by giving the slogan of burlesque: "I hope it rains today."

That is the battle cry of the burlesque manager, because rain will drive in the theatre the floaters—and burlesque gives a matinee daily.

After a year in this form of amuse-

Mr. Kennedy had been hidden away somewhere in "rep" before burlesque reached in and drew him out. His chance to appear on Broadway came, and "he arrived." The same may be said for the others.

Walk down Broadway any evening and see how many names are prominently billed which came from burlesque. The best of them will be found to have graduated.

The blue pencil in burlesque eliminates many things that would be placed in a "\$2" musical production, without further thought. Many things are said and done in the more expensive

SOME VAUDEVILLE SALARIES

The salaries paid "acts" in vaudeville have become common newspaper talk, the amount running to heights hitherto unknown in theatricals.

The prices paid people to appear twice daily for a few minutes seem incredible to the lay public. Suspicious of "press agent," the outside public still doubts, always keeping in mind the number of minutes they have seen the artists upon the stage, without stopping to reflect what may have been the labor required or the years of patient waiting before recognition came to command the large salary from the vaudeville manager.

"Freak acts" are paid big sums, but only for a spasmodic appearance. They do not live long on the vaudeville stage. A season at a high figure for the "freaks" is an exception. More often a few weeks suffice to wear off the novelty or the freakishness of what they may present or which may be presented by them. Sometimes it is the "name." That often carries an act

| | | | |
|--------------------------|-------|----------------------------|-----|
| "Governor's Son"..... | 1,000 | Dan Burke..... | 650 |
| "Love Waltz"..... | 1,000 | "High Life in Jail"..... | 650 |
| "Photo Shop"..... | 1,000 | Harry Von Tiller..... | 650 |
| Russian Dancers..... | 900 | Gould and Nelson..... | 900 |
| (William Morris) | | The Coopers..... | 900 |
| "On the House Top"..... | 900 | Yorke & Adams..... | 900 |
| "The Courtiers"..... | 900 | Musical Cuttys..... | 900 |
| La Pla..... | 850 | Blanca..... | 800 |
| Lionel Barrymore..... | 850 | "College Life"..... | 800 |
| "Leading Lady"..... | 850 | Lily Lena..... | 550 |
| William Farnum..... | 850 | "Little Stranger"..... | 550 |
| "Scrooge"..... | 800 | Edwards Davis..... | 550 |
| "The Rolfe-lans"..... | 800 | Roche's Monkeys..... | 550 |
| Nat Willis..... | 800 | Cliff Gordon..... | 550 |
| "Ballet of Light"..... | 800 | "Dope"..... | 500 |
| "Operatic Festival"..... | 800 | Mrs. Gardner..... | 500 |
| "Star Bout"..... | 800 | Crane..... | 500 |
| John Lawson..... | 800 | Edna Aug..... | 500 |
| Ross & Bowen..... | 800 | "The Code Book"..... | 500 |
| Murphy & Nichols..... | 750 | Mr. Walters and Tyson..... | 500 |
| Chip & Marble..... | 750 | Itoney & Bent..... | 500 |
| "Bathing Girls"..... | 750 | Joe Welch..... | 500 |
| Rigoletto Bros..... | 750 | Camille Ober..... | 500 |
| Edwin Arden..... | 750 | James J. Morton..... | 500 |
| "Top World Ballet"..... | 750 | Ed. F. Reynard..... | 500 |
| Grapewin and Chance..... | 750 | Dunn & Glazier..... | 500 |
| Mason & Keeler..... | 750 | Fred Niblo..... | 500 |
| "Paris by Night"..... | 750 | Julian Rose..... | 500 |
| Frank Sheridan..... | 700 | Genaro & Bailey..... | 500 |
| "The Hold up"..... | 650 | Grace Hazard..... | 500 |
| Clara Belle Jarone..... | 650 | Cassie Curlette..... | 250 |
| White & Stuart..... | 650 | | |



NELL CAPRON.

With "FOLLIES OF NEW YORK AND PARIS."



MOLLIE WILLIAMS.

with "THE CRACKERJACKS."

ment I have found that burlesque is the great development branch of the show business. The "\$2" manager and the vaudeville booker finds his best talent from our ranks.

This was demonstrated to me while "The Behman Show" had its run last summer at the Columbia, Broadway. All the managers around either saw the performance or had a representative attend. I was approached by any number who wanted Will J. Kennedy, the Courtney Sisters, Eileen Sheridan or Vic Cosmore, all with the show. A splendid offer was made for each.

shows also which could not be presented in most of the burlesque shows. New and modern burlesque theatres are being built; the shows are going upwards and an effort is on in the majority of cases for an entertainment where the women folk go and want to go.

Yes, burlesque is advancing, decidedly.



BARRY and WOLFORD.



DAN SHERMAN'S LAKE.

This is a scene from DAN SHERMAN'S LAKE. It was formerly known as Stralder's Lake, situated near ONFONTA, NEW YORK.

The wood in the distance will be known as DE FORREST GROVE. It is right at the foot-hills of the Catskills, about three hours from Broadway.

A health resort, a vacation place, and DAN is going to add a dance hall theatre, summer pavilion and general amusement place to the natural beauties of the location.

further along than the ordinary "freak" can go.

In the United States among acts now playing or which have appeared this season, native and foreign, individuals and productions, the following receive \$500 or more each week. Hundreds of others draw less than that:

| | |
|---------------------------|---------------------------|
| Gertrude Hoff- | McIntyre and |
| man.....\$3,000 | Heath.....1,250 |
| Russian Dancers.....2,500 | Fanny Ward.....1,250 |
| (P. G. Williams) | Elbert Hubbard.....1,250 |
| Eva Tanquay.....2,500 | Kecey & Shan- |
| Gould & Suratt.....2,000 | non.....1,250 |
| Bayes and Nor- | Maclyn Arbuckle.....1,250 |
| worth.....2,500 | Clarice Mayne.....1,200 |
| "Barnyard Ro- | Frank Keenan.....1,200 |
| meo".....2,200 | Bigelow & Hajos.....1,000 |
| Amelia Bingham.....2,000 | Hilda Spong & |
| Pauline.....2,000 | Co.....1,000 |
| Annette Keller- | "Futurity Win- |
| mann.....2,000 | ner".....1,000 |
| (By Special Contract) | Geo. Beban.....1,000 |
| Alice Lloyd.....1,500 | Julius Steger.....1,000 |
| Julian Eltinge.....1,500 | Laura Jean Lib- |
| Hite & Donlin.....1,500 | bey.....1,000 |
| Andrew Mack.....1,500 | Carrie De Mar.....1,000 |
| Mathewson and | Rock & Fulton.....1,000 |
| Meyers.....1,500 | Adele Ritchie.....1,000 |
| Edwards' Song | Russian Dancers.....1,000 |
| Revue.....1,500 | (Martin Beck) |
| Dagie.....1,250 | |



WENTWORTH, VESTA and TEDDY.

OLD TIME MINSTRELS

BY GEORGE PRIMROSE.

"As the cypress nods the pine,
In the sighing of the wind
So did minstrel melodies
Enter the heart and mind"

So quoted George Primrose when he was asked some time ago as to just what it was that first created the great vogue for the black-face aggregations.

In this little record of the birth and ascendancy of minstrelsy I have tried to cover all of the incidents that have gone toward furthering this form of entertainment since it was first conceived to the present day.

To those who are gone, I say, "Rest in peace." To those who are living today I say, "Welcome"; there may be a few through oversight or inadvertency are not mentioned in this little history. To them I offer a brief and contrite apology.

The first authentic record of a minstrel show given in America is shown by the following program:

"THE BOWERY AMPHION,"

New York

Monday Evening, Feb. 6th, 1843.

Dan D. Emmett

Dick Pelham

Frank Brower

William Whitlock.

Of these four, not one remains alive today. In the absence of any other proof to show priority, to this quartet must go the credit of having organized, conducted and performed the first minstrel show in the history of theatricals.

After that various kinds of negro minstrels under the nom de plume of "Serenaders" or "Troubadors" came along. Many have left behind an ever-

lasting trail of remembrance in sweet melodies and song.

Daniel Decatur Emmett, author of "Down in Dixie," was born in Mt. Vernon, O., October, 1815. He was one of the first men in America to put cork on his face and amuse the

but a few know of him today—he was the original singer of "Sally Come Up." Fred Wilson was the first clog dancer in America. John Sivorl began to wear black about the same time Wilson made his debut. Fred's brother, George, is still in the game, known



ALEXANDER and SCOTT.

IN MINSTRELSY. CINCINNATI "ENQUIRER" (Oct. 3).—"They were the important feature of Cohan & Harris' Minstrels last season, and this season's offering was the hit of the show," etc., etc. MILWAUKEE "FREE PRESS" (Oct. 17).—"Later, Eric Shannon and Herbert Kelcey—and Alexander and Scott—were offered us. Probably between them they share honors at the top of the bill. The latter bring their 'From Virginia' to Milwaukee," etc., etc. NEW ORLEANS "PICAYUNE" (Nov. 1).—"They were seen here last season, featured with Cohan & Harris' Minstrels. The act is so well dressed and given with such distinctive class that it registers a hit without the surprise at the finish. The surprise turns applause into a riot." JESS in VARIETY (June 10).—"The blackface turn has many points to make it a feature on any program." BUFFALO "COURIER" (June 21).—"The real feature of the program is presented by Arthur Alexander and Thomas Scott, entitled 'From Virginia.'" MEMPHIS "NEWS" (Aug. 8).—"Stopping the show" means getting continued applause. These two young fellows do what may be called a Beau Brummel turn," etc., etc. ST. LOUIS "DEMOCRAT" (Aug. 15).—"They had the hardest position on the bill, that of closing, but was noteworthy for its many features." LOUISVILLE "COURIER-JOURNAL" (Aug. 21).—"Foremost amongst the entertainers were Alexander and Scott, 'From Virginia.' They duplicated their success while here with the Cohan & Harris' Minstrels." CHICAGO "NEWS" (Sept. 21).—"Decidedly the hit of the show. The big audience applauded incessantly." CHICAGO "AMERICAN" (Sept. 22).—"Late of Cohan & Harris' Minstrels, they spring a surprise at the end of their act. The surprise proves how clever the whole act is." WALT in VARIETY.—"The show was stopped until they came through with a half dozen acknowledgments of the appreciation. This riot," etc., etc. PITTSBURG "LEADER" (Sept. 27).—"Then came Alexander and Scott, conceded the most artistic blackface specialty in vaudeville," etc., etc.



THOS. J. RYAN and MARY RICHFIELD.

public with negro songs and jokes. His debut as an entertainer of this sort was made in 1843.

At the present time there are but a few of the old school left. However, a great many of the deceased will be remembered by some. Edward Deares (deceased) played in White's "Serenaders" on the Bowery nearly sixty years ago. Sam Langford, also a popular idol of that day, remained in harness until his death at seventy years, and Leavitt of Boston was another old timer long since passed, who could point proudly to a record of over forty years in minstrelsy. John Raynor was another. His real name was John Ray. He was the first who charmed the hearts of the British public with burnt cork artists. At his death he was past the seventy mark. John Ray came into the limelight in black face as a member of the Christy show in 1847. In 1856 he took a company called Christy's Minstrels to England and made such a terrific hit on that side of the Atlantic that even to this day all negro minstrels over there are usually termed "Christy's Minstrels," no matter who owns the show.

George H. Moore (or "Pony" Moore as he was more familiarly known) was a later invader of the British Isles and was the owner of the Moore and Burgess Minstrels, holding forth at St. James' Hall, London. Uncle Ben Cotton was another who rapped the banjo until he was long past seventy. Both have passed over the great divide.

Dave Reed's name was once a household word to thousands, where

and famous as George Wilson, the famous "Waltz Me Again Willie" minstrel. He is at present touring in vaudeville.

Dan Bryant was the first of the



KITTY BOCKMAN and ANNA GROSS
SOME COMEDIENNES
Booked solid May 2, 1910, to July 10, 1911,
from coast to coast.
Direction of NORMAN JEFFERIES, Phila.

"up-town" minstrels. He charmed many a listener with his bleached-up songsters at Bryant's theatre on 33d street, near Sixth avenue. Nell Bryant (deceased) was his brother and equally well known.

(Continued on page 140.)

THE PICTURE INDUSTRY

According to the Chicago Tribune, the Windy City is fast becoming a moving picture center. That western daily says among other things that within a decade there has grown up in Chicago an industry which, small in its inception, now reaches out to

moving picture factories, and swift moving gondolas, with their gondoliers in fantastic costume, are paddling in and out among the devious channels. Business streets are there, and the characters who represent many of the slap-bang comedy scenes, which ap-

for the scenes desired the expense is a matter of no consideration. Moving picture manufacturers in Chicago have parties at present in South America, in Florida, and in numerous other parts of the northern and southern hemisphere. If it desired to obtain among Seminole Indians the moving picture man with his camera goes to their reservation in Florida. The moving picture man is everywhere to take scenes which will be of interesting educational or historical value.

the inception of the industry in Chicago.

Ten prominent writers are now in the employ of Chicago manufacturers. Their work requires a skill which, it is asserted, is superior to that employed in the writing of stories, because they have to depend to such a large extent on the details of movement and expression in their scenes rather than on conversational methods.

Hand in hand with the writers come



FRANK RUTLEDGE

is meeting with marked success this season with the new version of his brilliant comedy playlet, "OUR WIFE." He is now playing the MORRIS TIME and is usually the feature. His company includes his talented wife, GRACE BAINBRIDGE, and J. K. BRADSHAW. Managers are unanimous in proclaiming this act to be one of the best of its kind in vaudeville.

Milwaukee "Journal" said: "Received enthusiastically, full of laugh provoking situations." Winnipeg "Telegram": "Delightful sketch, exccrclatingly funny." Cleveland "Plain Dealer": "This act a hit." Pittsburg "Herald": "Star act of the show."

all parts of North and South America and which gives promise of as rapid development in the future as in the past. This industry is the manufacture of moving pictures.

Chicago is the only city west of the Alleghenies with the exception of one plant at Los Angeles where the motion picture is manufactured.

Two large factories employing about 200 men each, including the camera men and artists are constantly operating in Chicago, turning out an average of ten films weekly, one-fifth of those manufactured in the world.

These films and pictures are obtained at a great expenditure of money, the estimate being that \$10,000 is required to produce the ten films manufactured in Chicago. The cost of the individual pictures, however, varies greatly with the details required in their production.

Palaces are built in Chicago, mazes of mystic delight, the replicas of those homes in which resided the feudal lord and baron. Running waterways, such as are seen in Venice in their settings of Latin romance, a river flowing gently through the yards of the

pear on the canvas of the 5-cent theatre, haunt the doorways and chase in hordes after some poor unfortunate whose mishaps afford the amusement of the moving picture audience.

But when it is necessary to go away



PERO and WILSON.

ALF. T. WILTON, Director and Manager.



MARIE and BILLY HART.

Who are now playing the Orpheum Circuit and meeting with tremendous success. Presenting Their Own Original and Novel Comedy, "THE CIRCUS GIRL," in Vaudeville. MARIE HART has won for herself the title of AMERICA'S MOST VERSATILE ARTISTE, and has been the recipient of the highest praise by press and public throughout the country. BILLY HART ranks as one of the most popular and capable comedians before the public and is a writer and producer of many years' experience. The sketch, "THE CIRCUS GIRL," is an original novelty capable of displaying the talents of the principals, and has met with such demand that no time has been lost since it was first produced, May 16, 1910.



CARSON and WILLARD.

Season 1910-11—"THE DUTCH IN EGYPT." In preparation—"THE DUTCH IN IRELAND." M. S. BENTHAM, Agent.

Moving pictures are a profitable business. They had its beginning in France in 1893. Three years later a concern in New York began the manufacture of pictures and 1897 saw

the directors of the pictures, who are of the highest artistic ability. These men have been producers of drama, musical comedies, and other productions which require a special talent. They take the work of the authors and practically dramatize it. Some of the actors in the scenes which are daily thrown on the canvas are put through many rehearsals before a satisfactory effect is produced.

The camera men must also be adepts in their special line. They must have a perfect understanding of atmospheric conditions and must know exactly the intensity of the light in which they are operating. For this purpose they are supplied with meters, which measure the light exactly as an electric meter measures the electric current or the gas meter measures the gas.

In the beginning, a little more than ten years ago, there were not 100 theatres in the United States exhibiting pictures. Today there are more than 12,000 theatres.

The Aerial Smiths have had to erase two months of bookings through the illness of Mrs. Smith, who is at the Brokaw Hospital, Bloomington, Ill.

"FRAMING UP" THE ACT

BY LEO DONNELLY

(of Havez and Donnelly)
(Authors, Writers and What-Not?)

Leaning against the bar in a saloon close by the Long Acre building with two big glasses of beer in front of them, stood two old time variety actors. They were comparing the good old days of vaudeville with the situation at present in the two-a-day entertainment. Nearby stood a pair of younger men who boasted of never laying off and being in constant demand by the managers. The first old actor was complaining about not be-

ty years ago is all new to them. Why not use our old act?

S. O. A.—Let's run it over. We opened with a song. That went this way:

While strolling through the park one day
'Twas in the lovely month of May
I was taken by surprise
By a pair of beautiful eyes.

Bartender.—Why don't you hams hire a hall (Turning to customer.) No, sir, Mr. Sylvester just stepped out with Vic McGuire.

week and I've got to have all new stuff.

F. O. A.—(Pulling S. O. A. aside.) You see, there's where we're making a mistake letting these guys hear the stuff. Now he'll pull that gag ahead of us sometime and grab one of our best laughs. Talk lower.

S. O. A.—Yes, keep it down to a whisper. There's Montgomery and Stone over there. Go on.

F. O. A.—Hello, Dave, I haven't seen you for years.

Dave Warfield—Hello, Jerry, old man. What are you doing?

F. O. A.—Nothing, Dave, I'm sorry to say.

D. W.—Well, say, can you get ready to leave by 3:30 this afternoon? The part of the butler is open in "The Music Master. I'll give you thirty-five



TOM GILLEN

"FINNEGAN'S FRIEND"

The beautiful floral tribute printed above, standing seven feet high, was presented to "FINNEGAN'S FRIEND," during his engagement at the GRAND THEATRE, SACRAMENTO, Cal., by his many admirers in that city.

The billing gives an idea of what they think of "FINNEGAN" on the SULLIVAN-CONSIDINE CIRCUIT.

This is MR. GILLEN'S third trip over the entire Circuit; as "Tom" says, he intends to trip some more.

Home address: Ireland.

ing able to get an engagement. The second old actor agreed, having been unfortunate along those lines himself. Together they tried to solve the problem. Here's the dialog:

First Old Actor—I wonder what these managers want, anyway. I see a whole lot of kids getting away with big money in vaudeville, and here we are, a couple of swell comedians, with all kinds of talent, and can't poke our nose into Pat Casey's door.

Second Old Actor—Say, I got an idea. I knew Markie Loew when he was in the cloak business. I'll bet you if we put an act together he'd give us a week in Fall River.

F. O. A.—That's a great scheme and I'll tell you how to put it over. You see the younger generation is growing up and the stuff we did twenty

F. O. A.—Well, after the song what did we say?

S. O. A.—It went like this: Who was that lady I seen you walking down the street with this morning?

F. O. A.—O, yes, I remember now. That wasn't no lady, that was my wife, Small Time Performer—Say, bo, that gag is sour. I tried it out last week with my partner in Dover, New Jersey, and it died.

S. O. A.—Well, we can cut that one out and put in this: How many shirts can you get out of a yard?

F. O. A.—I don't know, sir. How many shirts can you get out of a yard?

S. O. A.—That depends on whose yard you get into.

S. T. P.—Excuse me, but that's a knockout. Is that your own stuff? I'd like to buy that. I play Troy next



WILBUR MACK and NELLA WALKER,

In their Musical Flirtation.

MR. MACK and MISS WALKER are the originators of this style of entertainment. Many have tried to copy their style of work, but they failed. They lack the class, the naturalness the sweetness with which the act is presented by the original.

Mr. Mack is one of America's best light comedians, and Miss Walker is very pretty, has a very infectious laugh, knows how to dress. And, in fact, it is the sweetest act in vaudeville.

F. O. A.—Speaking of shirts, how long do you wear a shirt?

S. O. A.—Oh, about three days. How long do you wear yours?

F. O. A.—Thirty-six inches. That's the kind of stuff they want today. Sure fire stuff. Not this junk like Howard and North are pulling. Go on with the act.

S. O. A.—Now I ain't got 'em fixed up but I can dig in my trunk and get out a couple of sure-fire gags to go right in there. One of them is where you tell me your wife is in bed with malaria and I ask you why you don't kill the dago. It's a riot, that one.

F. O. A.—Yes, that's good and then we can put in that one where I ask you where you get shaved and you say "On the face." That's a scream.

S. O. A.—Gee, this stuff looks better and better to me. What do we want to pay dubs a lot of money to write stuff for? What do you say if we finish with that song:

Comrades, Comrades, ever since we were boys
Sharing each other's sorrows, sharing each other's joys—

S. T. P.—Hey! You guys got nerve. Mose Gumble wrote that song fer me exclusive, and if you use it I'll get my agent Jules Ruby to keep you from working.

F. O. A.—Let's get out of here. Let's get a couple of bottles of beer and go over to the room and rehearse.

S. O. A.—Can't we wait till tonight? I don't want to see the landlady.

F. O. A.—No, let's go after it now while it's hot. If we get this over there's two hundred bucks a week in it for us.

(They exit through the door and First Old Actor bumps into Dave Warfield.)

this season instead of thirty. Do you want it?

F. O. A.—You bet I do.

D. W.—Here's twenty dollars. Be sure and make the train.

F. O. A.—You bet I will. God bless you, Dave.

(Turning to Second Old Actor)—Well, so long old man. Rye just got time to pack up and get away. I'll see you when I come back. You can have both those bottles of beer.



LEATRICE MARTIN

with
"THE DUCKLINGS"

"BUSINESS" AND "NOTICES"

"Excuse me, but aren't you Mr. Blank of the VARIETY? I thought you were. I stopped you because I was over to the office wanting to put in a page ad, but they didn't seem to know anything about it over there.

"Do you know the prices? And which should I take, a page just before my opening or a page this week telling about it.

"You know we are going to open at Hammerstein's the 29th with a new act. All new, and the scenery cost me \$650. I've got one dress for Miss Doe which cost me \$800 and if it

tell you how good it is. We tried out last week at So. Norwalk and after the matinee we were put in to close the intermission. At the night show the manager came back and asked me as a personal favor to take out the bit, because the show couldn't go on.

"Of course, I don't know how it's going at Hammerstein's, but if there isn't a bunch of boneheads in the house I don't see how it could fall down. For the second encore we have framed up a neat dance, none of the steps we did before, and for a cur-



POWERS AND WILSON

In the BREEZY COMEDY HIT.

"AT POSEYVILLE STATION."

A classy feature in "One."

Playing from coast to coast.

Direction of NORMAN JEFFERIES, Philadelphia.

ain't the swellest thing ever pulled on Broadway, I hope they close us after the matinee.

"We open with a song that was specially written for me. Cost me \$150, too. I think that's a good idea, don't you? Then we do a little kidding while we finish with a dance. She leaves to make a change and I've got a little thing I picked up somewhere to fill in.

"When she returns with that dress I just spoke to you about, I duck off while they are applauding and she does her novelty song under the spotlight. I can't tell you what that is because we want to pull it fresh. It's never been done before, and I've got to protect it. I come back and we have a great song and dance for the finish. It's another song specially written for us. I paid \$200 for that one. Vince Bryant wrote it, but won't let us use his name because we wouldn't let him publish it for six months. This restricted song thing is the greatest ever I think.

"For an encore we have a change, stripping down and we have a great bit of pantomime there. Well, I'll

tain we are going to do a little dialog, with business.

"Now how does that look to you? You're a critic and see all these acts. Well, perhaps that is best. Let us know after you see the first show, will you? I'd be ever so much obliged if you would come behind and tell us where we are wrong. I like honest criticism. If I'm bad I want to know it, and it's the critic who must tell us. We can't see ourselves on the stage, that's sure.

"And say, don't think because I spoke about the ad I want a good notice; just say what you think, but if I could get that back page the week before we opened it would be great for us. Perhaps I had better take it the Saturday we open, or better yet, perhaps the Saturday after, because then you see the ad wouldn't come out with the notice, and if it was a good one nobody could say, 'Well, look at the ad, why wouldn't they get a good notice.'

It's the same old spiel in the same old way. There's isn't a reviewer on VARIETY who doesn't hear it once or more weekly.

"ME AN' BILL"

By JOHN J. O'CONNOR.

(WYNN.)

I'm feelin' kind o' blue to-night—let's hit it for a spree;
What's that? Me gal has trun me down?
Don't pull the nose on me;
It ain't a skirt I'm thinkin' of—it ain't a frock or trill;
I just happened to be thinkin' of the good old times—and Bill.

Who's Bill? He's a pal I've had for seven years or more;
Say, Togo, sure you must have heard me speak of Bill before.
I ain't much good on stories, kid—it ain't my line of skill;
But ketch this if you want to hear of how I first met Bill.

'Twas down in Louie's poolroom—the lights were beaming bright;
The gang had all assembled there to roll the dice that night;
I'd made a dollar come-bet, an' I stopped to roll a pill;
A chap says, "Got the makins, Bo?" I turned and first met Bill.

His face was good old Irish, an' he had an honest eye;
There was an air about him that money couldn't buy;
I ain't no hot-house pansy—for I've been through the mill;
I can always spot a good one—that's how I spotted Bill.

I still can see the faces that were assembled there;
Through all the hazy clouds of smoke that drifted on the air;
Outside an "L" train rumbled by—I hear that rumbly still.
For that's the when and where and how I first bumped into Bill—

I had been losing steadily what kale I had to burn;
I handed Bill my Durham—Lo! my luck commenced to turn;
I couldn't make a point—not even cop a bet—until
I saw my horseshoe-rabbit's-foot-four-leaf-clover Bill.

We put our coin together, and the first thing that you know,
The fours were comin' easy and the tens a pipe to throw;
I started on a clean-up, an' their feet commenced to chill,
Till the bunch refused to fade me, so I passed the dice to Bill.

He started in a-passin', and I thought he'd never stop.
While I was busy takin' all the come-bets I could cop;
The only change we didn't grab went to the houseman's till;
At last the game we busted, so I blew up-town with Bill.

We started up Eighth Avenue, dropped in the Bungalow;
We met a couple darboes there an' had a dance or two;
We downed a couple lagers, then we hiked for Crummy Hill;
"We'll help 'em rush the can up there," sez I that night to Bill.

We found 'em squatted on the rocks, partakin' liquid lunch;
Big Red McKnight and Paddy Scott and others o' the bunch;
Siz Jimmy Cherry, "Buy a pint." We took the can to fill,
And shagged it up to Nick's saloon—the can, meself and Bill.

Who should we meet but Johnny Boyce the minute we arrive;
Sez he, "I've got two duckets. Win—they're for the Jolly Five."
Sez I, "I'm lookin' pretty bum"—I wasn't dressed to kill;
Sez he to me, "Aw, what the diff. go up there, you and Bill."

So we up to the Manhattan, where the dance was in full sway;
A thousand lights gleamin' and the hall bright and gay;
The orchestra was playin' they were startin' a quadrille;
We grabbed a couple pardners, one for me and one for Bill.

The tune was "Wearin' o' th' Green," 'twas Schroeder's German band;
How they could ever play it I could never understand;
Ev'ry now and then the piccolo too-tooted an extra trill,
The fiddler yelled, "Change pardners," an' I quick swap queens with Bill.

When through we sat down at a table with our Moils;
Their names, Nell and Frankie, and, say, Cull, they were doin'!
We ordered up some lager, but th' stuff he brought was nil;
But I didn't know the difference, nor did the gals nor Bill.

Ten thousand red-head devils and th' French and Indian war!
More snakes than were in Ireland wigglin' on the floor;
Eight million purple doodle-bugs come to do us in;
I could see 'em very vivid; the same was true of Bill.

The walls were on the bias (that's another word for slant);
Sez I to Bill, "Lesh take a walk." Sez Bill to me, "I can't."
We clean forgot about the gang still waitin' on the bill;
More anxious for the bucket than they were for me or Bill.

Sez he, "Lesh take a Turkish bash." Sez I, "Lesh call a cab";
Bring on your husky rubber; bring on your marble slab.
Sez he, "Lesh go to Hollender's or else the Murray Hill."
Sez I to him, "Lesh go to both." "We ought to," answers Bill.

The noonday sun shone brilliant in the azure-tinted skies;
It flooded through the window, and I up and rubbed my eyes;
A robin red chirped merrily upon the window sill;
Celestial music to my ears—then came a snore from Bill.

That night was seven years ago, but I can feel it yet;
That was the big night of them all—say, got a cigarette?
Now I'm longin' for the poolroom and the gang on Crummy Hill.
Manhattan an' the Bungalow an' Nick's saloon and Bill.

I never will be happy till I pack my little trunk
And hop a rattler for New York, and there get beastly drunk;
There wouldn't be a brewery, and there wouldn't be a still
But what would pay big dividends—just out of me and Bill.

Say, Togo, let's get soused to-night; we'll start somewhere in town;
Let's say the Hotel Grant, since the Sherman House is down,
And who knows where we'll finish up— if we want another big night, like the first I had with Bill.



GERTIE EVERETT

With

"FADS AND FOLLIES."

Miss Everett is an English girl. In her single singing specialty there is no mistaking it, for she has everything that has made English singers popular in America. A choir appearance helps a repertoire of songs that need just the personality Miss Everett possesses.

Writers on VARIETY

IN THE NEW YORK OFFICE
OR CONNECTED DIRECTLY WITH IT.



EDWARD G. KENDREW
("KEN")



GEO. M. YOUNG



WILLIAM GOULD



LEO CARRILLO



FREDERICK SHADER
("FRED")



MARK M. VANCE
("MARK")



WALTER K. HILL
("WALT")



"SKIGIE"



J.A. MURPHY
("SOWERGUY")



LESTER J. FOUNTAIN



SIME SILVERMAN



JESSE J. FREEMAN
("JESS")



JOHN J. O'CONNOR
("WYNN")



CHARLES J. FREEMAN
("DASH")

THAT "BLACKLIST"

It needs some convincing to make any one believe men who have made thousands, hundreds of thousands, and

some with millions, from playing vaudeville, do not understand their business. It's so impossible that the



KINGSTON and THOMAS.

Are presenting a piano act and singing specialty in the middle west. They style their interlude "AFTER THE MATINEE," and therein MISS THOMAS, conceded to be the queen of "rag-time," introduces solo selections on the instrument and plays the accompaniment for MR. KINGSTON'S songs.

Vaudeville has yet to produce MISS THOMAS' equal as a lady "rag-time" pianist.



ROSE SYDELL.

The statuesque and attractive star of "THE LONDON BELLES" has always been in the front rank among the best dressed women in burlesque. She is always costumed with rare good taste and wears gowns or tights with becoming grace. Even though she is not much in evidence with this season's production, she fills the eye effectively whenever appearing. Her style is typical of the dash and verve which makes burlesque leading women distinctive among actresses, and her fame is as wide as the realm she adorns.



HAIGHT ST. THEATRE.

Messrs. HALLAHAN & GETZ, sole proprietors and managers of the AUTOMATIC VAUDEVILLE CO., owning and controlling three of SAN FRANCISCO'S best paying vaudeville and picture houses which have adopted the continuous policy, have made rapid and envious strides since entering the field and are deserving of the more credit for the faith and confidence displayed in the future of this city, at the time they decided to become an important factor in its amusement enterprises.

Both are pioneers in the Nickelodeon business of the city, having opened their first house, the BROADWAY THEATRE, on Broadway St. in the heart of the Latin Quarter shortly after the big fire, with a large commodious Penny Arcade in conjunction, which later warranted the construction of the HAIGHT ST. THEATRE, a steel and concrete building with a seating capacity of 1,200, which opened to the public around the first of the year.

Situated as it is in the heart of a densely populated district free from competition it has proven a credit to their judgment and a popular and creditable addition to the district. Three shows are given daily of three acts and pictures, playing a split week with the Broadway. The stage is fully equipped to handle any average production with an opening of 21 ft. high, 34 ft. width, and 20 ft. deep.

The latest acquisition by Messrs. Hallahan & Getz is the MARKET ST. THEATRE, a steel and concrete building with a seating capacity of 1,200, erected at the cost of \$100,000. This house is located in the downtown district on Market St., the main artery of the city, between Powell and Mason Sts. This investment, looked upon by old showmen as a foolhardy proposition, has proven a winner under the capable management of its promoters. Four shows daily are given of four acts and pictures, the acts playing a full week. Stage dimensions pro. arch 21 ft., width 28 ft., 20 ft. deep.

All three houses are booked by the BERT LEVEY CIRCUIT.

matter of the "blacklist" has reached, in the minds of many people, a plain case of "pride."

The United Booking Offices managers, who, with Martin Beck, of the Orpheum Circuit, first decided that a "blacklist" should be maintained, have upheld the theory that to bar acts (which play "opposition") from appearing in the vast majority of the largest variety theatres in the country must, in time, crush that opposition.

The "blacklist" was not created—as some may believe—to intimidate. It was a business proposition. When E. F. Albee, general manager of the United Booking Offices, laid in an Albany (N. Y.) hospital recovering from broken limbs resulting from an automobile accident on election day, 1908, he may have utilized a portion of his restful waking moments to theorize out the ultimate accomplishment of a "blacklist." It was shortly after William Morris had commenced his independent career as a manager.

Whoever thought of the plan caused Martin Beck, Percy G. Williams, William Hammerstein and A. Paul Keith to assemble in Mr. Beck's private office, then in the St. James Building.

Before that meeting ended, it was announced for publication that the "blacklist" would commence to operate and continue to operate for at least two years. The two years passed. Another announcement of intention to carry it along two more years if necessary was made. In 1908 no one expected to see the "blacklist" in operation in 1910. No one now expects to see it in 1912. But no one

can tell. For over a year back it has been the height of folly for the United Booking Offices to maintain that list. It has been continued nevertheless. While not always strictly lived up to, the exceptions (outside of two or three large bookings) have been the engagement by United managers of minor "blacklisted" turns. There are numberless instances of "blacklisted acts" appearing in United managers' houses under assumed names or titles. Also there are numberless instances of "United acts" playing "opposition houses" under a nom de plume. These individual exceptions were a matter of "taking chances" by the act and the manager.

"The blacklist" is known "officially" as the "opposition sheet." Wherever a vaudeville turn plays in a city where there stands a theatre booked through the United Booking Offices or the Orpheum Circuit, but does not appear in that house, it becomes a "blacklisted act" through having "appeared for the opposition." All variety theatres competing for business with the houses of the big circuits are considered "opposition," whether playing the first grade or the lesser vaudeville bills.

In the two years the "blacklist" has been pending there have been tacked onto it more names and acts than are now engaged jointly by the United Offices and the Orpheum Circuit. As a historical fact, the Orpheum Circuit and its direct booking affiliations have never accepted the

"blacklist" seriously. The Orpheum Circuit on its main line kept (Continued on page 147.)



MERRY CHRISTMAS.
"COOKIE"

MORRIS' OTHER WAY.

William Morris while "kidding" may have discovered a way to get around the "time" disturber on his "big bill" programs.

The other day an act said to the manager: "I can't do seven minutes. It's impossible. That's only time for half my act."

"Great," said Morris, "And do the other half the next time you play here."

KARNO GOING WEST.

The Karno Comedy Co. has accepted a continuous engagement on the Sullivan-Considine Circuit, opening Feb. 26, next, at Cincinnati.

The contract is a large one for the Sullivan-Considine people. It is said they pay the act \$500 weekly.

The Karno Company is at present appearing for William Morris at the American, New York. Next week "A Night in a London Club" will be revived there by the company.



BURNHAM and GREENWOOD.
"TWO GIRLS AND A PIANO."

Josephine Fields, formerly with Gus Solke's "Toy Shop Pastimes," will continue as a "single."

Ned Norton closes with the "Follies of New York and Paris" company this Saturday night.

J. R. Shannon has composed "The Coster Rag" for exclusive use by Alice Lloyd, now touring in the West. It has Coster dialect, English melody and an American "ragtime" swing.

Lillian Herlein is due to arrive in New York between Dec. 20 and Jan. 1.

Wilkie Bard is a late member of the Influenza Club, having laid off last week instead of playing the Tivoli.

Jessie Milward and John Glendenning will play three weeks in vaudeville before resuming their legitimate engagements after the Christmas.



DUNEDIN TROUPE.
World Famed Acrobatic Cyclists.
Booked direct through JAMES E. DONEGAN, Manager.

NEVERMORE

By DICK CROLIUS.

With apologies to Mr. Poe.
(All rights reserved).

As I wandered, weak and weary-looking sedy, feeling beery—
In and out amongst the actors, round the Knickerbocker door;
Near a bunch of "hams" I'm stopping—my Forresterian brow I'm mopping—
As I listen to the shocking, shocking tales told oft before,
How some "would-be," who'd been starrng, will do so nevermore.

Ah! distinctly I remember—'twas July— I spied a member
Of a snap out since September—
And I "touched" him as I'd often done before,
To see if I could borrow—enough to steer me o'er the morrow;
But my soul was filled with sorrow, as he answered "Nevermore."

Alas! that I—a poor "strapped" actor—who was once a benefactor
To many and many a brother, in the good old days of yore,
To be thus refused a quarter—compelled to drink cold water;
Quoth this varlet: "So you oughter—as you never did before,
And money I will loan thee nevermore."

Soon the city undertaker will plant as good a maker
As Forrest, Booth, or Barrett, now long since gone before;
Soon they'll lay me 'neath the clover my barnstorming days are over,
Round the square I'll be a rover—nevermore.



ELIZABETH MURRAY.

Vaudeville seems to have lost Miss Murray for good and all. When attempting the first legitimate role ever played, success in abundant degree attended her venture. The verdict recorded by Chicagoans at the opening performance of "Mme. Sherry," at the Colonial, has been endorsed by New Yorkers at the New Amsterdam, where her original type of a stage Irishwoman is enlarging her reputation as an artist of native ability.

Miss Murray will continue playing the same part in the original "Mme. Sherry" organization throughout the New Amsterdam engagement.

Then FRAZEE & LEDERER will elevate her to stardom, probably returning her to Chicago. If present plans carry, theatricals will witness the unusual occurrence of a woman becoming a star within a year, or little more, after she spoke her first line as a dramatic actress.

Adelaide Norwood, the prima donna, is to be a feature at the Majestics in the west during the present month.

Henri French has designs upon the Wright Brothers' airships. Henri says he thinks he will become a flier next summer.

Bessie Wynn has been booked by the Orpheum offices for a few weeks in the middle west and will appear at the Majestic, Chicago, during December.

Jim Thornton is detained in Chicago this week, under the doctor's care, obliging a cancellation of his engagement at Hammerstein's this week.

Charles Frohman slipped over a regular piece of press work Monday when he and Kyle Bellew making a trip around the world in his own steamship and a company of fifty, playing a repertoire from here to Si-am and back. That's got a little something of any pipe ever landed.



BELLA DOYLE and EARL GOFORTH
In their COMEDY MINSTREL SKIT in "ONE," with special scenery.
Wishes all a Merry Xmas and Happy New Year.

PROPOSES \$200,000 HOUSE.

Springfield, Mass., Dec. 1.
J. C. Kemater, cashier of the Chapin National Bank, R. W. Braden, P. E. Fox, J. W. Kenney, C. T. Shean, W. M. Kimball and Dr. J. T. Sheehan are among the prominent Springfield citizens who have organized a corporation to erect a new theatre building on Main street.

The company is capitalized at \$500,000. It is estimated the building will cost \$200,000. The theatre is to have a capacity of 2,500. Ground will be broken Jan. 1. The Samuel M. Green Co. has drawn the plans and say the theatre will be completed next August.

Mabel Valenteene Morce (formerly "flier" with the 3 Flying Valenteenes)



KNOX and ALION

Presenting fifteen minutes of effervescent comedy in "One."

Not a dull moment between the laughs. A lively act that is away from everything else in vaudeville. They have been booked over the UNITED TIME by NORMAN JEFFERIES.

and Laury Valenteene, of that act, were married at the City Hall, Chicago, Nov. 23.

The Kirksmith Butler Girls' Orchestra, 25 pieces, now playing lyceum engagements, will invade vaudeville the latter part of January. Mr. Butler has another act in the varieties, the Kirksmith Sisters (sextet) on the western vaudeville circuits at present.



GUY SMITH'S THEATRES.

"THE TEN CENT KING" doesn't sound very high falutin', but it means considerable and is well applied to MANAGER GUY SMITH of the BROADWAY THEATRE, OAKLAND, Cal., THE HOME OF INDEPENDENT VAUDEVILLE.

The Broadway has a capacity of 1,000 playing four shows a day and five on Sunday, booking through the HERT LEVEY CIRCUIT, charging ten cents all over the house.

THE CAMERA THEATRE, adjoining THE BROADWAY, is also conducted by MANAGER SMITH as an M. P. house and has proven a profitable adjunct, catching as it does the nightly overflow from the Broadway, which plays to an estimated attendance of over 20,000 weekly. Located at 12th & Broadway, in the heart of the business district of Oakland, both houses have proven veritable "money mines" under the capable management of the "Ten Cent King." With years of experience behind him in all branches of the theatrical business, rated as the oldest showman in Oakland, and for nine years manager of the MacDonough Theatre, the combination house of Oakland Mr. Smith has a thorough knowledge of the whims and fancies of his patrons, who, well aware of this fact, always feel assured of satisfaction whenever patronizing a house of the "TEN CENT KING."



HENNINGS, LEWIS AND CO.

One of the standard comedy acts of vaudeville. This season the act came to New York after a three years' absence in the West, and were immediately given sixteen weeks' contracts from the UNITED BOOKING OFFICES.

The act has been changed around considerable since last appearing in New York. But all managers and agents agree that the act is better now than ever before.

ROSS LEWIS says the "proof of the pudding" is the four months' contracts he received and is now playing successfully.

A. R. Daly, who attempted to kill last summer, was sentenced for three his wife, Teddy Hudson, a chorus girl, years, Tuesday, after a trial.



P. O'MALLEY JENNINGS

The clever English light comedian, at present with "THE DEACON AND THE LADY," a musical comedy with which he has been a decided success. It is not so long ago that Mr. Jennings first visited New York. He has remained in America since. First appearing in a vaudeville sketch, his services were immediately in demand for productions. Mr. Jennings has appeared in several.

\$150,000 IN ACTS IN CHICAGO

Chicago, Dec. 1.

Over the books of Chicago agents \$150,000 worth of acts pass weekly. Figure only a season of forty weeks; that means six million dollars in bookings, and five per cent. of that is \$300,000. These amounts are conservative and do not include the extra twelve weeks bookings of whatever theatres keep open the year 'round.

Figures, if correct, don't lie. In this instance the estimate has been made by a man engaged in the booking business and fully qualified. They tell a concise story of Chicago's importance as a vaudeville center.

They indicate the reason why more vaudeville artists have made their way to Windytown within the past three months than ever before known in the memory of the oldest inhabitant; they prove that Chicago is easily the big-

gest vaudeville center outside of the Metropolis, for both actor and manager.

of a booking agent in the sources through which he can place acts are transitory. The keen competition to secure houses makes it impossible for almost any agent to say that what he has today will be his tomorrow, and by that same token his guess would be no nearer correct than would the estimate supplied by an outsider familiar with conditions. The figures are not promulgated as authoritative.

Frank Q. Doyle with 30, leads the "Independent agents" in the number of theatres booked. The Hodkins time has about 20; Sullivan-Con-

dine, Hodkins, Pantages, the Princess, Butterfield, Gus Sun and "T. B. C." To supply these circuits nobody has yet come forward with an estimate of how many acts it requires weekly. The Chicago local field is alone a whopper. While a vast majority of

booking through Doyle set an early pace, fast and expensive, which has kept competition seething in many otherwise peaceful neighborhoods.

The "T. B. C." formed through an alliance of what had previously been known as the Churchill, Keefe and Miles time, can be credited with booking and handling the most expensive bills, week in and week out, booked from Chicago agencies. The alliance forms, also, the most compact front of



(MISS) SYDNEY SHIELDS.

There are few young women to-day who have jumped into popular favor as quickly as has (MISS) SYDNEY SHIELDS, who has just finished a successful season over the ORPHEUM CIRCUIT in her comedy sketch, "BROADWAY, U. S. A.," by ALLEN GREGORY MILLER.

This charming, young ingenue is now playing UNITED TIME, and will be seen in the East shortly. She will next appear in Mr. Miller's latest comedy, entitled "MAID MARY MADE WIFE," written especially for her.

MISS SHIELDS is known as "THE MAUDE ADAMS OF VAUDEVILLE."

gest vaudeville center outside of the Metropolis, for both actor and manager.

An estimate of the number of theatres which draw upon Chicago for a part or all of their programs shows a total of about 350 houses, divided about equally, between "Independent" and "Association" booked. The figures which follow, relating to the "Independents," have not been confirmed through application to the various agencies mentioned; obviously they could not be more correct if they were given out by the agents themselves; for the reason that the "vested rights"

sition" booking office, "T. B. C.," has about 10.

The "Association" (Western Vaudeville Managers' Assn.) presents a formidable front. Manager Chas. E. Bray states that 175 houses are in various ways affiliated. This includes theatres in the middle west, booked by the association's representatives; the Interstate and Rosalie Muckenfuss houses, and a partial supply to the many theatres embraced in the Gus Sun Circuit. In addition to the "Association" and "Independent" offices and connections, there are several "short circuits" drawing furtively



THOMAS J. GRAY.

THOMAS J. GRAY, "THE VERSATILE VAUDEVILLE WRITER," has made rapid strides in the Theatrical Business.

Practically unknown two years ago, he entered the writing field, and since then has written successful material for over two hundred artists. "ANY LITTLE GIRL THAT'S A NICE LITTLE GIRL IS THE RIGHT LITTLE GIRL FOR ME," "THINK IT OVER, MARY," "CRISTO COLUMBO," "NOT ME," "LET ME HAVE A KISS UNTIL TO-MORROW, THEN I'LL COME AROUND AND PAY IT BACK," and over a dozen other popular hits owe their birth to "TOMMY," as they call him around the Putnam Building.

performers obtain their own employment there are eight or a dozen "ten-percenters" (agents) who operate in conjunction with some of the offices or book strictly "on their own," placing clients on a basis of commission for recompense. The number includes Eddie Shayne, Norman Friedenwald, Adolph Meyers, Tom Brantford, Harry Spingold, Murray Blee, Lee Krause, "and there are others." Every season the crop of commission men, so it is said, varies in size and generally have been short lived; but this year is an exception. The "Association" has thrown open its doors to such agents as Manager Bray desires to enter from the outside. This has been a source of substantial encouragement to more than one "ten-percenter."

The most conspicuous incidents the present season has thus far disclosed is the introduction of "big names" into "small time" bills and the formation of the Theatre Booking Corporation (before referred to as "T. B. C."). To Frank Q. Doyle should go the credit of interjecting the big names and big salaried headliner as a general proposition. In a desultory way the "big ones" have been shown at the local "10-20's" but theatres

all the "opposition" which the "Association" finds presented to it.

But aside from fact and figures there has been a side light of humor which has made the season productive of something else than sordid realities. Somewhere in the infinite scheme of mid-west vaudeville is an association, strayed or stolen. It was to have been a mutual affair, to embrace every manager of a vaudeville theatre who looked to Chicago for its source of supply or who operated a vaudeville house within a radius of ever so many miles from this city. The preliminary meetings were held; opposition met opposition with knives sheathed, a name was selected, officers were chosen and three meetings were held. But the fourth one never came off.

It's a sad tale to relate; that an able bodied association of vaudeville wisemen should be lost or loose somewhere, endangering nobody but itself and fruitful of nothing save some real laughs. But such is the case; for in its place we find an association of "Association" managers.

And the Union Hotel loses some good spenders who promised and resolved and vowed that they should meet each fortnight and "get mutual."

VAGARIES OF ACTORS

Did you ever walk down that part of Broadway known as the Rialto? Yes? Well, then if you kept your eyes wide open you have undoubtedly noticed some of the things herewith set forth.

Time and time again I have seen the "heavy" of the melodramatic stage strut proudly along New York's main thoroughfare and even though with

tempted a serious role. Belasco saw the making of a great character actor in Warfield. He starred him a short while after in "The Music Master." Warfield was a tremendous success. The play ran for almost two years on Broadway. Then it was sent on tour. Warfield played the role for nearly five years. Today when one sees him walking down the street it isn't David

the characters into his system that for years he was acting off as well as on the stage.

Season in and out one read in the dailies of many eccentricities of the noted actor. First it would be a row with a leading lady; then a disturbance with a hotel proprietor, perhaps, because some guest had knocked on his door by mistake, or some other trivial happening would cause the star to flare up and cause no end of commotion.

There were times when he would rather cancel an engagement that meant thousands of dollars rather than to use a dressing room not arranged to suit his peculiar ideas. And all of this was because of the fact that his art had absorbed him and that he was living in its atmosphere continually.

a part or character there must be something indefinable in it that strikes a responsive chord in the being of the man or woman who essays the portrayal.

When such a role is thrust upon an actor it is usually their greatest success and it will be ever afterward recalled by the mannerisms that cling because of the playing of the role.

Fred.

The "influenza" habit has struck London with a rush again, mostly among the women. Marie Lloyd, Rosalie Lloyd and Victoria Monks were among the first to pick up the habit.

Valazzi is back again at the Empire in Leicester Square again and is scoring a big hit with his sloping the slope trick.



PHIL MILLS and BESSE MOULTON

Meeting with gratifying success—presenting their Laughing Oddity. "A TRIAL PERFORMANCE."

MERRY XMAS and HAPPY NEW YEAR TO ALL.

but a lone nickel in the jeans he would look askance at the mere mention of vaudeville. How did I know that he was a melodramatic heavy? Well, that is just the purpose of this story and the only excuse for it.

It was his general appearance, the characteristic manner in which he strutted along and the supercilious air with which he greeted those who passed him by. His clothing and the manner worn also had something to do with the classification.

Actors are not cast in a different mould than that of we other mortals, although there are a host of the former who would like to have the general public believe differently. But still there is something about the actor that makes it easy for one who has developed a slight sense of observation to distinguish him in any sort of a crowd, no matter how large or how small.

There are three or four actual incidents that one can take as an example of what the playing of the certain line of characters will have on the delineator.

Take, for instance, David Warfield. The story of his debut in the theatrical world is too well known to need retelling. A few years ago he was a Hebrew comedian in the Weber and Fields all star stock company that held forth at the little music hall on lower Broadway and was as jovial a clown as one would care to meet. Jest and pranks were part of his life off as well as on the stage. Then came the change.

Warfield was placed under contract by David Belasco, after he had at-

tempted a serious role. Belasco saw the making of a great character actor in Warfield. He starred him a short while after in "The Music Master."

From the smiling good natured joker of other days he has changed to a man whose face is seamed with the marks of a great sorrow, his walk is that which he used in the character and every move, even to the slightest gesture, is that of the principal character in his greatest success.

Richard Mansfield, the greatest of all American character actors until his death, and to whom there is no successor in all of the dramatic stars of the American stage to-day, was another of those who through the long playing of parts absorbed so much of



ORIGINAL TOSSEING AUSTINS

Merry Christmas to All.
On the UNITED TIME.
Direction ALF. T. WILTON.



THE RINGLINGS IN 1884.

How many RINGLING BROTHERS can you pick out?

Those wild eccentric Shaw characters Arnold Daly essayed with so great a success that he has been dubbed the American disciple of Shawism, have no doubt much to do with that artist's many well known eccentricities. It is because of these eccentric traits more than anything else (it is the belief of some) that he was named to succeed Mr. Mansfield at the time of the latter's demise.

There are a host of others that might be mentioned in the eccentric class but, this feature of absorption has also its brighter side, where the artist known to be of the temperament that would lead them to view the darker side of life's way have been switched from that path through the continual playing of a comedy role.

May Irwin is of those. When ever one sees May she is just the jolly "Judy" of the character she portrayed years ago. Sam Bernard is another; Lew Fields, who, if appearances count for anything, would be an undertaker, stands out as a particular bright example of the good that comedy characters work in the shaping of an actor's life.

What the cause of the transposition of characteristics is would be hard to define, but it evidently is nothing more or less than a form of auto suggestion.

These are but a few notable examples in proof that to be great in

Harry Lauder is underlined on the American, New York, programs as "Coming Feb. 20." George Lashwood's date of return is set for Jan. 2.



LILLIAN WRIGHT

and LLOYD and CLAYTON

AMERICA'S PREMIER NOVELTY DANCERS
Booked Solid.

NOTICE—Owing to several mistakes in billing matter in the past few weeks I wish to state that this act is not to be billed as Lillian Wright and Dancing Boys, but LILLIAN WRIGHT AND LLOYD AND CLAYTON.

We are now making a successful tour of the south.
Merry Christmas to all friends.

LONDON NOTES

VARIETY'S LONDON OFFICE

418 STRAND, W. C.

Mail for Americans and Europeans in Europe, if addressed care VARIETY as above will be promptly forwarded.

London, Dec. 1.

There may be a legal mix-up over the selling rights of the music of "The Chocolate Soldier" between the musical firms of Feldman and Francis Day & Hunter on this side and the American firm interested, Remick & Co. For five years Remick's catalogue was handled over here by Francis Day & Hunter. The agreement ran out a few months ago. Remick arranged with Feldman for the future. Francis Day & Hunter now claim "The Choco-

Marie Lloyd is arranging a trip to South Africa for Christmas time of next year. She will probably play an engagement of a month with the Hy-mans there.

J. W. Witon, formerly a ventriloquist, is thinking of taking a trip to Australia shortly with a view of opening an agency to book English and Australian acts. The agency if started will no doubt be connected with the Wieland agency, London.

big drawing card in Little Tich, seemingly the only one who can fill the house. The Tivoli is securing fair business. Now that another general election will occur in a few weeks, speculation is keen as to what effect this will have on the music halls, especially those in the West End. The suburban halls are almost certain to suffer.

Marie Courtney, mostly known as "Little Marie Lloyd," made her first appearance last week in the West End at the Tivoli. The younger one has a style that will most certainly get her along if she sticks to the halls.

Daisy Wood, who has been unable to fulfill her engagements during the last few weeks owing to illness, will not play any more music hall dates before rehearsing for the Liverpool pantomime she is engaged for.

Lawson and Namon have been booked for twenty-four weeks on the Variety Controlling Co. Tour during next year.

The Jacksons, who lately returned from America, where they have been playing in musical comedy, are now appearing at the Alhambra under the name of the Saxones.



TORCAT

ASSISTED BY FLOR D'ALIZA

Out in the Middle West the novelty of TORCAT'S number is gaining appreciation from managers and audiences accustomed to witnessing vaudeville bills booked through the WESTERN VAUDEVILLE ASSOCIATION.

They have the only troupe of trained genuine game roosters in the world, and to embellish their performance, special scenery and electrical lighting effects are carried for a full stage showing.

TORCAT and FLOR D'ALIZA are in constant demand, and during the past few seasons have played almost every prominent vaudeville house in the Middle West, South and far West with an act which has invariably been appreciated.

late Soldier" music was published before the agreement with Remick, ended. It is said an effort will be made to secure an injunction against Feldman by Francis Day & Hunter, restraining Feldman from continuing the sale of the score.

The Great Carter, an illusionist, played sort of a trial at the Palace, Manchester, last week. The Palace is on the DeFrece tour.

Ayoe, "the Danish Guilbert" is booked to play the Orpheum Circuit in the States some time next year.

The Palace, London is at present in the midst of one of the worst business slumps it has suffered in three years or more. The reason seems to be the lack of big attractions. "The Balloon Girl" which would never prove a draw by itself in London, a sketch in which Lawrence Grossmith appears, and Barclay Gannon are seemingly the chief attractions. While the acts are good ones to fill in with, none can draw, by having their names displayed outside. The Coliseum is fortunate enough to have Seymour Hicks for an attraction. Business there is very good. The Hippodrome is doing fairly with Ellaline Terris, while the Pavillion has a



JENIE JACOBS

The best-known and most popular female theatrical agent in Europe or America.

Lawrence Grossmith is at the Palace in a sketch, "The Loose End," having to do with a "high class" crook, who is also an inventor and a "Johnnie," played by Grossmith. There are many interesting moments. The piece should prove of value in the music halls all over England.

Lamberti is the father of a son, born last week.

Will Evans is reported to have been engaged by the Drury Lane Theatre Company for their Panto in 1911-12.

The Wieland agency has booked for Australia, Niagara and Falls, Carmen Turia, Wilson Hallett and Jack Ark.

The Variety Consolidated Theatre Co., Ltd., which controls the Euston, Metropolitan, South London and Chelsea Music Hall, in its yearly report, announces no dividend will be paid. These halls make up part of the "Syndicate" time.

At the Palace the Two Bobs deputized for Ben Davies, and "cleaned up" in great shape.

Montgomery and Moore have decided to return home for the holidays, though they have had enough time offered to keep them over here for a year. The team is now finishing a tour of the Barnetford houses playing this week at the Hippodrome, Brighton. They were offered eight weeks at the Palace to follow; also South Africa in January, and from there to Australia for Richards. They will probably come over next summer to play the Palace.



LILLIAN SHAW

Vaudeville's newest headliner. Just finishing a tour of P. G. WILLIAMS' houses as star attraction. Offered return dates this season from Mr. Williams. Preparing an entirely new specialty for next season.

PICKING A WORLD-BEATER

By TOM A. PRICE.

Creator of "A HUSTLER OPP."

"To whine don't have to be a disgrace," averred A. Hustler Opp thoughtfully as he pressed the button and gave a surprised waiter his order for the thirteenth consecutive pony of absinthe. "I have whined myself and been glad to get away with it."

The champion advance agent of the greater city had just returned from the road with a wad which his brother Elks had refused to permit him to spend and was insisting on advertising, in his own inimitable way, the fact that he was back to take the leadership of the great and always busy order of the Talkers of Broadway.

"Did I ever tell you about the time I rescued Olivia from the oblivion of a fair ground tent and made Oscar the Great pay her \$2,000 a week? No? Well, it's worth while listening to. Give me your attention."

"It was like this. I hit Buffalo one day in September. The breeze from the lake was already beginning to hint of the rigors which would accompany Miss Winter when she arrived a little later and didn't have even a fall overcoat. I hit all the city editors in the town for a job, but they either knew me or were in the throes of a financial crisis. I couldn't land the job."

"It was after the day I had handed Tony my last dime for a hamburger sandwich that I sat in the office of a third-class hotel and glanced over the date columns of a paper left on a chair by some former occupant. I found a fair was to open in Canton, Ohio, the following Monday. I read the list on Friday."

"It didn't take me long to make up my mind to get to that fair ground before it opened. I knew that I would have to have some kind of a front when I got there, so I begged into the

back room of Tony's lunch room and changed into a paste be-splattered suit that I had used in my last trip on the road—for you must understand that this was in the days when I threw my own paper and mixed my own stickum."

"I hit Canton on the rods of a baggage wagon attached to a local passenger train after I had been put off the fast ones too often to permit me to retain confidence in myself, and at once beat it for a rum shop whose proprietor had immigrated from the same town in Missouri that is still trying to forget that I was born within

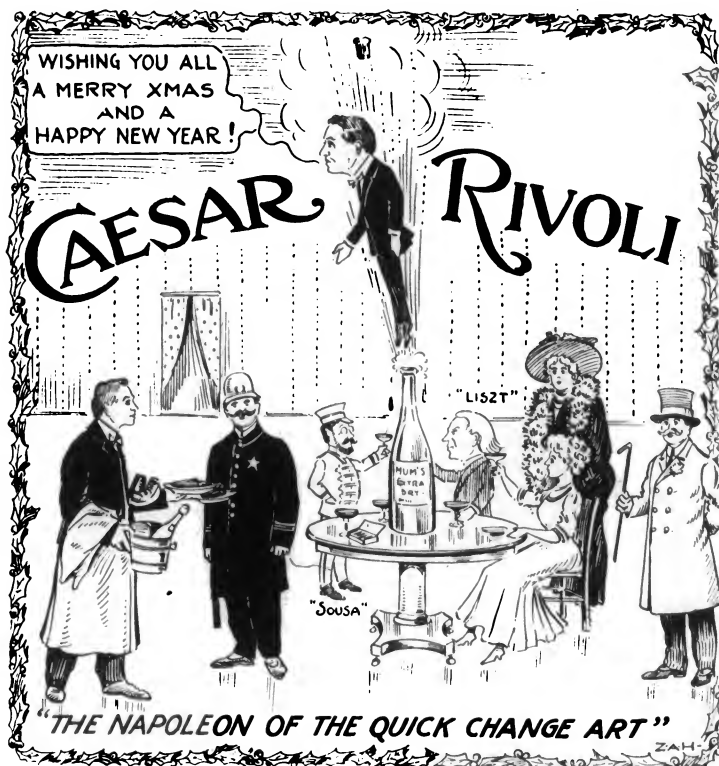
its limits. My reception was warm enough considering the clothes I wore and I actually persuaded the Old Friend to go down to the express office and get my suit case for me."

"With the baggage once more in my possession I donned the glad rags which had broken the simple hearts of the country girls all along my last route and piked it for the fair grounds just outside the town. One of the hackmen invited me to ride, but I told him that my constitution always demanded pedestrianism in the morning."

"It was at the gate of the fair grounds that I gave vent to the most famous whine in history and the line of talk which gives rise to this story. It was after ten o'clock and the Geek on the gate didn't want to let me in. Needless to say I was shy a ducket."

"Say, mister," I told him, "I gotta

"She was standing in front of a fortune teller's tent. Her big black eyes caught mine and held them. She looked as though she might be in trouble and I thought she was dissatisfied, so I



LEON ERROL
and
STELLA CHATELAINE

A Riot over the COLUMBIA AMUSEMENT CO. CIRCUIT with their "Comedy Rag Dance." LEON ERROL wrote and staged the "NEW JERSEY LILLIES" production in its entirety and is playing the leading Comedy role. STELLA CHATELAINE handles the Ingenue role.

went over and gave her the answer to the Red Men's distress signal. She smiled and it was like a ray of sunshine sneaking in at the top of a Moffet's flat window. I fell.

(Continued on page 164.)



CHUTES, SAN FRANCISCO.

The above is a view of a portion of the San Francisco CHUTES. This amusement park, located on Filmore St., boasts of the most unique location for an amusement park in the world. It occupies practically a square block of ground in the heart of the city and contains the usual riding devices and amusements known to all parks in the east. In addition, it has a magnificent Zoo of several hundred wild animals, the only collection on the Pacific Coast.

However, the great magnet of the CHUTES is its theatre, a beautiful Class A steel and concrete structure with a comfortable seating capacity of fifteen hundred.

The theatre plays the regular PANTAGES CIRCUIT ACTS, beside several additional features which are booked weekly in conjunction with the regular card.

The house plays but one matinee and one evening excepting Sunday at prices of 10-20-30 cents.

The Chutes is now entering upon its fifteenth year of prosperity and is one of the landmarks of San Francisco, visited by all tourists besides enjoying a large following from among the residents of the city.

ED. LEVY is the general manager of the Chutes. Smiling ART HICKMAN directs the theatre.



JIMMIE LUCAS

Assisted by MISS FRANCES FIELDS, is now playing in a brand new act, entitled "NONSENSE PERSONIFIED," as a feature attraction, with great success. Next week, Little Rock.

git in. My boss didn't send me no ticket when he told me to come and join him an' he's already inside. Gee, you wouldn't wanta see a feller go on the bum would ya? I just gotta git inside, mister, or get fired. Go on an' be a good feller."

"Well, there was a whole lot more junk to it, but he finally let me in when I promised to get the boss and bring him back to the gate to vouch for me. That was all I wanted."

"That whine at the gate won me a chance and Chance won me Olivia—but that comes along later in the story."

"After I got inside I wandered down the line and maced every tent and platform show on the big trail for a chance to talk in front, but they all turned me down. There wasn't one who would even listen to a proposition to do ground! work and grind. It was as discouraging as trying to find a friend in the Kneckerbocker when you are thirsty. I was about ready to give up hope when I first saw Olivia."



J. G. CONDERMAN.

Manager JULIAN THEATRE, Chicago.

Among the scores of vaudeville managers battling with the "10-20" proposition in Chicago, Mr. Conderman is one who seems to have solved the problem. His theatre is located in the northern part of the city, in the very center of a section containing nearly a dozen "pop" houses which have sprung into existence during the past few years.

Competition seems to stimulate the Julian's patronage, for no matter how many theatres of the "10-20" type open for business out his way, the attendance at the Conderman theatre maintains a steady and certain standard capacity for a majority of the seventeen performances every week from September to June.

The vaudeville wise in Windytown believe that because the Julian does not "split" its week the house has an advantage; where other houses present two programs each week it is believed that the drawing power of a particularly good show is not tested to its full advantage.

Conderman shows are models of selection

MIDDLE-WEST PRODUCERS

Chicago, Dec. 1.

Time was when managers of hall and "opreys" in the Central West referred to certain companies as "only a lot of Chicago actors." They sometimes, indeed often, fought shy of arranging time for attractions which hailed from Windytown. Frequently managers who organized here kept the matter a secret in so far as they could. But the changes in theatrical affairs have brought changes in the attitude of western managers. Now a Chicago company goes along with the rest of a season's harvest.

Whatever the cause, the effect has been to increase the visible supply of attractions which make Chicago headquarters. Statisticians are too busy figuring out the recent census to have time for specific comparisons, but to all intents and purposes Chicago is some pumpkins as a place of departure and return for dramatic shows of many kinds.

Nowadays the players are recruited for their fitness for whatever roles they are cast for. In earlier times if the actors who traveled with any "one night stand" attraction could not play to enough people to get in all the passes on the date advertised, they could stay a second night and put on "East Lynne" for a "clean up,"

The one man who has brought most fame to Chicago as a producing point is Lincoln J. Carter. His melodramas have played everything from Oldtown, Me., to Douglas, New Mex.; from Key West, Fla., to Vancouver. If there is a theatre in this country wherein a Lincoln J. Carter "meller" hasn't been presented, it has been built since he decided to limit his industry and halt the progress of his prolific pen.

Mort Singer is the most classy producer this town affords. From his Princess theatre a supply of musical comedies have gone forth to follow the footsteps of previous Singer productions which the La Salle gave life to, when Singer was the guiding spirit of that little play-shop. Five of Singer's road shows, playing cities and the better class of "night stands," are at present on tour.

W. F. Mann has contented himself with one musical comedy, "The Broken Idol," for this season, but he has gone in for six or seven melodramas to radiate from his Chicago office their quest for house records. Harry Scott has fashioned his road shows on musical comedy lines, with "The Girl from the U. S. A." as his leader.

Edward Clifford, Edward Rowland, Gaskell, McVittey & Carpenter form a combination of producers which, by

cutting in on each other's attractions, must necessitate a superior system of accounting. Rowland & Clifford have chief responsibility in five companies playing "The Rosary" and some more playing "The Wolf." Rowland & Gaskell have two companies playing

Chicago Opera House were ten years ahead of their time, beautiful to behold and Chicago built. But it must be admitted in this year of our Lord, 1910, that New York still has something on Chicago as a place to make or break "angels." Walt.



HARRY TSUDA.

One of the most popular Japanese on the American stage is HARRY TSUDA. He is playing the UNITED TIME with his entirely new and unusual performance of equilibrium, in which he FEATURES AERIAL TRIPLE BALANCING on the REVOLVING GLOBE.

"The House of a Thousand Candles," two playing "The Port of Missing Man" and another playing "The Cowboy and the Thief." Gaskell & McVittey have one company playing "The Rosary," Gaskell, McVittey & Carpenter are "in" on companies playing "Rosalind at Redgate" and "Barriers Burned Away."

Martin Sheeley has companies playing "Just a Woman's Way" and "The Flaming Arrow"; Will Kilroy has a musical comedy called "The Millionaire Kid"; there are "Climax," "St. Elmo" and "Paid in Full" companies galore, directed by Geo. Peck and his associates; Jake Vedder, C. J. Smith and many others have one or more.

Within the past few months the Windy City has lost the biggest guns in its producing battery—Harry Frazee and Geo. Lederer. The lure of Broadway charmed them from the Lake Front and they seem to have left no successors. While there is still a Frohman, a Savage or a Dillingham to rise among Windytown's producers, the men who are now operating out of the old town present a rather formidable showing.

There is no reason in the world (save the fact that it is not) why Chicago should not be a producing center for numerous attractions of the very best grade.

The Henderson spectacles, at the



GEORGE ALI.

GEORGE ALI first came to England to play an engagement at the DRURY LANE THEATRE, where the pantomime of "Dick Whittington" was produced during the season of 1908-09. Mr. Ali was very successful as "Mouser, the cat." The next year Mr. Ali played again at the Drury Lane in the pantomime, "Aladdin," and scored even a bigger hit than the first year, this time playing the dog.

The present year the animal impersonator goes to Glasgow to play the cat in "Dick Whittington" again, at the Grand Theatre. Before rehearsing for the pantomime in Glasgow, Mr. Ali played his sketch at the FOLIES BERGERE, PARIS. Mr. Ali has also played much vaudeville time in England.

Extract from "Comedien," Paris, Oct. 22, 1910: "At last we have found the only one capable of playing the dog in 'Chanticleer,' and I wrote the other evening to Madame Simon (who plays the Pheasant in 'Chanticleer') to see George Ali, the extraordinary animal impersonator, whose portrayal of the animal is so true to life the public demanded that he give them more of his wonderful performance with which he has created a phenomenal success. It is certain that if Edmund Rostrand knew of George Ali before he had produced 'Chanticleer' he would have engaged this marvelous dog-impersonator for the part which he created at the Drury Lane pantomime the season previous. Nearly all the regular patrons of the Folies Bergeres come to the theatre at the time Mr. Ali is due to perform and every evening he meets with the same amount of applause, justly due this great artist."



FREDERICK V. BOWERS

And his French bull dog, "DON," are now playing at the La Salle, Chicago, in "THE SWEETEST GIRL IN PARIS."

"Don" and his pipe will be remembered as a part of the "company" which supported Mr. Bowers in vaudeville. Of the two "tackamnies" who were in the act, the boy is retained as "Don's" valet.

Dog, pipe and valet are now backing their master in the musical dog wherein Mr. Bowers has scored one of the greatest hits in his enviable star career. The part he plays is ideally suited to his breezy, light comedy style. To his skilful acting an embellishment is added in his fine singing voice and method of bringing out every detail of a song.

Mr. Bowers' performance has elicited commendation from the most dependable critics in Chicago's vaudeville.

GETTING A START IN VAUDEVILLE

By J. A. MURPHY.

Wetwater, Mich., Dec. 6.

Dear Ed:

I came mighty near not getting here on account of such heavy expense last week. I had to stay at the hotel in Waupaso all day Sunday as there was no train for this town until night and my board bill was \$14. When I got my salary from the manager he only gave me \$19. I said there was some mistake about it and I should have \$23.75. He took a little book out

the Hippodrome, an old skating rink turned into a theatre.

There were several bills pasted on the outside, but I couldn't find my name.

I was cold and hungry but had no money to buy breakfast with so I went back to the depot to get warm. A train came in about eight o'clock and one man got off. I thought I would see where he went so I followed him up town. He turned down a side street and stopped at a house that had a sign on the door "Mrs. Patton.



ALF. CAMM and THEIRA

Introducing a new "Joy-Thriller," intermingled with real ventriloquism and artistic dramatics, inaugurating a vast departure and aptly termed

VENTRILO-DRAMA.

S.-C. Circuit.

Direction

NORMAN JEFFERIES.

of his vest pocket and showed me where he had written Newcom Pyker 20. "There," he said, "that's what you are down for and that's what you will get, less five per cent. I don't often pay that much for an act, but the Jasbo people said you were good and I took their word for it."

I had nothing to show that I was to get any more. The telegram did not mention the price it just said "Waupaso rush photos confirm." I took the \$19 and after paying the baggage man, laundry, hotel and other expenses I only had \$1.90 left. Then I paid 60 cents express charges on a bundle of photos returned from one of the towns I had rushed them to. When I opened the bundle they were not mine at all but belonged to some trained dogs. This left me with \$4.30, the exact fare to Wetwater.

I arrived here at 2 a. m. and not knowing where to go I stayed in the depot until day light and then found

Theatrical Boarding House." He opened the door and went in. So did I. A big woman in an apron came up from the basement and said, "I can't give you any rooms till some of last week's people get out. Every room is full and there is a sketch team in the parlor. You can set in the kitchen till breakfast time and after that I can fix a room for you."

After breakfast I went to the Hippodrome and found the manager. He said he never did any business with the Jasbo Agency and had not engaged me through any other agency. He didn't know what they meant by sending me. His bill was full. He was very sorry but that settled it.

While he was telling me this a messenger boy handed him a telegram. He read it quickly and said, "I have a disappointment, and if you can work in one I will give you \$30 for the week. I confirmed at once.

Newcom Pyker.

GOLDBERG IS EXPERIMENTING.

Bloomington, Ill., Dec. 8.

Louis Goldberg is this week trying out a new plan; he has turned over his beautiful new vaudeville house, the Majestic, to a brace of Shubert attractions, Louis Mann and De Wolf Hopper, and has shifted the variety bill back to the Castle, where he first made his start. Should Goldberg be able to book enough "night stand" dates to make the Majestic profitable, the new arrangement will continue. This week will tell the tale.

DOUBLE STAGE WEDDING.

Wilkes-Barre, Dec. 8.

F. E. Blake, a Chicago traveling man, loved and would wed Nellie McGeehan, of the "Merry Maidens" "merry, merry." Joseph Londron, Jr., and Hazel Langley, both members of the same company, were mutually agreeable to marriage ties.

The quartet decided to make the event a double affair and were wed, last Friday evening, on the stage of the Lucerne.



AUBREY C. PRINGLE and VIOLET ALLEN (Mrs. Pringle).

Two clever vaudeville comedians, represented in the above portraits, MR. PRINGLE is a native of the town of PRINGLE AND WHITING, who have won established favor with the public by their original "BREAKING INTO VAUDEVILLE." MISS ALLEN has played in many vaudeville houses in vaudeville as VIOLET ALLEN AND CO., a novel sketch team, in the production "KEEPING AN APPOINTMENT." Both Mr. and Mrs. Pringle are well known in the practical upshot of vaudeville in the very nature of their work. Their success in both the singing turn and the sketch. That their characters are well known and their approval is manifest through the fact that they are almost continuously employed in the best bills throughout the country.



THE MUSICAL FREDERICKS.

Booked solid over WESTERN VAUDEVILLE ASSOCIATION time. A Merry Christmas and a Happy New Year to all our friends. Presenting Comedy and Music.

STRAY VARIETY THOUGHTS

By BRANSBY WILLIAMS.

London, Dec. 1.

I have named this short paper "Stray Thoughts," because I promised a few lines for the annual and now find the time short.

In writing for VARIETY one must keep in mind the readers are now cosmopolitan and not just New Yorkers. I, myself, read VARIETY every week at home in London here and always find it interesting and certainly with plenty of food for thought.

If it is not the latest "combine" or "join-up," it is some great legitimate star has condescended to take a huge salary from the variety manager either in America or England.

It is much the same in both countries. Many of the actor and actress stars who at one time thought the music hall very *infra dig*, but now swallow it all if gilded with a huge salary. How few of them made good, anyhow good enough to stay and be rebooked? Very few! They are as a rule bad single-handed entertainers, lost when relying on "self" without the scenery and effects.

It is much cleverer in my opinion to hold an audience by one's own ability and personality than when sur-

rounded with everything in scenery—costume-effect—in fact every illusion that money can buy.

In looking around another thought strikes me. How the comic singer in England is dying out—how many refined turns, instrumental, etc., are taking their places. Not that I can believe the comic singer will die out altogether. What is wanted are writers of good comedy and character songs.

So few of them can burlesque. In America good burlesque is much more popular than in England—but burlesque well done never fails. The only specimens we have seen here for sometime is "The Follies" burlesques by Peleisier. The audiences have yelled at them.

Another thought—"Gags." Strange the number of times and ways you hear a gag told or acted by so many different performers, who mostly forget where they originally got it. So much so, that they may claim it.

It does not always pay to originate a gag or new show ("business") because it is so soon appropriated. This revives the thought of the "copy act" that goes on in both countries so

much. I have been victimized by eighteen pirates in England. I was well copied in America by a gentleman who

was on the bill with me. A few weeks afterwards, he worked the Keith circuit with the "result."



HARRY FENTELLE and VIOLA VALLORIE.

ELITE ENTERTAINERS.

Who have just finished a most successful tour of the ORPHEUM CIRCUIT, will be seen shortly in the East.



DOROTHY LUCIER

IVA LANCTON
(MRS. PAUL LUCIER)

PAUL LUCIER

LANCTON and LUCIER.

And their baby daughter wishes all friends a Merry Xmas and Happy New Year.

As usual a big hit on UNITED TIME.

Next season an all new ACT assisted by JESSE WHITE.

Under management MAX HART. Xmas Week, Greenpoint Theatre.

It is the managers who encourage it because they get a "copy" cheaper, but how short sighted, for how much does it DRAW?

It is very seldom if ever a copyist ever reaches the salary or position of the original. Some years ago in America the managers of certain theatres would offer a long engagement to a man if he would duplicate an act on an opposition tour. I do not state this as a surmise, but as a fact. I can name and prove the manager and the actor. (God bless the latter for he was a man; now great and popular in both countries). The actor refused. But there was another who had not so much thought and conscience. I shall always be grateful to VARIETY for the "roast" it gave a certain American who pirated some of my act, after I had left the country.

As I write my thoughts are straying to some pleasant times, places and people it has been my lot to meet on "the other side." I have some very sweet thoughts of some sweet people and I hope there are many Americans who have had the same experience here.

I know of some. The pity is that if some performers fail to please in a strange land they go away with bitter thoughts of the people and the country. We cannot all be able to please. We all do not understand the changed conditions and the "localisms."

It would be useless for an Englishman to hand out a monolog of local English stuff, the same for an American to do so in England. But I'm thinking we are both getting nearer each other and each country can benefit by continual contact in variety and legitimate.

(on page 66.)

PARIS NOTES

BY EDWARD G. KENDREW

Paris, Nov. 29.

A new revue entitled "Remettez nous ça" by F. Lemon, Arnould and Abrie, is due at the Eldorado Dec 2. It invariably takes a number of men to write a French revue, but it is not usual for them all to sign. The first author is known by name as former secretary of several concert halls and he is not likely to hand us the fruit his name recalls.

Still they come. Another group of French singers have formed themselves into an independent syndicate to be known as the "Association Generale des Artistes Lyriques de France." Every branch of the profession now has its own society. The singers have three.

The death is reported from Cassis of M. Vauthier, a well known lyrical artist, who has appeared in a number of operettas.

There has also been some contradiction over the Anna Held engagement at the London Palace. It was given out that Anna Held had signed, probably for the month of January, but it appears that Butt returned to London without giving a confirmation. Whether this will come in later is so far unknown.

Miss Adelaide, the American danseuse, is engaged for the Palace, London, for May next, and not at the Alhambra. It appears that Mme. Balthy is likewise booked for the Palace for a sketch. Jane Marnac is engaged for the Wintergarten, Berlin, for March next. Nulbo, the operatic singer, may appear in vaudeville with Mlle. Charpentier. This is announced as a "new departure" by friends of the couple.

The Council of the Russian Empire has filed a proposition for a law to reduce the number of legal and compulsory holidays. They number at present 90, and the commission proposes to make only 66 days legal holidays, being 52 Sundays and 14 recognized fete days throughout the country.

FAIR DATES APPORTIONED.

Chicago, Dec. 8.

As a result of conferences between the secretaries of the various State Fair associations, held here last week, the time has been set for most of the principal State fairs for 1911. Full weeks are allotted in all cases, the opening date for the various general "pumpkin shows" being as follows:

Aug. 28, Iowa, Ohio; Sept. 4, Nebraska, Minnesota; Sept. 11, Kansas, Indiana, Kentucky, Wisconsin, South

Dakota, New York; Sept. 18, Michigan, Tennessee, Kansas, Colorado; Sept. 25, Oklahoma, Missouri, Memphis Exposition; Oct. 2, Utah, Illinois; Oct. 9, American Royal Stock Show, Kansas City; Oct. 14, Texas; Oct. 31, Louisiana.

STRAY VARIETY THOUGHTS.

(Continued from page 65.)

In America with its wonderful territory both can go on advancing and improving—here in England we go on, but the country cannot open up like America; it is too small.

If managers all over the world will continue to wipe out the objectional, whenever possible, the variety theatre will continue to grow and there will be no more Chadband or Stiggins to cast a stone.

The continual growth of vaudeville and variety and the interchange of the theatre will by and by mean that the public will have to turn to the music hall for its entertainment, musical and dramatic.

So now with sweet thoughts to all old friends on the great Broadway of the vaudeville world, I gather the stray thoughts together and hasten to mail this with the one great thought and wish of Charles Dickens: "God bless us every one."

The new ballet, "Ship Ahoy," is on at the Empire. Freddie Farren, Phyllis Bedells, Unity Moore and Lydia Kyasht figure in the leading parts. The ballet is very well put on and runs almost an hour.

OUR OWN "DOC" STEINER.

In the booking division of the show business, each city may have its "local." For New York "Doc" Steiner is the "big local."

"Doc," officially tabulated by the census collectors as Alexander, is of German parentage, with a brother in Berlin, and another at Vienna. All the Steiners are famously known wherever vaudeville reigns.

"Doc" emigrated to America. How, why or where no one has ever taken the pains to ascertain, and "Doc" never tells. It became manifest though that a Steiner was in town when "Doc" first hit the Main Lane. No one has ever forgotten it since.

"Doc" "pulls" more "good stuff" than any three showmen in New York. Most of it is lost. Unless you have been acquainted with "Doc" for six or eight years and adapted yourself to his system of talking, it's only a word here and there that may be understood. Often a listener knows Doc has said something funny, but he must find an interpreter to "get" Doc's guttural German-English. Once in a while "Doc" himself rushes over to someone he knows, saying "Come over here, will you, and tell this fellow what I'm saying?"

"Doc" knows all the theatrical newspaper men and has his personal estimate of each. His strictures of them are as true as they are humorous. The other day in a Broadway cafe a theatrical "newspaperman" told "Doc" he was sorry that he had had to "slip something over" on him recently. "Don't be sorry," said "Doc." "I thanked God that day that your paper printed it instead of any other, because now it's only a secret between you and I."

When ever "Doc" drops in to see a new act, "the bunch" always go to him for an opinion. Last week at Hammerstein's Victoria, someone said to him, after a new "single" had left the stage, "What do you thing of her, Doc?" "Poor Ralph Johnstone had to die," answered "Doc" as he walked away.

"Doc's" dislikes are very pronounced. He does not attempt to disguise them. One day he called a newspaper man over to him, standing up against the wall in the Long Acre building with a defiant air, and his fist almost doubled up. "Say," said "Doc," "Understand me (he talked slowly this day) you can print anything you want to about me, call me anything you please, go as far as you like, but if you ever put my name again in the same paragraph with Jules Ruby, I'm going to hang."

"Doc" is strong with foreign acts. As a matter of record he does keep them working, and the foreigners all swear by him. If a foreign turn is "pulled out" from "the opposition" and you want to learn something about it, seek Old Doctor Steiner. He knows.

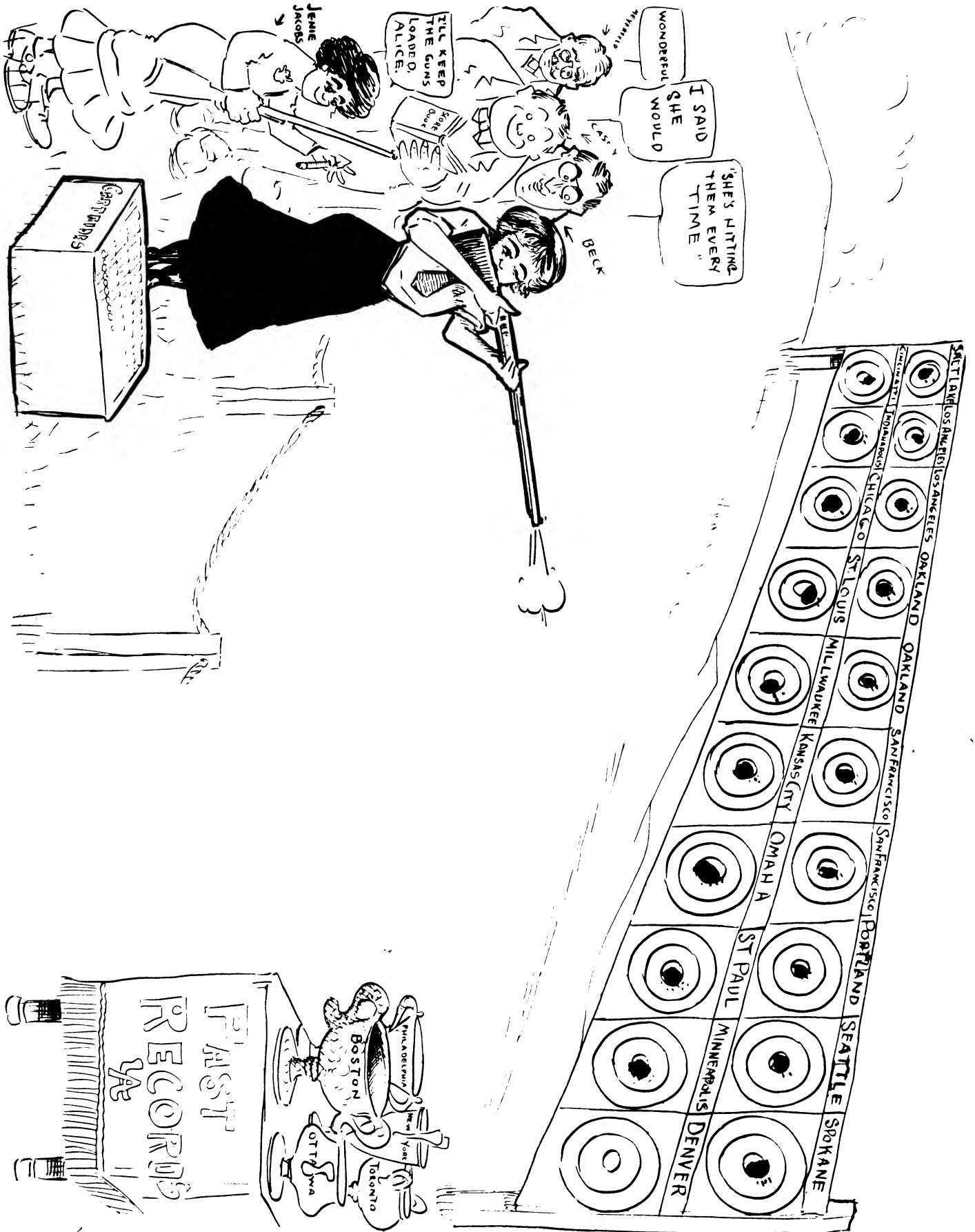
Withal, the "kidding" and everything else, to those he likes "Doc" is the candy kid, and he's the kind of a fellow that you can bank on.

Sharky, Gelsler and Lewis, the "trio act" booked by William L. Lykens, intend appearing in blackface.



THE FIRST STAGE AIRSHIP.

With WEBER and FIELDS in the basket, as produced in the then firm's "TWIRLY WHIRLY" at the WEBER & FIELD MUSIC HALL (now WEBER'S) on Broadway, New York. This was some years ago, when JOE WEBER and LEW FIELDS were partners. Since that day many aerial craft upon the stage have appeared, and the real article is also in its ascendancy (no joke intended).



THE LEGITIMATE SITUATION.

The situation in the "legitimate" branch of theatricals, just now is very unhealthy. Excepting in the largest cities, theatricals of the combination brand are much depressed.

While the depression has extended to all branches since the summer, the houses booked by "The Open Door," Shuberts, and Klaw & Erlanger have felt the drought the more severely.

Of the three sets of bookers of legitimate attractions, the Shuberts and "The Open Door" are classed as one. Since having John Cort, Greenwall & Weis, Julius Cahn and other former "Syndicate" circuits leave their fatherland for the new Kingdom, as "The Open Door" (which means the Shuberts) was thought to or would be, the Shubert brothers are reported to have lost their dollars in crowds. Just now there is reported to be dissension within their internal councils, and to further that good feeling along, business is admittedly bad.

"The Open Door" people believe they will return to Klaw & Erlanger after the first of the year, along with John Cort, who entered in a secret agreement with K. & E. a couple of months ago. That agreement goes into effect Jan. 1. What the position of the other "Open Doorers" will be at that time has not been settled upon. As a matter of fact no one wants the "one-nighters." It was said at the time the Shuberts were bending all their energies to secure them that they were, only inviting trouble.

Klaw & Erlanger have not been any better off outside the large cities than the Shuberts though not having as many theatres to bother about. It has been rumored that the Shuberts, seeing the snag they were aiming for, told their day stand managers to trip over to the other side.

The small town legitimate manager blames the condition of business upon the cheaper vaudeville. The cheaper vaudeville man blames it upon the picture house, and the picture house manager when business is off, blames it on the pictures.

So far this season the burlesque people seem to be the only showmen without a grouch. In burlesque, business has been better in the west than east, but running well throughout the circuits, excepting in a few spots.

The king-pin of all the burlesque, Columbia, New York, is playing to weekly receipts not falling below \$6,000 with a poor show. A good attraction sends the receipts up around \$7,000. It has become a struggle with the "small time" vaudeville manager to hold up his receipts of last year, with the cost of operation early doubled. In some instances it has gone beyond that, with the higher salaries and better attractions now demanded by "small time" patrons.

Among the big productions there have been few real winners this season. Shows upon shows have started out, only to "come in." More companies are now laying off for three weeks around the holidays than for years back.

Though the country manager blames everything in sight for the light box

office receipts, he overlooks a potent reason. With the dearth of attractions in the first place for the outlying cities and town, and the continual run of bad shows, the native will not part with his money now through fear of being "stung" once more. Thus a good show with an established citified reputation may go in and out of a town, taking little money away with it. Some of the best known plays have records this season of below \$100 at a night performance.

In New York there have been but three spectacular successes, all in Klaw & Erlanger houses. "Madame Sherry" at the New Amsterdam, the



NELLIE NICHOLS

"THE SONGSTRESS COMEDIENNE."

Has made a record for speedy success. Opened in her present offering at KEITH'S HIP-PODROME, CLEVELAND, fifteen months ago, and has WORKED EVERY WEEK SINCE. Next to closing every place, and headlined most places.

By the press compared flatteringly with the greatest "single women" acts in vaudeville, English or American.

RETURNING EAST after completing a conspicuously successful tour of the ORPHEUM CIRCUIT.

Lederer, Frazee & Woods show, brought here from Chicago. Oscar Hammerstein's "Naughty Marietta" at the New York, and "Get Rich Quick Wallingford" at the Gaiety.

The Shuberts have turned out no substantial hit. Their biggest, held over from the summer, produced by Lew Fields ("The Summer Widowers") at the Broadway. That took to the road awhile ago.

There is considerable nervousness in the legitimate over the outlook. No one seems able to guess the future, excepting everybody is aware the country is flooded with theatres.

FINED THROUGH MINOR.

Minneapolis, Dec. 8.

M. J. Kavanaugh, manager of the Gem, and Mrs. Annie Tyrell, mother of Majorie Tyrell, aged 14, were found guilty under the state law by Judge E. F. Waits of allowing a girl under age to dance in the theatre.

The prosecution was brought by A. B. Gray, deputy state labor commissioner and member of the state child labor committee, who saw the girl on the stage.

The judge said that everything graceful or rhythmical is not dancing, but that the girl's movements constituted dancing under the statute. He imposed a fine of \$50, but suspended sentence.

THEATRE CHANGES HANDS.

Schenectady, N. Y., Dec. 10.

The Majestic here was turned over to A. R. Montgomery, of the vaudeville team of Montgomery and Healey, last Monday. The house has been playing stock under the management of Counihan & Shannon.

This policy will be continued by the new management for the present. There is a possibility that combination vaudeville may be played later. The lease was transferred through Wesley N. Salisbury of the Putnam Building, New York.

Tieber's record from the time he ran a saloon on Park Row, New York, right up to the present moment when he is the boss of the Apollo and ex-



BILLIE RITCHIE

With
"VANITY FAIR."

BILLY RITCHIE made a big success in this country with Karno's "Night in a London Music Hall." He was immediately snapped up by GUS HILL, and signed, for a number of years.

Next year, MR. RITCHIE will be starred in a musical farce built on Bud Fisher's "Mutt and Jeff" pictures. The show will play the first-class houses only.

pects to be of Luna Park, here, next summer.

"Der Blitz" is a sort of semi-official paper here, very strong. The hopes Ben had must have received a crimp after the story came out. It called him "Bondi-Tieberger-Tieber" — said

ROAD SHOW TOGETHER.

Memphis, Dec. 10.

The Orpheum Road Show opened at the Orpheum, Monday. This is the first stand that the show has played as it will go over the circuit. The next stand will be the Orpheum, New Orleans, next week.

The Road Show consists of the Rigolotto Brothers; La Pia; Great Howard; Melville and Higgins; Flo Irwin and Co.; Irene Romaine and Paulinetti and Piquo.

RAPS TIEBER VERY HARD.

Berlin, Dec. 1.

If Ben Tieber secures the decoration he is after from the Emperor, the Apollo manager will never credit "Der Blitz" with having assisted him.

After having been connected with the Huntsmen's Exposition last summer Tieber wanted to be acknowledged by the reigning monarch. He sought for a distinguishing decoration, which he could wear at all public functions or place in a glass case in the box office.

Then "Der Blitz" got after Benny. Someone who wrote the story had



VAN HOVEN

"THE DIPPY MAD MAGICIAN."

Has made most wonderful success recently playing return dates and staying two weeks at a time in such houses as Keith's, William's and Hammerstein's. Moreover, he has his own "Brains," and does not lower himself to the class of "weaklings," who can never hope for success until they can "originate."

If GUS SUN could only see now! It's great to be a regular actor.

This week (Dec. 5), Keith's, Columbus.

Permanent address, care White Hats, 1553 Broadway, New York.

the dignity of the town couldn't stand a decoration going Benny's way, and "kidded" Tieber about having once advertised himself in another country as "Window Cleaner to the Emperor of Austria."

THE WOMAN IN VARIETY

BY THE SKIRT

My friend in Paris says Jane Hading is wearing gowns in the two-act comedy at the Theatre Michel, which suit her admirably, although hardly up to the latest style. In her choice Mme. Hading is wise. A woman should endeavor to wear a dress which suits her rather than be a slave to fashion. In the first act of "Le Feu du Voisin" she appears in a lace costume with a red sash hanging at the back, and furs, most effective. Another gown is composed of bronze embroideries over gold with a long loose panel hanging in front and a wide corset shaped belt of blue velvet. In the second act she has a Sevres blue velvet dress, with trimmings of a lighter shade. Betty Dausmond has a dress of gold liberty velvet, with a long tulle tunic edged with a wide band of fur, with corsage trimmed to

an artiste Marie Lloyd is! And how the English people love her! She is the pet of London—in fact, the idol of England. Should she ever come over again and tour this part of the country (middle west) I predict she will become as popular as she is at home."

Elleen Errol with "The Stolen Story" (American) is a very pretty girl, but as a rule newspaper women don't dress quite as elaborately as Miss Errol does on the stage. In a black velvet suit, black hat, with white feathers and mink furs Miss Errol did look nice.

Wish Wynne (American) gowns her opening number in black. I am sorry Miss Wynne is leaving the country so soon.



(RADIANT) RADIE FURMAN.

Now playing the ORPHEUM CIRCUIT after three successful years in Europe.

match. The hat is quite fashionable; large, of plain black satin, with only two black ostrich plumes standing upright as a trimming. Her shoes and silk stockings are of the same shade as her robe. She carries a white ermine muff with tails hanging in three rows. (Furs are worn more than ever this season.) She also has a stole to match, which throws into relief the rich brown embroidered dress.

Adele Ritchie's maid when in Toronto wishing to be near the theatre asked the stage manager to recommend a hotel. He said "King Edward." The maid replied, "Why, King Edward is dead. Who is running the hotel now?"

Carrie De Mar was interviewed recently. Among other breezy things Miss De Mar said, the following should be appreciated by its subject: "What

Count de Beaufort resembles Teddy Rosseau somewhat. Mr. Rosseau is on the World, so he won't mind it.

Gene Greene (Colonial) for the mat-



Merry Christmas and Happy New Year.

AUSTRALIAN IBSONS.

Now on S.-C. TIME.

inees wears a Prince Albert suit of golden brown with hat of same shade. It is a peach suit.

The Four Amaranths (American) are comely girls, who dress their act in exquisite taste. Old blue, heavily spangled in silver, is the color chosen for the short soubret costumes.

Juliet, in her second week at the American, is first wearing a pretty cloak of pale blue satin edged with swansdown. The discard of the cloak reveals a neat green and gold frock.



ACQUITTED OF MURDER CHARGE.
San Francisco, Dec. 8.

Murray Bennett was absolved of the charge of murder by a coroner's jury Monday. The verdict at the inquest was justifiable self-defense, a plea Murray made at the time of his arrest.

The proprietor of the Mirror Cafe (Milton Levy) where the man died after being struck by a chair in Murray's hands, may lose his license as a result of the affair, through not having reported the occurrence to the police.



PANKEY and COOK

PANKEY and COOK in their novelty singing act "LES FILIPINO" Meeting with great success over the UNITED TIME, which they have been playing for the past two seasons. Special scenery and several changes of costumes are used in the act.

ANNA COOK has one of the sweetest and best cultivated voices in vaudeville. For twelve years she has been singing her way into the hearts of the public.

THEODORE PANKEY, who is from the border lines of Texas, Mexico and Arkansas, has been so closely allied with the Aztec races that his portrayal of the Spanish character is most convincing. Mr. Pankey is so familiar with Mexican songs he is recognized as a master in handling all Spanish numbers.

PANKEY and COOK are under the personal direction of ALBEE, WEBER & EVANS.

The Four Original Londons have secured thirty weeks over the Orpheum, starting in July.

Lil Hawthorne sails for London on the Adriatic Dec. 15, to open at the Oxford, Christmas, then commencing a tour of three months on "The Syndicate" English time. Postponement of foreign engagement could not be secured by Miss Hawthorne.



DE VELDE and ZELDA.

A High Class Gymnastic and Equilibristic Act with New Features. Now playing the United Time. We wish all our friends a Merry Christmas and a Happy New Year.



BEN JANSEN.

Featured in "GROWERY PERLEQUERS" (Comedy in 10 Acts) SEASON for past eleven years.

HERE'S BILLY GOULD.

By WILLIAM GOULD.

Of the thousands who have passed through the doors of the Putnam Building, very few have noticed the tablet over the main entrance. It reads as follows:

"Gen. Geo. Washington
and
Gen. Israel Putnam

met on this spot during the movements of the American Army, Sept. 15, 1776, the day before the battle of Harlem."

In a hundred years from now perhaps the future generation may read over the same door

Gen. Martin Beck
and
Gen. E. F. Albee

met on this spot during the movements of the Vaudeville Army, May 1, 1911, the day before the battle against Gen. William Morris, who was entrenched at 8th Ave. and 42nd St.

There are a lot of people in New York who know a lot about vaudeville. One case in particular is that of a very wise almost, near and maybe will be, manager. So far he has parlayed a \$200,000 bank roll into a shoe string and still he is around telling what he would do if he controlled the situation.

I'm sleeping at the Madison Square Garden this week, during the six-day bicycle race. (Call me when Wal-thour sprints.)

"If I knew I could a rode I would a went."

Jean Bedini slipped me a nifty at the Garden Saturday night. The Garden was packed. Jean said: "This place is big enough for Marcus Loew."

Vaudeville was never in such a grand condition—Fred Ward is working, this week.

The Battling Hungarian, the hope of the white race, Oscar Lorraine, 112 lb. champion paper weight of Buda Pest, will train at the Times Square Hotel. Meet all comers.

Nat Goodwin staked Vernie Barton to \$500 to play faro bank. Vernie won \$4,500 and handed it to Nat saying: "Give me what you think I'm entitled to." They went into Child's restaurant to divide the money. After serious consideration Nat handed Barton \$1,000. Barton took it so good naturedly Nat started thinking "Did I give him enough?" Just then the milk man passed through. It was 4 a. m. Nat said, "Is that fresh milk?" He found out that it was. "Give me a glass of it," he said. After drinking the milk, Nat handed Barton \$200 more. Barton hollered to the milk man: "Give my friend another glass."

Geo. White is still with the "Echo" Co., and not so still, either.

Aaron Hoffman writes for Kolb and Rogers, Cliff Gordon, Sam Mann and the American.

What will Dowling do when Rector opens?

Wanted—A chambermaid to take charge of an oyster bed (foolish).

Mr. Bird wants to know "How can you play western time on the Eastern Wheel?"

Valeska Suratt is going to produce a big "millinery and gown" act shortly, with a company of 10—nine-tenths girls.

Burlesque is getting very close to musical comedy in every thing but



SALLY COHEN and JOHN C. RICE.

(RICE and COHEN.)

The clever purveyors of amusement, who have established a record by placing ten successful comedy sketches before the vaudeville public.

MR. RICE and MISS COHEN (Mrs. Rice) are now playing on the MORRIS CIRCUIT (Cincinnati, this week) with their latest and delightful hit, "THE PATH OF THE PRIMROSE."

Next season the players will likely appear as legitimate stars in an extension to a production of one or more of their brief playlets.

English. Most burlesquers have as much use for a grammar as an old maid has for a nursing bottle.

The best picture actor I ever met is the young man who reproduces your photos for \$10 a 100.

Vaudeville is getting much better. I have been promised a week next April.

SCHEME TO UNIONIZE ACTORS AND THEATRES.

(Continued from page 3.)

"90 day open-door" plan. No one would give the information that any such action had been taken, though it was said a special meeting of the Board of Directors might be called to look into this and other matters.

The agreement between the White Rats and Keith, Albee, Williams, etc., signed in 1907, and a letter said to have been sent to a "small time" manager by a local booking agent, giving him the privilege of cancelling an act after the first show on Monday.

Chicago, Dec. 8.

There is a strong report here that it is the intention of the White Rats after the completion of its amalgama-

"ONE GREAT ACT" SAY "SKIGIE."

It's at the Colonial.—Catches Nat Wills and William H. Thompson With New Acts.—Likes the Old Ones Better.



"SKIGIE."

Jetter and Rogers are very good. They come out and do some skating. One comes out as a girl, and does a lot of falling stuff. At the finish they do a buck and wing on skates and it is very good.

The Dixie Serenaders are taking the place of Cooper and Robinson. They are doing the same act only they don't

do it in a full stage. I haven't seen them in a long time but they are doing the same stuff. They only took one bow.

The Fire Fighters got a lot of laughs. The two horses are the whole act. When the curtain goes up there's a bulldog sitting on the chair that is some dog. He has a fire hat on and a pipe in his mouth. They went very good. I like "The London Fire Brigade" better.

Gene Green is a very good singer. He wears a brown suit that is immense. He sings about four songs. When he comes out to take a bow he goes over to the piano and sings "Piano Man," and he can sing it. The fellow that plays the piano is certainly great. Gene Green sang a song that was composed by Mr. Straight (the man at the piano) and himself. It was very good also. He was a riot.

Wm. H. Thompson has a new act called "The Old Musician." The gallery nearly kidded the act. The new act is not as good as the old one.

Ray Cox is taking the place of Trovato. She does an automobile stunt that is very good. She went very good.

Homer Miles has got one great act. He is very good. He takes the part of a janitor and he gets off a lot of slang that is right. There is a girl and a fellow in it that are supposed to come from the south, and they talk as if they were real southerners. It is the best act I have seen at the Colonial this season.

Nat M. Wills is doing a new act. His monolog is about himself going across on a cattle steamer with a bunch of cows. It is not as funny as his Hortense monolog. He was a riot.

Wormwood's Animals are very good. The act is really too long. A bunch of people walked out. They probably got tired of sitting through the act. He went fair.

The pictures are "Hank and Lank Take a Rest," another one of Essanay's "Hank and Lank" series. The picture is very short, running about a minute and a half.

MERRY CHRISTMAS!

BY DARL MACBOYLE.

The ever fleeting moments, one by one, have joined the past; Leaving memories as mementos: Christmas Day is here at last! Christmas with its joy and gladness and its special matinee; We are to an art enslaved, and must work while others play. Some of us whose hearts are leaden—thinking of the folks back home, having an old-fashioned Christmas—wish we never deigned to roam! We will feast at Mrs. Boardman's or fall for an a la carte. So while we're in the business, let's forget we have a heart. For it's only excess baggage! If we grow fond of a friend, The show will hit the storehouse and the sketch is at an end. Or, if perchance, we're playing dates, and someone on the bill Looks good to us and we to them, what thought gives us a chill? "It may be months or even years before we meet again, And the chances are, our solemn vows will be forgotten then!" So play your part or do your act or sing your little song; But don't get sentimental! If you do, you'll get in wrong! Just do your best and make 'em think you're happy! Wear a smile; It's the dope that brings contentment; so try it for a while. And, when you meet 'em day by day, pass out the gladness merrily; And try to make each other believe that they alone are it! They'll know you're handing out the bull, but it's all in the game; It's give and take and no harm done; we're all about the same! But for to-day, let's just for once, each put his mask away. To be dooned again to-morrow—but this is Christmas day! And ere we start our Christmas feast, let's each raise in his chair And look around and make believe that all the gang are there. And sit together drink a toast to show folks great and small, And join VARIETY in saying, "MERRY CHRISTMAS! ALL!"

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

WALTER K. HILL
(Wah)
Representative
Residence: Hotel Grant

CHICAGO

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167 Dearborn St.
Phone 4461 Central.

Advertisements and News Will Be Accepted at the Chicago Office, for the Current Issue of VARIETY, Until 10 o'clock Thursday Morning.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit). At 2 o'clock Monday afternoon the Three California Girls were presenting their entertaining musical number, closing to appreciation. The Christopher Bros. accomplished more in the young recitation which finished their act than they did with all the material preceding it. The Day-Crane Co., in "Hungry" drew their offering to a length which somewhat militated against the very good idea which they have hit upon. There is too much attempted; by curtailing the sketching, eliminating entirely "chasing modeling" and adding an element of speed, they will find a keener appreciation. The sketching, because of the very nature of the work, shows practice above anything else; the work is excellent and the idea of the interlude nicely devised, but there is a period where the act drags a bit in the middle. With this defect eliminated the act is fit and ready for a long routing in the best company. Lillian Ashley was well received, but failed to make more than a favorable impression. Her tendency to effect "kid" manners and enunciation rather detracts from that section of her work where the affection does not let her first laughing noise of the afternoon was put across by Thos. J. Ryan and Mary Richmond with "Mag Haggerty's Father." The house was all in and seated for a pleasant time and made the most of the many opportunities the sketch offered for merriment. Chas. and Fannie Ward scored well with their sketch "Come." By far the artistic hit of the show was corralled, and with the greatest ease, by the Four Fords. Their superior work, embellished by new costuming and containing a variety of difficult steps which they bring for a first showing here, won vociferous appreciation. Their hit was the most noteworthy incident of the afternoon. The Big City Quartet were in great favor and won the applause merited. Fannie Ward's sketch turned into a noisy surprise toward the finish. The "author" in the aisle managed to out-shout the combination of Miss Ward and her leading man upon the stage and out of the laugh the audience gleaned considerable laughter. "An Unlucky Star" is fair material for vaudeville presentation. It was an easy matter for Frank Timney to "clean up" preceding Herzig's horses, which close the show. Timney if chief of favorites here. He returned to find that his "single" still held the laugh record.

STAR AND GARTER (William Beebe, mgr.; Gallagher & Sheen's "Big Banner Show" harked Star and Garter audiences back to the earlier days of the season. Last Sunday when they were witnessed the lavish outlays of money, the splendors of costuming and the "cupit" in burlesque which some of the more recent shows have venerated. Al Sheen had them laughing on the spot; they roared at times, and whenever he was on the stage there were waves of laughter and shouts of "come on, Sheen" as he came back. Gorman comedian, legitimate in his methods, cherry in spirit and capable of getting the last ounce out of every point which comes up. It would be hard to recall a better light comedian or "straight" than Eddie Gallagher; and after he has acted most of his type to a standstill, he can sing to off Italian feet. Gallagher and Sheen work hard all through the two sections into which the show is divided; in their specialty, "The Battle of Too Soon," they clean up the laughter and applause bit of the occasion. In this sketch, as full of wit as a porcupine is full of quills, they do team work which is irresistibly funny. Gallagher's part is due praise for an evenly artistic and altogether classy performance; she is versatile enough to scurry off with a bit of dancing, some number leading, a goodly bit of acting, and with Eddie Gallagher captures liberal honors for the burlesquing of grand opera which the pair do so well. Changes which have been made in the show since it was "caught" on the South Side, two months ago, have worked for its general betterment. Al and Ivy Jundi deserve credit for playing parts very well indeed, especially when it is considered that head-balancing, which serves to open the olio, is their main dependence. Jundi plays an Irishman passing well; Miss Jundi, however, is the better of the two in the burlesque, leading a number and playing a maid well indeed. But the cleverness of their specialty lends indulgence for their acting; they give a remarkably showy and well executed head-balancing display, with the girl top-mounting, seemingly the heavier of the couple. Sheen has worked himself into the first half, vastly to its betterment. While his share is little more than a duologue with Gallagher, the fun lies and the laughs come greatly to the strengthening of a section which needed building up. Praise must go to Anette Goldie for her "Savoy" type, and the audience fairly welled up in applause of her singing specialty. William Dillon worked his passage through a strenuous Sunday, giving two shows at the American and opening here as an added attraction for the week.

George M. Colman was in town to see the start of Get Rich-Quick Wallingford at the Olympic last Sunday night.

Bailey and Austin, in "Two Men and a Girl," at the Cort; "The Mayoress," with May De Sousa, at the Colonial; and Julian Ellinge, in "The Fascinating Widow," are the new musical shows this week.

Rosa Roma began a tour of the Orpheum Circuit at Indianapolis last Monday. She may expect additional consideration from the proverbially courteous Orpheum managers, as she is the wife of Chester Sutton, who manages the Salt Lake City house.

"Cap" Montague, who managed the Marlowe, in the same neighborhood, for Sullivan-Considine, when they had that house last spring, will be the manager of the Trevett for S.-C.

Thomas Gaynor, who owns the Linden property, is figuring on getting into the game in opposition to Sullivan-Considine's late addition to their circuit. He owns 110 feet of Cottage Grove Avenue frontage in the same block as the Trevett, and is figuring on a 1,000 capacity theatre. He would have an advantage over the Trevett in seating room, as that house has only 964 chairs which it can sell; of these, 518 are in the balcony, a section of the house into which the Trevett management has always found difficulty in enticing the public.

Johnny Evers is the star attraction in "Going Some," which the College Theatre stock company is producing this week. Local ball fans are making up theatre parties to witness the crippled Cub's dramatic attempts.

Allice Lloyd passed through Chicago last week, bound for Spokane, where she opened another tour of the Orpheum Circuit. She is accompanied by the sister of her husband, Tom McNaughton, who is now seeing America for the first time.

Vitor Kremer is back in town from an extended tour of the East, made in the interest of his song publications. He is gradually getting ahead of the opposition which he found in his own name, as applied to another firm, and the entire affair is on the eve of legal adjustment.

The Calumet, South Chicago, which has been presenting dramatic stock all season, discharged its players last Saturday night and may turn to vaudeville as a regular thing, following a special Sunday bill, which Walter Kefie booked in.

Abe Jacobs has secured from Manager Ruscoe, of the Jeffers, Saginaw, a life pass, engraved on solid silver, for Mrs. Geo. L. Hickell, who lives in Saginaw, while her husband amvels with "The Follies."

Ethel Gilmore is the dancer in "The Soul Kiss," playing the outlying houses, which had Genes as the original.

Aida Overton Walker and S. H. Dudley head a company of colored performers in "The Smart Set" at Weber's this week.

John L. Sullivan has been booked by Geo. Hines, manager of the Lida, as his headliner for next week.

HAMLIN (John J. Nash, agent)—Harry Field's "School Kids," Gardner and Stoddard, Cain and Odum; others.

THIRTY-FIRST ST. (Ed Lang, agent)—Arnold Rickey and Co., Melroy Duo, Jack Rollins, Jean McElroy; others.

"The Sweetest Girl in Paris" Co. repaired to the Newspaper Club last Saturday and entertained the reporters.

Rose Stahl brings "The Chorus Girl" to McKivier's next Sunday.

Chicago Lodge No. 1, B. P. O. Elks, held its annual memorial service at the Chicago Opera House last Sunday afternoon.

Monte Conklin has sold his interest in the booking firm of Stennard & Conklin to John Simon, of the Princess Exchange, Louisville.

The Nelson Moran flight pictures will be shown with the "Jardin de Paris Girls" on tour.

Tell Taylor replaced Al Fields in "Lower North 13" at the Whittier last Sunday night.

Lizz M. Weingarten has begun suit for \$250, liquidated damages, against the Grove Theatre Co., which operated the Trevett week Nov. 23, when his act, "The Girl and the Eagle," was cancelled. Sol Lowenthal will make it a test case to hold the owners of the theatre liable under a contract made out in the house manager's name. Tom Schindler is owner of the theatre and Sullivan & Considine are now in possession. Lowenthal is also defending Baum-Baum-Baum in the suit which M. C. Shanberg, of Kansas City and Leavenworth, Kan., has instituted because the act refused to play his theatre after contracting. It is said that Shanberg, in Leavenworth, received all acts to play the Soldier's Home in place of the theatre Friday night of each week, causing some acts a considerable amount of inconvenience.

lence in moving their paraphernalia back and forth. This is the first case in Chicago where a manager booking through the W. V. M. A. has sued for liquidated damages. Frank Cain, the Association attorney, is representing Shanberg in the matter.

APOLLO (Robert Levy, mgr. agent, Frank Q. Doyle).—Four Musical Lucifers, Paul and Co., Nodine and Emery, Four Comrades, Maurice Samuel.

ARCHER (Henry Schoenstadt, mgr.; agent, Frank Q. Doyle).—Sig Valenos Concert Band, Loretta Models, Paul Banwens, Ruf and Cusick, Fitzgerald and Odell.

CYRIL (Frank Schaefer, mgr.; agent, Frank Q. Doyle).—Deaves Munikens, McGrath and Yeoman, Murray K. Hill, Hines Kimball Troupe, Two Johnsons.

WILSON AV. (Jones, Linick & Schaefer, mgrs.; agent, F. Q. Doyle).—Girland and Gardner, "The Eagle and the Girl," Meinott Trio, Ezzelly Wardette and Co., Rusticano Trio, John Baxter.

WILLARD (Jones, Linick & Schaefer, mgrs.; agent, Frank Q. Doyle).—Fields and Hanson, Tom and Stasia Moore, Four Banvards, Harry and Kate Jackson, Seales and George.

LYCEUM (Fred Linick, mgr.; agent, Frank Q. Doyle).—Benedict, W. J. McRobie, Van Athoven Four Bar and Evans.

VIRGINIA (J. C. Ritchey, mgr.; agent, Frank Q. Doyle).—Bennington Bros., Dorothy Lamb and Co., Will Hart, Black and Tan, Gemars Bronze Models, Casad and DeVerne.

PREMIER (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Frank and Ed, Eddie Gilmore, Burhard and Barry, Eleanor Kroil, Larivee and Lee, Paul Wagner, Burton and Burton, Tet Young.

BIJOU DREAM (Sigmund Falter, mgr.; agent, Frank Q. Doyle).—Emerson and Wright, Pearl Terry, Taylor and Herbert, Billy Woods, Van and Van, Lillian Burned, Weyer and Allen.

GEM (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Baker and DeVerne, George Mosuro, Stinger and Stinger, Madge Clinton and Co., Irene Hobeln, Thomas and Wright.

WONDERLAND (Guy B. Mills, mgr.; agent, Frank Q. Doyle).—Avery and Lindsay, Flora Elliot, Quinn Trio, Neola, Harry Swan, Edith Elliott.

ESSEX (Bilharz & Lewis, mgrs.; agent, Frank Q. Doyle).—Crowell and Gardner, Rose Johnson, Rowe and Clinton.

LINDEN (C. M. Hatch, mgr.; agent, William Morris, Inc.).—The Delzarrs, Frank Merritt, Burns Sisters, Watson and Dwyer, LeChaire and Sampson, Dorando, Mintz and Palmer, the Masagnies, Halligan and Ward, the Ved Mars.

CLARK (Joe Grines, mgr.; agent, William Morris, Inc.).—The Mascunus, Mabel Johnston, Godfrey and Henderson, Kronemus Bros., Musical Melarous, Frank Merritt, Glendower and Manio, Allen and Cornier, Todd Judge Family.

JULIAN (J. C. Conderman, mgr.; agent, William Morris, Inc.).—Webbs Seals, Dick Miller, Garner Family, Bolton, Hayes and Bolton, Lynn and Bonnie Hazard.

CLARK (M. J. Kane, mgr.; agent, William Morris, Inc.).—Mue Bedini's Horses, Ray Crocker and Pinks, Glendower and Munition, Halligan and Ward, Todd Judge Family, Watson and Dwyer, Harry S. Mack and Co., Mabel Johnson, Musical Geraldine.

ASHLAND (A. Wiedner, mgr.; agent, W. V. M. A.).—Ross and Oaks, Three Keenes, Edmore and Darrell, Al Lawrence. (First half.)

LYDA (George Hines, mgr.; agent, W. V. M. A.).—Redpath's Nappies, Willard's Temple of Music.

PLAZA (Fred Hartman, mgr.; agent, W. V. M. A.).—Lauri, Karl Bros., Mlle. Nadje, Josephine Gussman and Pinks, Carle Vaux and Co., Four Mortons.

ACADEMY (Frank Raymond, mgr.; agent, W. V. M. A.).—Trolley Car Trio, Bobby Rankin, Mr. and Mrs. Hughes, Harry and Mabel Martini, Dalto Freese Co., Mlle. Zella, Pearl Lester.

ARCH (George L. Brown, mgr.; agent, W. V. M. A.).—Mr. and Mrs. O'Brien, Rader and Rader, Dierick Bros., Jessie Adams, The Elliotts, Herbert and De Long, Charles O'Toole, Capt. Woodridge.

COLUMBIA (J. H. Kahn, mgr.; agent, W. V. M. A.).—Dalto Freese and Co., Mue Zella, Lang and May, Edith Glick, Mr. Glendower and Mrs. O'Brien, Rader and Rader, Bruno Kramer Trio.

KEDZIG AVENUE (Wm. Madoh, mgr.; agent, W. V. M. A.).—Arthur Dunn and Marie Glazer, Billy McDermott, Lafayette Lamont Co., Jos. Callahan and Co., and Morrissey and Rich.

GAITY SOUTH CHICAGO (Harry Wilson, mgr.; agent, W. V. M. A.).—Ward and Weber, Montambo and Bartelli, C. Elliotts, Lowell and Esther Drew, and Billy Winona.

CIRCLE (Halaban Brothers, mgrs.; agent, W. V. M. A.).—The White, Sam Liebert and Co., Wolf and Zedella, and one to bill.

GRAND (Geo. LeVee, mgr.; agent, W. V. M. A.).—Madam Tonia's Indians, Frank Rogers, Harvey Hammond and Co., Hazel Swanson, and one to bill.

VERDI (George Theodore, mgr.; agent, W. V. M. A.).—Rafscheller Trio, the Hemmings, Hubert and DeLong, Meredith and Smozer, and Charles O'Toole.

SAN FRANCISCO

BY LESTER FOUNTAIN

VARIETY Office, 608 Market St.

ORPHEUM (Martha Beck, gen. mgr.; agent, direct). Monday night the early audience did not take any particular interest in the production, the acts receiving very little for their efforts. The Merdith Sisters, did well. Shoda, moved from "F" to "C," started slowly, but managed to pull through alright. Rodie Furman went through very well. Mabel Hite and Mike Hinton, moved from "G" to "F," started slowly. Mabel Hite's imitation of Edna Gorman was the first real noise. The act finished strong and the audience, who were very well with an ordinary ventriloquist specialty. William Furman & Co., artistic spe-

cess, Cooke and Lorenze set a fast pace and kept the huge room in Chicago where all of the program. The Duffin-Readey Troupe finished the program.

EMPIRE (Sid Grauman, mgr.; agent, S.-C.).—The new Grauman house opened to turn-away business Sunday night. There were no preliminary festivities, the audience quietly taking seats and the program started without any speechmaking. The lobby was a solid mass of floral tributes. The show for an initial performance was ordinary. There was no added feature and several of the acts have been seen here often. Lind, who did not appear at the National last week, was held over. The costume contributed class. He proved surprise by landing big at close. Camm and Thelma, clever, scored substantially. Thomas Potter Dunn got nice start and finished strong. The gallery in particular showed great appreciation. Dunn worked twenty-six minutes, but impression would have been better in fifteen. Hallen and Fuller, heavily billed as "extra attraction," The Helm Children rung up a clean hit. "Polly Pickle's Pets" closed, giving satisfaction. The new Empire is a marvel of beauty, with the box and loge prices fifty cents. The entrance is of murble, mirrors and painting the ceiling, the gold and red dominates throughout the interior, with old rose and turquoise tinting. The walls and ceiling have paneled effect.

Two clever chaps, Shayne & King, are back in town playing return dates. "Pop" Grauman was the first to grab them for this week at the National.

Bob Burns (Burns & Howell) while en route to Seattle, stopped off at Redding, Cal., and was married to Marcell Marlon, a vaudeville actress playing the town. After the ceremony he continued his journey north while his bride finished the week in Redding and then jumped to Reno, Nev., to complete her contract, after which she will join Mr. Burns in Seattle.

The story is abroad that the Burns-Howell Circuit is defunct, but Mr. Howell denies that the firm has dissolved partnership, stating that Burns is at present in Seattle where he will remain in charge of offices which will shortly be opened in the northern city. Mr. Howell handling all bookings in this vicinity. Authentic information to hand states that Burns prior to his departure north, personally solicited a position with a local booking agency which he informed Burns they had nothing to offer. The next morning the agent had a man on the road signing up Burns-Howell houses.

Sharp & Turk closed four weeks' engagement at the Portola Cafe Dec. 3d, jumping to Levy's Cafe, Los Angeles, for four weeks.

The Valencia discontinued the M. P. policy after 5, when the Girtton Stock Company took over the house.

The Three Lehmans are booked up for indefinite time in this vicinity.

It is whispered Mike Scott is in town (Incognito).

John Savake, while mucking a slide for life at Long Beach, Cal. 25, was severely burned. The slide was made from a tower a hundred feet high, along a wire into the surf, a distance of 150 yards. Savake had barely begun the slide when one of the red fire torches he carried ignited his clothing and in an instant he resembled a living torch. Writhing in agony Savake was helpless until he struck the surf. His body, neck and face were horribly blistered. He will be scarred for life.

Miss Beatriz Michelena Middleton, sister of Vera Michelena, has resigned from the Max Hill Company. The trouble is said to have begun with the opening of the season when Miss Michelena resigned, but was at that time patched up, and she continued with the company. The fact that Laura Llob is billed as the leading woman of the company is said to have occasioned jealousy in Miss Michelena's sister. Thomas Whitton is another member of the company to be replaced, which is not surprising considering his showing with the company since it opened.

COLUMBIA (Gottlieb & Marx, mgrs.; direction K. & E.).—Lillian Russell in "In Search of a Singer."

SAVOY (E. Busby, mgr.; direction John Cort).—"Kissing Girl."

PRINCESS (S. L. Laverich, mgr.; direction John Cort).—Bevany Opera Co.

GARRICK (S. L. Laverich, mgr.; Musical Comedy).—Max Hill Co. in "Dream City."

VALENCIA (Alex. Kaiser, mgr.; Stock).—Girtton Stock Co. "The Cowpuncher."

ALCAZAR (Belasas & Mayer, mgrs.; stock).—"The Dollar Mark."

PORTOLO-LOUVRE CAFE (Herbert Meyerfeld, gen. mgr.; amusement mgr., Henry Garcia).—Estrellita, Mlle. Reint, Doris Wilson; Beauty Blinks, Elna Wae-L, Roman Julius and his High Class Orchestra.

PORTOLA THEATRE (Leahy & Albarn, mgrs.; agent, Bert Levey).—Ed Quigley, Weiss Barnes, Fred Lawrence and Co.; Ye Colonial Trio; Nero Brothers; Dorothy Wolbert Co.; one to bill.

MARQUET ST. (Hallahan & Gels, mgrs.; agent, Bert Levey).—Barlow's Duo; Del Adolph; Gladstone Sister; Jordan, Harvey and Barnard.

GRAND (Leahy & Albarn, mgrs.; agent, Bert Levey).—The Columbia; Hal and Mary Mison; one to bill.

THEATRE (Belasas & Ede, mgrs.; agent, Bert Levey).—Avery, Trio, The Lehmans; four to bill.

Madame Levee & Mandana presented her new act, "The Little Girl," at the regular Orpheum house, on Oakland, 20, before Mr. M. C. Colman showed his approval by purchasing the act to open the new house at the Orpheum, Oakland.

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ATLANTIC CITY

By I. B. PULASKI.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, Pat Casey through U. B. O.).—Lily Lena, hit; Four Victors, leaping acrobats, wonderful; Burnham & Greenwood, very good; Two Fucks, went big; Floyd Mack, acrobatic dancer, good; Janet Priest and Co., in "Little Miss Ham-And," a new act, needs attention yet; A-B-A-B-E'S, Pictorial Post Card Album, excellent novelty.

SAVOY (Harry Brown, mgr.; agent Louis Wesley).—Gertrude Dean and Co., headlined; Caron and Herbert, comedy acrobats, excellent; Clarence Sisters and Brother, songs, well liked; Laurie Ordway, character songs, clever; Lambert Trio, musical, good; Jones and Gaines, colored, good; Farley and Clare, dancers, clever; Master Runahan, character songs, young boy, promises big; M. P. STEEPLCHASE PIER (R. Morgan & W. H. Fennan, mgrs.).—M. P. MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.).—M. P.

Monday saw the continuation of vaudeville at Young's Pier. The resignation of Ben Harris from the position of booking agent has had no apparent effect on the house policy. This week's bill was booked in by Pat Casey through the U. B. O.

A new venture was entered into by Harry Brown, manager of the Savoy, this week. That was the lengthening of the bill at that house to eight acts. Formerly the show has been five or six acts and three reels of "talking" pictures. The pictures are retained and thereby make the show run three hours, including an intermission. This appears a bit too long for a vaudeville show here. However, as the prices have not been raised (thirty cents being top) it is the money's worth.

Jack D. Flynn, the new assistant manager of Young's Pier, and who practically has charge of affairs, has been identified with the pier for the past seven years. He is an old vaudeville man having been at one time an acrobat. He has a wide acquaintance among the profession and is popular with it. Like his former chief, W. E. Shackelford, he is a red head. About two weeks ago he wrote a letter to his sister who had lately been married. But the letter was not mailed for a week because when he started to address the envelope he forgot her new name. It came to him while lying in bed thinking over the matter. Jack got right up and made a memorandum of it.

Geo. W. Leslie and a company of three will open at Young's Pier next week in a playlet entitled "Leave It To Me." The "Co." has Lillian Seville, Margaret Adair and Wm. J. Ford. The piece was played in England by Mr. Leslie.

Directly opposite the entrance of the Million Dollar Pier works in what is expected to be a miniature Luna Park. When cleared the lot will have a depth of 500 feet and a width of about 150 feet. Numerous slides and concessions will be the attractions. P. Wolz is the promoter, backed by Coney Island people, it is said. The main feature will be a scenic railway. The park will have a thirty-foot entrance on the boardwalk. Adjoining this entrance there will be erected a large automatic restaurant. This, however, will be controlled by a different concern.

Scenic artists are at work on new sets and furnishings for Young's Pier.

On several nights last week the odd sport of catching "frost fish" on the beach here was indulged in. At this time of the year only fish which are a delicacy fetch a good price. On chilly nights at low tide "frost fish" chase heels towards the beach. Both cat and fish come so close to the water's edge that the receding tides leaves both high and dry. They are easily seen in the dark.

At the Apollo Monday and Tuesday "The County Sheriff," a western drama, held the boards. The last half of the week Charles Frohman presented Annie Russell in a new play, entitled "The Imposter." The show is by English playwrights, Leonard Merrick and Michael Morton. Charles Richmond will play the male lead.

"Sweet Sixteen," the new song-play by George Hobart and Victor Herbert, opens at the Apollo Tuesday, playing three days. Frances Gordon will be featured.

W. Newhouse, Lily Lena's husband, was at one time of Newhouse & Ward, trick cyclists.



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ST. LOUIS, Mo.

By FRANK E. ANFENGER.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—White and Stuart; Bowers, Walters and Crocker; Pringle and Whiting; Blinn, Blinn and Blinn; Adair's Circus, Alcide Capitaine, Johnny Small and Sisters.

PRINCESS (Dan S. Fishell, mgr.; agent, William Morris).—Eduard Jose and Co., Lester Chambers and Co., McKenzie and Shannon, Austin Bros., George Day, Musical Avollos, Kennedy and Rooney, Renee Graham.

COLONIAL (John T. Overton, mgr.).—Albin, Clifton and Kline, Bettine Allen, Musical Lowe and Wolfert, and Willis.

GAYETY (Frank V. Hawley, mgr.).—"Jersey Lilies."

SHUBERT (Melville Stotz, mgr.).—"Up and Down Broadway."

"The Girl Behind the Counter," with Dick Bernard, a Shubert production, closed, Saturday night, at Springfield, Mo.

A report from Centralia, Ill., says the Western Vaudeville Association will begin the erection of a theatre there to break a jump from East St. Louis to Terre Haute.

Edward Lewers, of the Robert Mantell company at Shubert last week, was married to Mrs. Juniata Freeman, San Antonio, Tex., at midnight, Saturday.

O. T. Crawford has bought ground at Fifteenth street, in New York, is the result M. P. house; capacity, 2,000.

The marriage of J. Gordon Edwards and Angela McCaul, in New York, is the result of a romance that began at Suburban Garden here.

A dispatch from Memphis says Miss B. Bradley, of "The Joy Riders" company, of which George Sydney is the star caused the attachment of the scenery of the production for salary alleged to be due after she had been discharged for being late to rehearsal. Sydney secured the \$400.50 she claimed for alleged breach of contract, and the show left town.

When answering advertisements kindly mention VARIETY.

"The Dollar Princess" opened at the Broadway 5, to be followed by "The Fortune Hunter." "Arizona" is announced for the Tabor. Nazimova will be at the Auditorium.

AUGUSTA, ME.

OPERA HOUSE (F. H. Cuddy, mgr.; agent, U. B. O.).—5-7, The Aldeans, very clever; Arthur O'Brien and Co., scream.

J. FREMONT DEARBORN.

BALTIMORE, MD.

MONUMENTAL (Monty Jacobs, mgr.).—Tiger Lilies.—GAYETY (Wm. L. Boller, mgr.).—"Rentz-Santley."—VICTORIA (Chas. E. Lewis, mgr.; agent, Wm. Josh Daly).—Roffin's Monkeys, excellent; Mr. and Mrs. Lawarue, funny; Nelson Waring, good; Beltrah and Beltrah, fair.—WILSON (M. L. Scharley, mgr.; agent, Norman Jeffries).—5-7, Smith, Chidlow and Williams, usual; Hyde and Talbot, laughing hit; Robt. and Gertrude Day, novel; Frankie Wallace, ordinary; Barto and Clark, applause; Myrtle Nelson, artistic; m. p.

BEAUMONT, TEX.

PEOPLES (Pittman & Clemmons, mgrs.; agent, Hodkins; rehearsal Monday 7.30).—Morelock and Watson, excellent; Effie Graham, pleased; Harry Feldman, very good; De Ano Duo, good; Tom Smith, good; Musical Pierces, pleased; Joe and Olga Hayden, good. WALKER.

BRIDGEPORT, CONN.

EMPIRE (S. L. Oswald, mgr.; agent, I. B. O.; rehearsal Monday and Thursday 10.30).—Great Italia and Co., very good; Sheppard and Ward, good; Harmony Four, hit; Fields and Clark, entertaining; Rose Seldin, big applause.—POLIS (L. D. Garvey, mgr.; agent, U. B. O.; rehearsal Monday 10).—Ferrell Brothers, clever; Anthony and Andrew, Vinesci, good; Haviland and Thornton, entertaining; Miller and Lyle, big; "The Silver Bottle," liked; Harry Fox and Millership Sisters, winners; Larry Eumy and Pets, very good.—BIJOU (W. E. Smith, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 11).—Bryand and Scalle, very good; Boyle and Evans, big; Mirian White, winner. B. GLASSER.

CAMDEN, N. J.

BROADWAY (W. B. MacCallum, mgr.; agent, U. B. O.).—Charles Doolin and Jim McElroy; Von Klein and Gibson; George F. Hall, Johnson and Deland; La Maze; Quail and Tom; Claude Rant; Three Sylvesters. Pictures.

CINCINNATI

COLUMBIA (H. K. Shockley, mgr.; agent, Orpheum Circuit; rehearsal Sunday 11).—Sammy and Sonia, exceptionally strong opener; Hamd Alexander, big hit; "Swat" Milligan, scream; Merrill and Otto, meritorious; "Roffinians," scored; Four Huntings, laughable; Frank Keenan, greatest character work ever seen in a local vaudeville house; Hoey and Lee, good; Original Six Kaufmans, hit. Capacity at all performances.

ORPHEUM (Wm. Morris, mgr. and agent; rehearsal Sunday 10).—Watson and Dwyer, moved to No. 1, and Jack Barrister followed; Will Van Allen, comedy bad, but good musician; Jesse Broughton and Dennis Creedon, very good; Richards and Montrose, fair; Sam J. Curtis and Co., scream; Mandrill's Great Band, ordinary; "Georgia Campers," hit; Rice and Cohen in "The Path of the Primroses," hit of bill; Kara, clever; Frank Bush, good; "Paris by Night," very good; Helen and Hayes, good; Polk and Polk, good.

EMPIRE (Howard E. Robinson, mgr.; rehearsal Sunday 10).—Edith A. Montro, fine; Hardie Lamedon, very good; Robert Holan, scored; "No. 11," great; Gertrude Dunlap, fine; Pro B Trio, hit.

AMERICAN (E. C. Dustin, mgr.; agents, W. V. A. and Gus Smith; rehearsal 10.30).—Hilda Meador, fine; Morris Abrams, very good; Beck and Dyer, good; Three Helen, good; fine; Anna Buckley and Co., good; Perry and Reed, good; Washer Bros., funny; John and Alice McDowell, good; George Hazard, good; Four Jangled Manders, good.

PEOPLES (James E. Deane, mgr.; agent, U. B. O.; rehearsal Sunday 10).—Rehearsal good show.—STANPAITH (J. E. Deane, mgr.; house agents, U. B. O.).—Good show.

Times & Mail has published the bill of the Auditorium for George Bressler. The house will continue to be available for the next two weeks, after which there may be a change in the management.

MUSICAL LAMMOINES

Wish to thank the UNITED BOOKING OFFICES for the splendid route received, which meant a very delightful Thanksgiving and
A MERRY XMAS AND A HAPPY NEW YEAR

THE CHAS. K. HARRIS COURIER

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And hear this great
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14 REAL PARODIES 50c.

All hits on late songs. SKETCH for 1. M. & I. F., 25c. Blackface MONOLOGUES, 25c. GAG Book, 25c. Two Recitations, 25c. The entire lot, \$1. New and original. E. L. GAMBLE, writer, EAST LIVERPOOL, O.

At Robinson's, circular slip have been offered the patrons to determine whether or not the house shall be continued with vaudeville or go into stock. The announcement will be made later as to the policy. It is booked at present by Coney Holmes.

John H. Havlin returned to remain until after the holidays.

CLEVELAND.

HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.; Monday rehearsal 10). The New York Hippodrome Co. Show pleased and played to capacity houses.

GRAND (J. H. Michaels, mgr.; agent, U. B. O.; Monday rehearsal 10). The Kohls, clever; Shelton Brooks, hit; Leslie Morosco and Co. won favor; Somers and Law, pleased; Schuler, boy pianist, heads show; LaSalle and Lind, ability; Green and Parker, good; Elma Meier, feature.

PROSPECT (H. A. Daniels, mgr.; agent, U. B. O.; Monday rehearsal 10).—George Moore, clever; Moore-St. Clair, fairly; Williams and Kent, clever; Evans and Lloyd, won favor; Milt Wood, feature; Milt. Zara and Jungle Pets, good.

STAR (Drew & Campbell, mgrs.; Monday rehearsal 10).—"Rector Girls."

EMPIRE (E. A. McArde, mgr.; Monday rehearsal 10).—"Parlisan Windows."

WALTER D. HOLCOMB.

HARTFORD, CONN.

POL'S (Oliver C. Edwards, mgr.; agent, U. B. O.; Monday rehearsal, 10). Chip and



HARRY HOLMAN

In New
MONOLOGUE and SONGS
 Playing UNITED TIME in WHITE FACE
 NO MORE CORK
 Dec. 19, Poli's, Wilkesbarre

Marble, big hit; Elida Morris, classy; Sylvester and Raymond, went big; Howard Bros., clever; Bouncing Gardens, new stuff; Hathaway, Kelly and Mack, scored; Hob, Tip and Co., fine.

LACROIX (Fred P. Dean, mgr.; agent, James Clancy; Monday and Thursday rehearsals, 11).—5-7, Woods' Annual Circus, success; Adolph Adams, very good; Godforth and Doyle, good; Julie Raymond Tracy, good; John Johnson, clever; m. p.

R. W. OLMSTED.

KANSAS CITY.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—"Dinklespiel's Christmas," hit; Al Polson, scores; Waterbury Bros. and Tenney, very good; Irene Howley, fair; Mr. and Mrs. Jimmy Barry, fair; Alpha Troupe, interesting.

GAYETY.—"Troadero Burlesquers."—CENTURY.—"Bohemian Burlesquers."—EM-PRESS. Foy and Clark, Walter Law and Co., Black and McCone, Irving, Perry and White, Lloyd and Whitehouse.

PHIL McMAHON.

LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—"Howard and Howard, headliners, hit of bill; DeLisle, excellent; Police Inspector, held attention; Kary and Williams, good; Louise Stone, pleased; "Roses of Kildare," scored; Parshley, went big.

LEE LOGAN.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct). Monday rehearsal 10.—Week 28—Excellent bill. Lionel Barrymore and McKee Rankin, headliners, sketch, hit; Old Soldier Fiddlers, eccentric; Frank Morrell, clever; Gus Onlaw Trio, wire, daring. Holdovers Augusta Glose, Willard Simms and Co., Spissel Bros. and Co., Thurber and Madison.—LOS ANGELES (E. J. Donnellan, mgr.; Monday rehearsal 11).—Rice and Provost, headliners, big laugh producers; Carl Panzer Trio, acrobats, very good; La Belle Meeker, flying rings, dexterous; Harry Bloom, "Rag" melodies, fair; Lef-fingwell and Myers, funny; John and Hertha Gleason, good; Bea Verora, soprano, passable.

LEVY'S (Al Levy, mgr.; agent, L. Behymer; Monday rehearsal 10).—Polk, banjo, took well; Jack Henderson, good; Cosmopolitan Trio, operatic, capital; Miranba Zylphone Artists, big favorites. PANTAGES (A. J. Johnson, mgr.; agent, direct). Monday rehearsal 11.—Sophie Tucker, headliner, big. Schenk Family, tumblers, novel; Andy McLeod, entertaining; Burke and Carter, pleasing; London Quartet, well liked.

EDWIN F. O'MALLEY.

MAJESTIC (Chas. A. McFarland, mgr.; agent, Interstate; Sunday rehearsal 10).—Week 28, Ramsey Sisters, Metz and Metz, Haley and Haley, Lynch and Butterworth, Bunknell and Gibneys, Rossow Midgits, Willard Bond Co.

COZY (Maurice Wolf, mgr.; agent, Chas. E. Hodgins; Sunday rehearsal 11).—Great Kelter and Scotch Lassie, good; Nellie Dure, fair; Shale and Cole, good; Fernandez-May Duo, hit; Hubert Devan, good; Downey, Willard and Swain, very good playing 8. R. O.—ORPHEUM (W. F. Box, mgr.; agent, direct; Sunday rehearsal 10).—Five Sedgewicks, Lee Edmonds, Billie Elwood.—EMPIRE (R. B. Morris, mgr.; agent, Empire Co.; Sunday rehearsal 11).—Wren Musical Comedy Co., Lis Grace and Her Bathing Girls, good.—ROYAL (W. C. Obrien, mgr.; agents, Frankel Bros.; Sunday rehearsal 10).—Carroll & Eller, Farley & Bender, Grace & Hemmingsway.—THEATRO (W. F. Hennessy, mgr.; agent, W. M. Fairman; Sunday rehearsal 11).—Le-land & Lee, good; Foster Ball, good.

NAT.

LOWELL, MASS.

HATHAWAY (John J. Shannon, mgr.; agent, U. B. O.; Monday rehearsal 10).—"The Slay-ers, good; Viola Crane and Co., pleasing; Niblo and Reilly, good; Three Keatons, clever; Percy Waram and Co., fine; Irene Dillon, well liked; "Nambo Trompe," good.

JOHN J. DAWSON.

MERIDIAN, MISS.

GEM (D. J. Hennessy, mgr.; agents, Williams-Cooley).—28-30, Venetian Trio, good; Jimmie Almond, hit; C. Porter Norton, nicely. PRINCESS (H. Frank Isaacs, mgr.; agent, independent).—28-30 Clifton and Burke, very good; pictures. 1-3 Campbell and Connors, clever skit.

A. H. MAY.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Monday 10:30). Edman and Gaylor, good; Mr. and Mrs. Harry Fielding and Co. went big; Bert and Emma Spears, took well; Henry and Alice Taylor and Co., hit.

GEO. FIFER.

NEW ORLEANS, LA.

By O. M. Samuel (My Wire).

By Wire.

AMERICAN (James R. Cowan, mgr.; agent, William Morris; Sunday rehearsal, 10).—Capacity houses Sunday; Little All Right and wire, opened; W. E. Whittle, popular;

Ferguson and Passamore, finished strong; Avis Mystery, caused wonderment; Long and Cotton, distinctly successful; Violinsky, riot; Wartenberg Bros., high favor.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct). Monday rehearsal, 10). Beyer and Bro., well liked; Boynton and Bourke, did not appeal; Olive Eaton and Company, in "Man Proposes, Woman Disposes," pleased, finish too abrupt; Lyons and Yoseo, splendidly received; Operatic Festival, elicited little applause; Fred Duprez, hearty laughter; Flying Bananas, capital closing number.

WINTER GARDEN (Frank B. Chase, mgr.).—"Pop" vaudeville and pictures.

MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Company, vaudeville and pictures.

HAPPY HOUR (Al Durning, mgr.).—"Pop" vaudeville and pictures.

Mr. and Mrs. Jinks Bistes were given a house-warming at their new home in Dorge-nos street by employees of the Orpheum. Mr. Bistes is resident manager of the Orpheum.

The General Film Co. has opened offices in this city.

Valentine and Dooley, cyclists, have dissolved.

Robert Hillard has accepted an offer to tour Australia next season. He will use his present vehicle, "A Fool There Was."

Mr. and Mrs. Paul Brachard have booked a tour of the Interstate time, commencing in January.

Wilson and Wilson have been superseded by Wilson and Lenore. "Lenore" is a "Miss." One of the Wilsons has entered "commercial" lines.

OAKLAND, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Six Musical Cutties; Callahan and St. George; D. J. Andree's "Studies in Porcelain"; Temple Quartet.

BELL (Jules Cohn, mgr.).—McNamee; Or-lotte and Taylor; Chas. Wayne and Co.; John Dillon; Johnson, Davenport and Lodella.

BROADWAY (Guy Smith, mgr.; agent, Bert Levey).—Rickards and De Winters; Mito Vazge; Dunleavy and Williams; Hazel Waln-wright.

PORTLAND, ME.

PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal, Monday 10).—4 Masons, big; Law Ward, good; Cartwright and Aldrich, well received; Rosser's Dons, great; Ward and McNally, classy.

HAROLD C. ARENOVSKY.

PITTSFIELD, MASS.

MAJESTIC (Jas. Sullivan, mgr.; agent, Wm. Morris; rehearsal, Monday and Thurs-day, 10).—Dec. 1-3, Sam Burton, good; Ed Roseman and Co., fair; Harry and May Howard, good; Hart, Mills and Jerome, went well.

EMPIRE (J. H. Tobbetts, mgr.; agent, U. B. O.; rehearsal, Monday, 10).—"The Glack-ers, good; Lewis and Chapin, very good; Whites Comedy Mules, pleased; J. A. Kier-man and Co., good; Neary and Miller, very good; Billie Burke's "Foolish Factory," very good.

FRANKLIN.

SALT LAKE CITY.

ORPHEUM (Martin Beck, mgr.; agent, direct).—John P. Wade and Co., hit; Myers, Warren and Lyon, excellent; Tortajada, im-mense; Balazs, liked; Flying Martins, dar-ing; Mildred Grover, pleased; Joseph Adel-man, fairly good. MAJESTIC Viola and George, well liked; Trainor and Clifford, good; George Morrell, pleased; pictures.—CASINO—Lyndon and Moren, Willis H. Marcelle, Jen-nie Deeweeze; pictures.

All picture houses doing an immense busi-ness.

OWEN.

SAN DIEGO, CAL.

GARRICK (William Tompkins, mgr.; Mon-day rehearsal 10).—Week 28, Will Lacey, cy-clist, applauded; West and Van Sieren, good; Hettie Urmia, well liked; Tom Gillen, good; Marc Chevillie, pleased; Roland Carter and Co., hit; pictures.

PRINCESS (Fred Ballien, mgr.; agent Bert Levey; Monday rehearsal 10).—Carrollton and Van, good; Gilmore Sisters, s. and d., pleased; Anna Brigham, sourest, very good; pictures.

GRAND (Walter Fulkerson, mgr.; agent, Burns-Howell; Monday 10).—Crispinal, musi-cian; Helletont Sisters, s. and d.; both acts well received.

Prices at the Garrick have been raised to all down stairs seats thirty cents. Attendance has fallen off as the result.

Ground has been cleared for the new Speckles Theatre and excavation has com-menced on the stage end. The space covers 200 by 235 and will seat 1,900.

L. I. DALEY.

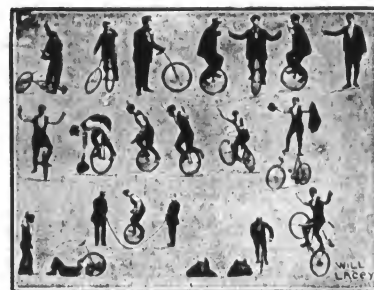
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| Keith's | Philadelphia, Pa. | | 500,000 |
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| Alhambra | New York, N. Y. | | |
| Brox | New York, N. Y. | | |
| Greenpoint | Brooklyn, N. Y. | | |
| Orpheum | Brooklyn, N. Y. | | |
| Pictor's | Albany, N. Y. | | 100,000 |
| Pictor's | Newark, N. J. | | 300,000 |
| Maryland | Baltimore, Md. | | 508,958 |
| Orpheum | Atlanta, Ga. | | 125,000 |
| Lyric | Dayton, Ohio | | 115,000 |
| Shea's | Buffalo, N. Y. | | 400,000 |
| Temple | Detroit, Mich. | | 400,000 |
| Graun's | Pittsburg, Pa. | | 400,000 |
| New Temple | Rochester, N. Y. | | 200,000 |
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| Mount Morency Falls | Quebec, Canada | | 77,840 |
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| Solmer Park | Montreal, Canada | | 400,000 |
| Solmer Park | Montreal, Canada | | 400,000 |
| Britannia on the Bay | Ottawa, Canada | | 67,128 |
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| Majestic | Birmingham, Ala. | | 100,000 |
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Week July 18.—Bijou Theatre, Winnipeg, Canada.
 " July 25.—Bijou Theatre, Duluth, Minn.
 " Aug. 1.—Unique Theatre, Minneapolis, Minn.
 " Aug. 8.—Travel.
 " Aug. 15.—Majestic Theatre, Butte, Mont.
 " Aug. 22.—Wash. Theatre, Spokane, Wash.
 " Aug. 29.—Majestic Theatre, Seattle, Wash.
 " Sept. 5.—Orpheum Theatre, Vancouver, B. C.
 " Sept. 12.—Grand Theatre, Victoria, B. C.
 " Sept. 19.—Grand Theatre, Tacoma, Wash.
 " Sept. 26.—Grand Theatre, Portland, Ore.
 " Oct. 3.—Travel.
 " Oct. 10.—National Theatre, San Francisco, Cal.
 " Oct. 17.—Bell Theatre, San Francisco, Cal.
 " Oct. 23.—Wigwam Theatre, San Francisco, Cal.
 " Oct. 30.—Grand Theatre, Sacramento, Cal.
 " Nov. 6.—San Jose Theatre, San Jose, Cal.
 " Nov. 14.—Los Angeles Thea., Los Angeles, Cal.
 " Nov. 21.—Pleasant Theatre, Pasadena, Cal.
 " Nov. 28.—Queen Theatre, San Diego, Cal.
 " Dec. 3.—Travel.
 " Dec. 10.—Majestic Theatre, Denver, Colo.

When answering advertisements kindly mention VARIETY.

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Hixon Belle College Girls B R
Hobbs Wilbur Glaser Girls B R
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De Mars & Gualtieri 337 W Water Elmira N Y
Duffy Tommy Queen of Jardin de Paris B R
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Emerson Harry Midnight Maidens B R
Emmett & Lower 419 Pine St Darby Pa
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Evans Allen Irwin Big Show B R
Evans Bessie 3701 Cottage Grove & Chicago
Evans Fred & Beattie Knickerbockers B R
Evans Teddy & Mildred B R
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Ford & Louise 128 S Broad Mankato Minn
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Fox Florence 172 Filmore Rochester
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Herberts The 47 Washington Lynn Mass
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Weston Dan E 141 W 116 N Y
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Wetherill 33 W 8 Chester Pa
Wheeler Sisters 1441 7 Phila
Whirl Four Plaza Philadelphia
White Harry 1903 Ashland av Baltimore

ETHEL WHITESIDE

And those "Pickannies."
"FOLLIES OF COOUNTOWN."

White Phil Merry Whirl B R
Whitman Bros 1335 Chestnut Phila
Whitman Frank 133 Greenwich Reading Pa
Whitney Tillie 36 Kane Buffalo

AL. H. WILD

THAT FUNNY FAT FELLOW

Wichert Grace 3038 Michigan Av Chicago
Wilder Marshall Atlantic City N J
Willey May F Big Review B R
Wilkins & Wilkins 365 Willis Av N Y
Wilhelm Fred Sam T Jacks B R
Williams Clara 2450 Belmont Cleveland
Williams Cowboy 4715 Upland Phila
Williams Chas 2652 Rutgers St Louis
Williams John Cracker Jacks B R
Williams Ed & Florence 94 W 108 N Y
Williams & De Croteau 1 Ashton Sq Lynn Mass
Williams & Gilbert 1010 Marshfield Av Chicago
Williams & Stevens 3058 Calumet Chicago
Williams Mollie Cracker Jacks B R
Williamson Frank Runaway Girls B R
Willison Herbert Al Fields Minstrels
Willis & Haasan National Sydney Australia
Wilson Lottie 2308 Clifton av Chicago
Wilson Fred J 14 Forest Montclair N J
Wilson Al & Max Doris Schenectady Indef
Wilson Fred Cracker Jacks B R
Wilson Frank 1616 W 23 Los Angeles
Wilson Marie Queen of Jardin de Paris B R
Wilson Lissle 175 Franklin Buffalo
Wilson Jas Ginger Girls B R
Wilson Patter Tom 2566 7 Av N Y
Wilson & Pinkney 207 W 15 Kansas City
Wilson & Wilson Orpheum Ogden Utah
Wilton Joe M 9 & Arch Philadelphia
Winfield Frank Hastings Show B R
Winkler Kress Trio Park Erie Pa
Wise & Milton Brennan Circuit New Zealand
Withrow & Glover Holly Tolly Co
Wolfe & Lee 124 Woodland av Toledo
Wood Bros Vanity Fair B R
Woodall Billy 420 First av Nashville
Wood Ollie 534 W 150 N Y
Work & Ower Orpheum Sioux City
Worrell Chas Century Girls B R
Wright & Dietrich Maryland Baltimore

X

Xaxlers Four 2144 W 20 Chicago

Y

Yackley & Bunnell Majestic Houston
Yoman Geo 4666 Gibson Av St Louis
Yost Harry B World of Pleasure B R
Young Carrie Bohemians B R
Young Ollie & April Polle Springfield
Young & Phelps 1013 Baker Evansville Ind

Z

Zacigns The 366 W 145 N Y

Zanfellas 181 Briston London
Zed & Vernon Seguin Trio So American Ind
Zeda Harry L 1828 Cambria Phila
Zelzer & Thorne Willards Temple of Music
Zell & Rodgers 67 So Clark Chicago
Zimmer John Victoria Baltimore
Zimmerman Al Dreamlanders B R

BURLESQUE ROUTES

Weeks Dec. 12 and 10.

Americans Columbia Boston 19-21 Bon Ton
Jersey City 22-24 Folly Paterson
Beauty Trust Music Hall New York 10 Murray
Hill New York
Behmans Show Garden Buffalo 19 Corinthian
Rochester
Big Banner Show Gayety Detroit 19 Gayety
Toronto
Big Review Star Toronto 19 Royal Montreal
Bohemians Standard St Louis 19 Empire In-
dianapolis
Bon Tons Waldmans Newark 19 Empire Ho-
boken
Bowers Burlesquers Star Brooklyn 19 Wald-
mans Newark
Brigadiers 12-14 Folly Paterson 15-17 Bon
Ton Jersey City 10-21 Gayety Scranton 22-24
Luzerne Wilkes-Barre
Broadway Gayety Girls Empire Newark 19
Bowers New York
Cherry Blossoms Buckingham Louisville 19
Peoples Cincinnati
College Girls 12-14 Mohawk Schenectady 15-17
Empire Albany 19 Gayety Boston
Columbia Burlesquers Gayety Boston 19 Co-
lumbia New York
Cosy Corner Girls Empire Indianapolis 19
Huckingham Louisville
Cracker Jacks Empire Hoboken 19 Music Hall
New York
Dainty Duchess Columbia New York 19 Gay-
ety Philadelphia
Dreamlands Bowers New York 10-21 Folly
Paterson 22-24 Bon Ton Jersey City
Ducklings Gayety Albany 19 Casino Brooklyn
Fads & Follies Westminster Providence 19
Casino Boston
Follies Day Bronx New York 19 Eighth Ave
New York
Follies New York Olympic New York 19 Ca-
sino Philadelphia
Ginger Girls Casino Boston 10-21 Empire Al-
bany 22-24 Mohawk Schenectady
Girls from Dixie Monumental Baltimore 19
Penn Circuit
Girls from Happyland Gayety Pittsburg 19
Empire City
Golden Crook Murray Hill New York 19 Me-
tropolis New York
Hastings Big Show Empire Cleveland 19 Em-
pire Toledo
Howes Love Makers Gayety St Louis 19 Gay-
ety Kansas City
Imperials Century Kansas City 19 Standard
St Louis
Irwins Big Show Gayety Brooklyn 19 Olympic
New York
Irwins Majestics 12-14 Empire Albany 15-17
Mohawk Schenectady 19 Gayety Brooklyn
Jardin De Paris Lafayette Buffalo 19 Star
Toronto
Jersey Lilies Gayety Kansas City 19 Gayety
Omaha
Jolly Girls Star Cleveland 19 Folly Chicago
Kentucky Belles Peoples Cincinnati 19 Empire
Chicago
Knickerbockers Gayety Minneapolis 19 Gayety
Milwaukee
Lady Buccaneers Star Milwaukee 19 Dewey
Minneapolis
Marathon Girls Alhambra Chicago 19 Standard
Cincinnati
Merry Maidens Lyceum Washington 19 Monu-
mental Baltimore
Merry Whirl Eighth Ave New York 19 Em-
pire Newark
Midnight Maidens Gayety Toronto 19 Garden
Buffalo
Miss New York Jr Empire Chicago 19 Avenue
Detroit
Moulin Rouge 12-14 Bon Ton Jersey City 15-17
Folly Paterson 19-21 Luzerne Wilkes-Barre
22-24 Gayety Scranton
New Century Girls Academy Pittsburg 19 Star
Cleveland
Parisian Widows Empire Toledo 19 Alhambra
Chicago
Passing Parade Avenue Detroit 19 Lafayette
Buffalo
Pat Whites Gayety Girls St Joe 19 Century
Kansas City
Pennant Winners Empire Brooklyn 19 Bronx
New York
Queen Of Bohemia Metropolis New York 19
Westminster Providence
Queen Jardin De Paris Casino Philadelphia 19
Gayety Baltimore
Rector Girls Folly Chicago 19 Star Milwaukee
Reeves Beauty Show Gayety Milwaukee 19
Star & Garter Chicago
Rents-Santley Gayety Washington 19 Gayety
Pittsburg
Robinson Crusoe Girls Gayety Louisville 19
Gayety St Louis
Rollickers 12-14 Gayety Scranton 15-17 Lu-
zerne Wilkes-Barre 19 Trocadero Philadel-
phia
Rose Sydel Corinthian Rochester 19-21 Mo-
hawk Schenectady 22-24 Empire Albany
Runaway Girls Star & Garter Chicago 19
Gayety Detroit
Sam T Jacks Dewey Minneapolis 19 Star St
Paul
Serenaders Gayety Baltimore 19 Gayety Wash-
ington
Star & Garter Standard Cincinnati 19 Gayety
Louisville
Star Show Girls Royal Montreal 19 Howard
Boston
Tiger Lilies Penn Circuit 19 Academy Pitts-
burg
Trocadero Gayety Omaha 19 Gayety Minne-
apolis

Umpire Show 12-14 Luzerne Wilkes-Barre 15-
17 Gayety Scranton 19 Gayety Albany
Vanity Fair Gayety Philadelphia 19 Star
Brooklyn
Washington Society Girls Star St Paul 19 St
Joe
Watsons Burlesquers Trocadero Philadelphia
19 Lyceum Washington
World of Pleasure Howard Boston 19 Columbia
Boston
Yankee Doodle Girls Casino Brooklyn 19 Em-
pire Brooklyn

LETTERS

Where C follows name, letter is in Chi-
cago
Where S F follows, letter is at San Fran-
cisco
Where L follows, letter is in London
office.
Advertising or circular letters of any de-
scription will not be listed when known.
Letters will be held for two weeks.
Following names indicates postal, ad-
vertised once only.

Adams J (C)
Adams Wm (C)
Ahlberg J (C)
Aikens Great
Albert Harold
Albright Bob (C)
Alden Jane (C)
Aldo Max
Aletia Mme
Allman Joe
Allston Gertrude
Alvino & Hilto
Ardell Lillie
Artols Jack
Ashborn Walter J
Auger Geo
Baldwin Terisa (C)
Bard D
Barlows Ponies
Barrett Timothy
Bates & Christie
Bates Clyde (P)
Beeman Theresa
Beeman Theresa (C)
Benton Granby &
West (C)
Berg Bros
Berra Mabel
Barnam S
Berry Alice (C)
Bernie Louis (C)
Bladen Henry
Bliger Chas
Blshop Blanche
Black Violet
Blackson H
Bogard & Davis
Borelli A
Bowers Frank (C)
Boyd Wm H
Boyd Wm M
Bradford & Wilson
Brand David
Britton Bros
Broderman Jas
Brooks Herbert
Brown Harry (C)
Brown Bros (C)
Brown & Cooper (C)
Brown & Cooper
Buckley Lillian (C)
Burkhardt Chas (C)
Burgess Bob (C)
Burns Harry M
Burt Glen
Bush Frank
Harbee Hill & Co (C)
Hoggs Lillian (C)
Caine & Odum
Candell Jack
Carlton Arthur C
Carre & Carre
Carver Jordan
Cassidy Jas J
Casey Wm
Charles Herbert
Charles Willette
Chase Dave
Cheking Frank (C)
Cherie Doris
Chester & Jones (C)
Clark Edwin
Clark H O
Clark Clever
Clark & Hanson
Cliff Laddie
Cole & Johnson
Collins Norman Wills
(C)
Collins Lillian
Connell Evelyn
Connolly Sisters
Conway T A
Conroy & Lemaire
Cook & Clinton
Corcoran Jack
Cowles Al W
Cramer Elsie (C)
Cross John
Cutlys Musical (C)
Cummings Hazel (C)
Crankley Dunlevy &
Handy
Coddington F M
Cole & Cole
Dalton Mrs
D'Amon Chester
Davis Edward
Davis Geo D
Dayton Lewis
DeArmond Grace (C)
De Balesiers Animals
(C)
DeCorno Louis (C)
DeDroff Gordon
Delmore John (C)
Deltorelli Joe
DeLoris John
Demar Rose (C)
Deniss Homer
Deunay Chas
Dixon Lulu
Draper Burt
Brown Olive (C)
Dunbar Harry D
Dunbar Chas (C)
Duncan & Sells
Dupille Ernest A (P)
Edward Reese (C)
Elaine Mabel
Elbridge R
Ernest Harry
Edmond Flo
Evans Virginia
Evans Bonnie
Excella & Franks (C)
Farlandson Doll
Farrelly & Berman
Fenler I L (C)
Fennel & Tyson
Fern Phil
Fertis W L
Florence Daisy (P)
Flynn Earl (C)
Fokarty Frank (C)
Foley Edward
Foley Roy
Foley & Earle
Foley & Foley
Ford Gertrude
Foster C D
Fowler Mr (C)
Fowler Bertie
Fox Will H
Fox Jack (C)
Fox Frank (C)
Francis Ruth (C)
Frank Bert S
Freeman Roy
Frogall Mille (C)
French Carrie
Friel Thornton
Fritz Leo (C)
Fuller Geo (C)
Gale Geo
Galvin Tommy
Gardener Eddie
Gardner & Schroeder
Gardner Harry (C)
Garrett Sam (C)
Gartelle Fred
Gaston Billy
Gebauer A
Geiger Fred (C)
Gibson Phyllis
Gibson Dick (P)
Gibson Sidney
Gibson Del
Gibson J V (C)
Gilbert Elsie (C)

Gilden Sisters
Goldy Annie
Goodhue Anna
Gordon & Redwood
(C)
Gordon Wm (C)
Goyt Trio
Graham Olga
Green Frankie
Gross John
Grower Belle (C)
Gruct Jack
Hagan Will
Hamilton Fred P
Hank Arthur
Hansell Earl
Hansen Louise
Hart Henry
Hardy Adele
Harris Trisle
Harris Frank C
Hawk Mrs A
Hayes Bandy & Fields
Healy D
Hedgecock John (C)
Henry Carl
Herman Mexican
Hirschhorn Geo
Hirschbrooks Bronchos
Holland Kate (C)
Hoover Lillie
Howard & Dolores
Howard Geo
Howard Jack (P)
Howlett Wm
Hoffman Albert (S F)
Hunter Julia
Irwin Mable
Jackson W H
Jackson & Margaret
(C)
Jeffries Flo
Johnson L (C)
Johnston Chester
Jolson Al (C)
Jose Edouard
Joscarys Three
Kallnowski Leo (C)
Kane Eddie
Kaplan Nellie R
Kellam Leo C
Kelly & Kent (C)
Kendall W C
Kinsley D
Klein Julia
Knapp Sam
Knowles R G
Koehler A
Kuhlman Harry (C)
Kullevo Bros
Lafalle Pauline
Lambert Bros (C)
Lane Chris (C)
Lee Irene
Le Verne H (C)
Lemuel & Lemuel
Leontine Countess
Leslie Estharine (C)
Leslie Ollie (C)
Lindholm Chas (C)
Lloyd Dorothy (C)
Long Della (C)
Lyle Jack
Lumont Jas (C)
Leroy Hilda (C)
Mack Col M C
Mallard Mable
Marion Cliff
Marron Paul (C)
Marsh Byron
Marsden Helen
Marshall Grace
May Hattie
McAvoy Dick & Alice
McElroy Jean (C)
McDowell John &
Alicia
McNallys Four
McGrath Thos
Meers T (C)
Melville & De Vere
Melrose Jimmie
Mentefel
Merrill Sebastian
Merrill Hal
Mick Harry
Miley Katherine (C)
Miller Sam
Miller Lillian (C)
Milton Frank
Mizuno N
Monroe Ned (C)
Montgomery Mae
Moran John
Morgan Wm
Murphy J Theo (C)
McCahey Hugh (C)
McCullough Carl (C)
McGinnis Bros (C)
Muller Jean (C)
Nelson Norman (C)
Nichols Chas H
Norris C I (C)
Nornton Ruby
Norworth Ned (C)
Pauline
Parish Otto
Parker Edith A
Parson Sisters
Preston Geo W
Pomeroy Marie
Price Jack & Mable
Piquo (C)
Raby Dan (C)
Rainaud Jim (C)
Rankin Sidney
Raymond Al
Redmond Rita
Reynolds Jno
Rialto Mable (C)
Richards Wm
Ritchie Adela
Rivers Duke
Rogers David
Rosley Tom
Rothmaie Julia (C)
Rose Rose
Royer & French
Rushmore Dorothy (C)
Rycroft Dolly
Rypp Jack (C)
Sanders Paly
Santell Great
Sauter Clara
Sawyer Harry C
Scott & Wallace
Schuber Henry
Sharkey & Lewis
Shea Mrs H
Shattuck Miss
Shaw E
Shepard W H
Silvers Musical
Sinal Normid (C)
Smith P H
Smith Jas H
Smith & Rose
St Albyn Edmond G
Starling H (C)
St George Jenny
Strength Bros (C)
Terry Edith (C)
Tommer & Hewins (C)
Toy Ben (C)
Trent Don
Trumbull Mazie
Tyler & Burton
Usher Harry (C)
Van Jack
Vaughan Dorothy
Verone J L (C)
Walsh Paula (C)
Walters Clara
Wales, Elsie
Ward & Burton (C)
Ward Fannie
Washington Reale
We Chok Be (C)
West Eugene
West Ethel (C)
Wharton Nat
Wiggins Bert (C)
Wills John H
Wolff Monte
Woods Earl
Wright E G
Wynn Ida
Wynn Beale
Woods Francis
Woods Musical
Woods T C
Warden Rose (C)
Wicke Gus (C)
Windom Billy (C)
Wood Ollie
Wyckoff Will J
Welch Ben
Wilton Bennett
Weston Willie
Young Edward

M. STRASSMAN
Attorney, 853 Broadway, New York
Theatrical Claims. Advice Free

WHAT DOES CHEAP MEAN TO YOU?

If your idea of a cheap theatrical trunk is the one that costs the least, the business quality not considered, the BAL FIBRE TRUNKS could not interest you.
But if your idea of cheapness is to pay a fair price for a trunk that will last longer and weigh less than any other and then cost little or nothing to keep in repair, you will find BAL FIBRE TRUNKS a mighty interesting proposition.
It's better to figure what a trunk will cost you to use for ten years rather than what it costs in the three minutes it takes you to buy it.

WILLIAM BAL, Inc.
SEND FOR CATALOGUE V.
BUILDERS OF
1670 BROADWAY AND 710 SEVENTH AVENUE, NEW YORK

BAL FIBRE TRUNKS

When answering advertisements kindly mention VARIETY.

| | |
|--|--------------------------------|
| AMUSEMENTS | AMUSEMENTS |
| BOSTON THEATRE | EVERY NIGHT AT 8 |
| Frohman-Harris Corporation. Lessees | Matinees Wed. and Sat. at 2 |
| | PRICES 25c to \$1.50 |
| This attraction will NOT APPEAR in any other New England city east of Boston | |

THE GREATEST OF ALL MUSICAL COMEDY SUCCESSES
BY THE COMPOSER OF 3 TWINS AND BRIGHT EYES
JOS. M. GAITES'
Production

KATIE DID

BIGGEST, BRIGHTEST, AND LIGHTEST
COMBINATION OF MUSIC MIRTH AND
NOVEL STAGE EFFECTS EVER OFFERED

MUSIC BY KARL HOSCHNA PIANO
COMPOSER OF THREE TWINS BRIGHT EYES
MAUDIE SHERRY & THE GIRL OF MY DREAMS

COMPANY 100
AUGMENTED
ORCHESTRA

CAST INCLUDES
ADELAIDE, WITH J. J. HUGHES
MAY VOKES EYELEEN DUNMORE LOUIS SIMON FRED NICE
JOSIE INTROPIDI FLORENCE MAY BERT BAKER ANNA WILKES
AND A BIG TYPICAL GAITES BEAUTY CHORUS
I TOLD YOU SO! "Katie Did," Adelaide did; in fact, the whole show DID make the biggest hit of the season.

SEE WHAT THE PRESS SAYS:
"Katie Did" proved to be an entertainment conducive to hilarity and deserving of success."—*LA Petite Adelaide* with her wonderful whirlwind dancing caught the favor of the audience immensely."—*GLOBE*
"It has been many months since Boston has witnessed such dancing as that, given by La Petite Adelaide."—*POST*
"Katie Did" made a hit—new comedy that convulsed the large audience in many new side-splitting situations."—*JOURNAL*
"Striking and wins the crowd. The music is bound to be popular."—*AMERICAN*
"It is a consistent, brisk entertainment, satisfying the eye and ear."—*HERALD*
"It is sure to win plaudits from even blasé theatregoers."—*ADVERTISER*
"The hit it made will be noted in every other big city."—*RECORD*
"It is in its embellishment that 'Katie Did' scores."—*TRANSCRIPT*

ORIGINAL Tossing Austins

MERRY CHRISTMAS TO ALL
ON THE UNITED TIME

Direction, **ALF. T. WILTON**

Chas. F. Semon

"THE NARROW FELLER"

Making Another Cruise Over the UNITED TIME. **PAT CASEY, Pilot**

**HAVE YOUR CARD IN
VARIETY**

BLACK AND WHITE | NETTIE G. KNISE
Novelty Acrobats Just Two Girls America's Greatest Female Whistler
Care Hurtig & Seamon, 1545 Broadway, New York PLAYING UNITED TIME

WALTER BEEMER AND JUGGLING GIRL
"FUN IN A BOWLING ALLEY"

3 LEHMANS 3

Select Singers of Select Songs

Now playing the leading vaudeville theatres on the Pacific Coast.
Featuring MASTER TEDDY, the "Boy Soprano"
Address for the present, VARIETY, San Francisco.

Watch this space for our faces.

NEXT WEEK (DEC. 11), NATIONAL, SAN FRANCISCO.

Big Laughing
Hit on
Pantages Circuit

HAMILTON BROS.

NOVELTY KNOCKABOUT ACT

When answering advertisements kindly mention VARIETY.

Address
PAUL TAUSIG
NEW YORK CITY
Agent,
RICHARD PITROT

VAUDEVILLE'S BIGGEST MUSICAL FEATURE

THE FOUR SOLIS BROTHERS

MATCHLESS MASTERS of THE MARVELOUS MEXICAN MARIMBA | A FULL STAGE NOVELTY

A FEW SAMPLE REPORTS

"The act is exceedingly high-class, and, to use a much-misused term, is a 'plot'; that's all. Simply great and the biggest feature the house has ever had. Many, many thanks."

"The most meritorious musical act that we have ever played. I would feel sorry for any audience with which this act did not score a big hit."

"Their repertoire of classical and popular music was equally well received. Big hit."

"The Mexicans offered the best and classiest musical act that was ever heard in this house, and there is a slim chance for a musical act yet to come that will win the recognition that this act did. At the finish of the act, Monday night, it was impossible to go ahead with the show until they answered four encores. They achieved a great triumph before a critical and appreciative audience."

Exclusive Direction **NORMAN JEFFERIES**, Philadelphia

AGENTS OF YEARS AGO.

(Continued from page 36.)

Performances were offered at the variety houses for six nights and three afternoons, the bill having from eight to ten numbers. There were no picture machines then and in most of the houses afterpieces were generally produced. It can be recalled that the Miner theatres in operation then carried small stock companies to put on these house skits and sketches.

While there was no central office like the United Booking Offices now, I wish to refute the statement that the organization of vaudeville managers dates only a few years back. The first association was formed in 1881, of which Harry Miner was president and general manager, while I acted as secretary. Our headquarters were over Miner's Bowery theatre, in the same room where the Jolly Corks were wont to congregate and celebrate.

There were no commissions. Acts were booked through the office and each manager contributed weekly to meet the current expenses of the organization. It was a co-operative scheme. All went well for a year when the association ceased to exist.

There were no Sunday shows. It is only a matter of a few years that Keith inaugurated Sunday concerts at his houses. "Stag" audiences were in evidence until Tony Pastor finally induced the women to attend the shows at his theatre.

All-star variety shows were gathered together by prominent managers and they toured the country with success. I became imbued with the "all-star" fever and also went traveling. All this happened in the days before burlesque had assumed such great proportions.

Fate deals us strange cards. I was

one of the prime movers in the company which was responsible for the opening of the Circle, 60th street and Broadway, but the refusal of a license and a two years' delay practically put us out of commission. By losing the Circle my money went like smoke in the air. Percy Williams succeeded in securing a license. I think no one will dispute the fact that it was my financial backing that exploited the Circle.

I could mention a long list of acts that not only received what seemed to be a big salary in those days but later were paid a figure of amazing proportions. If a team at that time received \$150 a week, the members felt like shouting the battle-cry of freedom. They little dreamed that an act would ever command thousands of dollars a week.

One of the big-salaried men of my early recollection was J. W. Kelly, "The Rolling Mill Man," who at the time of his death in 1896, was receiving \$350. He was under contract to me at his demise.

Variety, now vaudeville, has attained a standard far beyond the most sanguine hopes of the old-time managers. From the wonderful growth it has become an established commodity in our business centers.

A TRIP TO ENGLAND

(Continued from page 40.)

professional people on tour live in private houses, familiarized as "digs." This temporary menage generally consists of a fine sitting room and a bedroom, and in most places very good. Americans, as a general rule, take to these "digs" at once, for the reason that where in America can you find a private house with a landlady

who will wait on you, cook for you, shine your shoes and make you generally comfortable for the average sum of \$6 per week. This includes food and everything.

You will find it more economical to do your own shopping. I might add here that English landladies are not generally good cooks. Salt is a scarce article in all English cooking. It costs as much to live in London as it does in America.

The sooner you get on to the English way of doing things the sooner you will be successful. That idea of going over there and telling them that it should be done this way and that way is foolish.

It is very difficult filling in immediate engagements. But if you can make good in Great Britain you will find the show business far more enjoyable and profitable than at home. For instance, there are no Sunday shows (and nobody wants them). Matinees are few and never more than one per week; two at the most, and when there is one you get paid for it at the rate of one-twelfth of your salary in the two-shows a night houses; one-seventh in the one-show a night. (This does not include the Coliseum and Hippodrome, London, where there is a matinee daily and one show at night.)

The audience as a general rule are appreciative. Anything new is very attentively listened to.

Some of the houses have a very rough gallery. They are capable of handing out the "good old raspberry" or the "bird"—as it is called in England. There is yet to be found a cure for this class of people.

Bradford has the hardest audience to please in the world. Knowing this, they live up to their reputation.

The orchestras are large, ranging from twelve to fifty musicians; even more in the big London halls. And believe me they make some music. (This does not include "ragtime.")

The ushers are always girls who sell the programs, at from two to twelve cents each. (Notice that programs are sold, not given away as in America.)

Smoking is permissible in all halls. As the ventilation is always pretty good there is no grumbling.

All the stages are slanting. High at the back and slope toward the footlights. (Bicycle and other like acts kindly take notice.)

In the Provinces the program generally consists of from eight to twelve turns. The larger halls in London have as many as twenty acts.

Booking is made far in advance. Some acts are booked as far ahead as six years. A hall, at present not built, is booked solid for three years after it opens.

Agents and managers mix with the artists at all times and all places, and are on very friendly terms.

Would like to say our little advertisement in VARIETY got us our opening in England. Paul Murray saw it. It struck him as a good novelty. He took a chance and booked us four weeks. We stayed fifty-four.

This is our answer to the fellow who says "I never advertise." We did not really realize the value of it until we came home, and have every one we met say: "I always read your add in VARIETY."

Would like to say more about this advertising, but space will not permit.



A MERRY CHRISTMAS AND A PROSPEROUS NEW YEAR TO ALL
"AT HICKORY CROSSING"
 By CHAS. HORWITZ
 A Rural Comedy Up to Date in Every Respect.
 Special Scenery and Electrical Effects.
 A Complete Production.
 Presented by
DAVE and (Miss) PERCIE MARTIN
 Direction, **PAT CASEY**



THE MARVELOUS CE'DORA

Sole Management of CHAS. HADFIELD

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SIBYL TORLEY

OF

The Torleys

The Classiest Cycling Feature in Vaudeville

THIS WEEK (Dec. 5), HAMMERSTEIN'S, NEW YORK

Exclusive
Direction,

NORMAN JEFFERIES, Philadelphia

OLD MINSTREL'S BENEFIT.

(Continued from page 38.)

all kinds of people volunteered without knowing why, or who it was for or when. The promoter had ten thousand tickets printed. He left a lot on sale in saloons, bowling alleys and pool rooms, but kept no account of either tickets or places. He took the remaining tickets up to the old man's room, slapped him on the back, told him he was all right and to go to it; then he left town.

The old minstrel stayed at the hotel and peddled his tickets around in a half hearted sort of way until within three nights of the date set for the benefit. Then the manager of the theatre came to him and said he had a chance to rent the house to a mesmerist for the benefit night and would have to set him back until the next night. Of course it would make no difference to him; he would have a big house anyhow, and he would pay for an "ad" in the papers announcing the postponement. He gave the old man a cigar that some advance man had handed to him, and put a four line announcement in one paper.

Meanwhile the show that the promoter was with extended its season two weeks. No one thought it worth while to notify the old man of this. "There would be plenty of volunteers anyhow and he would be all to the good." When the theatre closed for the season, the orchestra took an engagement at a summer resort and left town. The stage hands scattered, some joining a circus, others working

in parks. Several other theatres closed, leaving no one to call on to give the show. The old minstrel was obliged to engage several semi-professional local performers. He also engaged a pianist to take the place of the orchestra, and several stage hands from another house. The electric lighting apparatus was undergoing repairs, so the only available light for the stage was one row of gas borders and no footlights. The show was a dismal affair and very scantily attended. The old minstrel did not appear himself. He had coached an amateur to do "straight" for him in an act, but the "straight," thinking he could act better if he were drunk, staggered in at about 8:30, fell over a sofa and slept among the ruins until the show was over. The damage to the sofa was appraised at five dollars. The old man paid it.

The mesmerist did good business the night before, partly because of the advertised benefit. None of the buyers of benefit tickets knew of the change of date, so they tried to see the mesmerist show and were turned down. Rather than go home again most bought tickets for the mesmerist and roasted the old minstrel.

The box office sale on the night of the benefit amounted to six dollars, not enough to pay the first bill that came in. The old man received \$2.50 cash for tickets he had sold, but a great many of the other tickets were never settled for. He had no account of the tickets the promoter had left in saloons; in fact did not know where half of them were.

The total receipts were \$397 and the expenses were \$380.40; the items of which were as follows:

| | |
|---------------------------|----------|
| 5,000 Window cards | \$40.00 |
| 2,000 Lithographs | 100.00 |
| 10,000 Tickets | 15.00 |
| 1,000 Three-sheet posters | 30.00 |
| Newspaper ads | 60.00 |
| Stage hands | 12.00 |
| Pianist | 10.00 |
| Express charges | 4.70 |
| Local talent | 30.00 |
| Bill posting | 65.00 |
| Sundries | 4.00 |
| Props | 3.80 |
| Damage to sofa | 5.00 |
| Total | \$380.40 |

It left him a balance of \$16.60. Out of this he had to pay \$5 for a spot light that he had never ordered and did not use. This left the old man with \$11.60. He went to the hotel and asked for his bill. The clerk had him charged up with 21 days at \$3 per day, and knew nothing about any special rate. The proprietor had gone to Washington to a convention and would return next week. He had better pay the full amount and the proprietor could refund whatever he chose to when he returned. The old man stated his case, the best he could do, and gave the clerk \$11. The clerk looked very wise and took possession of the battered satchel containing all of the old man's belongings, saying he could have it when he settled the balance of his bill. The old minstrel walked out into the street.

Next morning the papers announced the benefit was a success. One paper stated that the receipts were over \$3,000; another \$5,000, and an afternoon paper ran it up to \$12,000.

The promoter, a thousand miles

away, came across a copy of this paper and showed it to everybody, taking care to tell that he was the fellow who did the whole thing, but never mentioned that he had \$20 worth of tickets he had not settled for.

While the old man was sitting in a cheap coffee house a baggage transfer man presented a bill for \$2.50. The bill had been made for the mesmerist, but no amount of explanation could make it clear to the driver that the benefit had been postponed. He abused the old man loudly for trying to beat a baggage bill when he had just cleared \$16,000 on his benefit, and a "rotten show it was, too." During the day the printer called for him at his hotel, saying he had a bill for a half tone cut that had been overlooked. The clerk said he didn't know where he was, had sneaked away and beat his board bill after clearing \$18,000 on his benefit; show people were a lot of beats anyhow.

The old man died in the hospital. People wonder to this day what he did with all his money. One enterprising shark went to the hospital and took him a few sour oranges, hoping that he could discover the "plant." The old man, grateful for the attention, showed him a package he kept under his pillow and said, "When I am gone this is for you."

During the time he lived the shark never left his side. When at last hearing of the old man's death he found a box of the old minstrel's programs.

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL ARE WISHED YOU BY

WORK AND OWE

ACROBATIC JESTERS

On the Orpheum Circuit

LONDON EMPIRE, NEXT SUMMER



Ethel Green

The dainty comedienne who has made a phenomenal success of her new single act, and makes her

FIRST NEW YORK APPEARANCE

DEC. 19, at 5th AVE. THEATRE

FRIENDLY POKER GAME.

(Continued from page 35.)

telephone. "I lost fifty cents for you, Mrs. Goldstein," said Mrs. Stein. "Vy didn't you leave it me out ven I vent to 'phone it?" The door bell rings; it's Mr. Stein; he came to call for his wife and sits down behind Mrs. Marcovitz. She loses the first pot. "Please, Mr. Stein, go and set behind your own wife, she's a good vinner und I am a loser." "Oh, my, I didn't tink you vere so suspicious," exclaimed Mr. Stein. "Esther, give Mr. Stein dat cigar dat Mr. Harris got from de janitor, have a glass tea, too, Mr. Stein, you see in my house you get treated right," said Mrs. Harris.

'Phone rings again. "Mrs. Abrams, your husband wants to speak mit you." "Leave me out," said Mrs. Abrams. "But it's your deal. You got to put up ten cents," said Mrs. Goldstein. "Vell, pass my deal. I'll deal next time." "I open it," said Mrs. Applebaum. Nobody stays. You see, the minute I open it everybody gets busy mit de 'phone, or something, ven I got a good hand."

Mrs. Abrams returns from 'phone. "I got a good husband," she said, "he

said I can stay as long as I like." "Don't your husband object to your playing cards?" asked Mrs. Margolies. "No, my husband is got no against," replied Mrs. Abrams. "You see that telephone business woke up my baby," said Mrs. Harris. "Ladies, please play quiet, have a little expect for Mr. Stein, the only gentleman here." "Oh, never mind me," said Mr. Stein, "I'm used to noise; you ought to come in mine house; if it's quiet for a minute I tink dere is nobody home." "How do you like de cigar?" asked Mrs. Harris. "I tink de janitor wanted you to move ven he gave your husband dat cigar," replied Mr. Stein. "Maybe you got a little piece onlon. I want to kill de taste of de cigar." "Morris, don't be so insulting; excuse him, Mrs. Harris," said Mrs. Stein. "My husband always makes a joke. It would be better for him to be a theatre than a coat operator."

"Esther, see who's by de door; it's Mrs. Marcus' boy from up-stairs. He wants to know if you can lend his mother your fancy lamp, their going to have it company." "Tell him I'm sorry, but ve got company, too," said Mrs. Harris. "Dat's a cheek. I should

lend dem my fancy lamp. Her husband is got enough money, let him buy von." "Mrs. Applebaum, put up for dealing." "I'm shy; I lost my stack, ten dollars is enough to lose." "Vell, ve made it up." "No shys," said Mrs. Harris, "Is dat so; it's alright for you to speak it like dat, you'r a tree dollar vinner," said Mrs. Applebaum. "Vell, a law is it a law?" says Mr. Holle. "Mrs. Margolies, please put up for me. I'll vin a pot und give it back to you." "Den afterwards you'll say you don't owe it," replied Mrs. Margolies. "Here, here, don't fight, I'll put up ten cents in cash—from my pocket for you," said Mr. Stein.

"Never mind," said Mrs. Stein, "It ain't your business to interfere in de game." "See, see, I vas making a joke und right avay she gets excited," said Mr. Stein. "Vell, it's 12 o'clock, dis is de last deal." "Vell, say, can't you play a couple of rounds?" asked Mrs. Stein. "No, ve made it a law to stop at twelve, und besides you ain't got no more chips," replied Mrs. Marcovitz. "Vell, can't I owe it?" asked Mrs. Stein. "Sure you can, but you know you can't sue for poker debts," replied Mrs. Marcovitz.

"Is dat so; dat ain't half as bad as being a fakir, mit de cards," cried Mrs. Stein. "I'm a fakir," yelled Mrs. Marcovitz, "vat I done—vat you done—you had 3 eights, you only drawed von card." "Vat do you call dat," asked Mrs. Stein. "Oh, dat's a scientific," replied Mrs. Marcovitz. "Alright, ladies, ladies, stop already, we are going to serve the lunch."

The table was cleared—and the delicatessens brought in and placed on the table. "Esther, bring out de silver knives and forks." "Vy don't you eat, Mrs. Goldstein?" asked Mrs. Harris. "I ain't hungry," replied Mrs. Goldstein. Mrs. Stein whispers something in Mrs. Margolies ear about the lunch. "Never mind, Mrs. Stein, you needn't talk about my lunch. I heard you. It's just as good as de very same stuff I had at your house, only you had a few pickles. You tink for \$4.00 kitty I can serve chicken, gas, four dacks cards, and de use of de telephone?" "Oh, you needn't trow up de telephone, Mrs. Harris," said Mrs. Goldstein, "I'll pay you for it. You owe me a white chip from de game, call it square."

THE PLAIN COMEDIAN



Patsy Doyle



Watch for My New Production

Direction, **PAT CASEY**

QUEEN MAB AND WEIS

(MR. and MRS. WEIS)

Universally Indorsed as the Cleverest and Best

MIDGET ACT

Consisting of

**SINGING, DANCING, TALKING
AND RAPID CHANGE OF COSTUMES**

**BOOKED SOLID
WESTERN TOUR**

DIRECTION

PAT CASEY



"QUEEN MAB"
The Doll Comedienne



C. H. WEIS
The Miniature Comedian

THE SAN FRANCISCO EXAMINER—MONDAY, SEPTEMBER 12, 1910.

MERRY XMAS

HAPPY

NEW YEAR

Illusions Mystify Vaudeville Audience

Rameses, at Orpheum, Has a Weird Sketch

"Temple of Mystery" Keeps
Crowd Bewildered by...
Transformations.

Weird and wonderful illusion fills in an amazing fifteen minutes of the new bill at the Orpheum, where Rameses and his "Temple of Mystery" are recalling the dark and mystic days when Herrmann and Kellar evolved something out of nothing with the mere wave of the prestidigitateur's wand. Rameses is as mysterious as the filling of an Egyptian cigarette. He looks like the picture on the cigarette box, too. His "Temple of Mystery" is as Egyptian as the pyramids.

Rameses does all the conventional tricks. He makes a handkerchief disappear and reappearing stunts. He cooks three hen eggs and defies all nature's laws by turning them into live pigeons. He converts a scoopful of paper into a bowlful of live goldfish. He makes real flowers grow while you watch, and he distributes the flowers to his audience to prove they are real.

But when Rameses becomes particularly mysterious he juggles with human beings. He brings himself out of a cabinet that was empty but a moment before. You can see under and above this cabinet, so the mystery is as to how Rameses gets into it. Finally he entertains with the entrancing illusion of burning a young woman to ashes. Then he gets into the cabinet with the ashes, draws the curtains, and in another moment comes running down an aisle of the theatre and shows you that the Fire Goddess is in his place. In the cabinet, life size and active, and not at all the worse for her cremation.

If stage illusions appeal to you, Rameses has an act you should not miss.

COMING EAST

RAMESES

An Established Success First Time in America

Headline Feature Throughout England, Continent and Europe

EGYPTIAN TEMPLE^{OF} MYSTERY

HEADLINE FEATURE ATTRACTION

SEASON **ORPHEUM CIRCUIT** 1910-11

Direction, **MARTIN BECK**

During the past year Seattle has had an opportunity to see several illusionists who are at the top of the vaudeville heap in that line of work, but in all that time they have seen none of greater note or of more ability than Rameses, the Egyptian wonder worker, who is the headline attraction on this week's big bill at the Orpheum Theatre. The act is most gorgeously and expensively dressed and staged, and his illusions, considering that he uses no stage appurtenances, are not less than marvelous.—Seattle "Post Intelligencer."

(San Francisco "News Letter," Sept. 17, 1910.)
Rameses and his "Temple of Mystery" gives a wonderful and amazing performance at the Orpheum this week. He is a skillful mystifier, and is easily the equal of Herrmann and others who have appeared in San Francisco. This one number on the bill is worth the full price of admission.

(San Francisco "Evening Post," Sept. 12, 1910.)
Rameses, the Egyptian magician, and the motion pictures are the best things in the new Orpheum bill this week, but the holdovers help to keep up the circuit standard.

Rameses is of the Herrmann type, but uses fire freely and injects enough Egyptian mysticism to delight those to whom necromancy has become a bit stale. He makes live pigeons come out of pots into which eggs have been dropped; resurrects girls who ascend pyres into seeming death amid fire; introduces girls from cabinets which a moment before were "full of emptiness," and keeps the audience wondering what weird thing he will do next. Rameses works so quickly that he hardly takes time to acknowledge applause.

STUART BARNES

The American Singing Comedian

ALWAYS THE SAME
ARTISTIC HIT

JAMES E. PLUNKETT, Mgr.

LOT OF SOWERGUYS.

(Continued from page 40.)

by remarking she looks well in boy's attire.

That traveling managers have their troubles in arranging for the appearance of their attractions in "small town" theatres may be shown by a letter which a New York promoter received from the manager of the opera house in a one-night stand in Tennessee, excerpts being published as follows:

"The orchestra had to be cut out for the reason that we have none and there isn't one in the town, so we couldn't possibly procure one. We, of course, will furnish the electric current that we have in the house, but as we don't know if that will answer your purpose on account of voltage, etc., we have to cut that out also. We have a new set of scenery, but we couldn't undertake to furnish any extra tackle, etc., that we didn't have. The house pro-

grams are too expensive, so we never furnish them; we just don't use them as they cost entirely too much.

"The bill posting we can't agree to do, but we do agree to furnish a good man with brush and paste, who will assist your man in putting up the paper, etc."

A postscript adds it is a modern house in every detail, and as they only have three attractions a month they can always bank on big business.

From a remote corner of Arizona is wafted a note of inquiry that reads as though the writer is either getting ready to go upon the stage or wishes to take a course to become a critic for Adam Sowerguy's shows. The letter reads as follows:

"I thought I would drop you a few lines to see if I could get one of your actors sample papers and tell me how much it is a year. I want to take it by the year when I find out the price of it. So I will close for this time."

If certain correspondents of VARIETY could have their way they would not only call down the wrath of the gods upon certain "small time" theatre managers, but would show them that the pen is mightier than the latter's inclination to keep them from entering their houses without shelling out the necessary admission fee.

Two letters, in particular, whom the writers would have the managers' Sowerguyic nature roasted to a frazzle, are herewith published, one from in Maine and the other from the sunny south.

This wail is from the north:

"This has been a very bad summer for me, but am O. K. at present. I shall start next week

and send in reports every week. The manager of the Opera House here is not as nice to me as he ought to be and I wish you would write him about your paper and ask him to be more pleasant to me. Sometimes he won't even give me dates ahead, in fact, he never has."

The cry from the south:

"The manager of the Opera House Moving Picture Show refused to recognize credential. While reporting the show would not benefit me, I would like to see it anyway. If they continue to turn down credential I am going to roast them. Kindly help me to do so and I will appreciate same. Please advise by first mail."

MERRY XMAS AND HAPPY NEW YEAR
To All My Friends,

FRANK CLARK

Chicago Mgr.,
TED SNYDER MUSIC PUB. CO.,
Oneonta Building,
67 CLARK ST.

Always Something NEW.
Always Something GOOD.
Pay us a visit and be convinced.

COMPLIMENTS OF THE SEASON TO ALL FRIENDS

Mallia and **Bart**
"The Baggage Smashers" Season 1910-11 United Time

Merry Xmas

and

Happy New Year

to All



Eddie Leonard Mabel Russell

(Mrs. Eddie Leonard)

VALADON

THE MAGICIAN

Presenting the
Season's Sensation

"VENITA" (THE MYSTERY
OF GRAVITY)

Combining the Most Startling Disappearance of a Human Being
Ever Presented

PLAYING WESTERN TIME

Sole
Representative

PAT CASEY

NEVER IDLE. PAULINE MORAN ALWAYS WORKING

SINGING COMEDienne

BOOKED SOLID U. B. O.

Address per Route

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| Sept. 5 12 19 26 | Dec. 5 12 19 26 | Mar. 6 13 20 27 |
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| Nov. 7 14 21 28 | Feb. 6 13 20 27 | May 1 8 15 22 29, Split week, Perth Amboy—Red Hook, N. J. |

A PRODUCTION IN "ONE"

DEVINE AND WILLIAMS

"THE TRAVELING SALESMAN" AND THE "FEMALE DRUMMER"

Playing a **RETURN ENGAGEMENT** on the **PANTAGES CIRCUIT**

How Do You Spell RIOT? That's All.



JOHN P. REED

ECCENTRIC MONOLOGIST

UNITED TIME Direction, **PAT CASEY**

MCINTYRE **PLAYING VAUDEVILLE**

KLAW & ERLANGER **AND** **HEATH**

1911-12 back with

WILLIAM MACART AND ETHELYNNE BRADFORD

AND

In a Tabloid Comedy Drama, Entitled

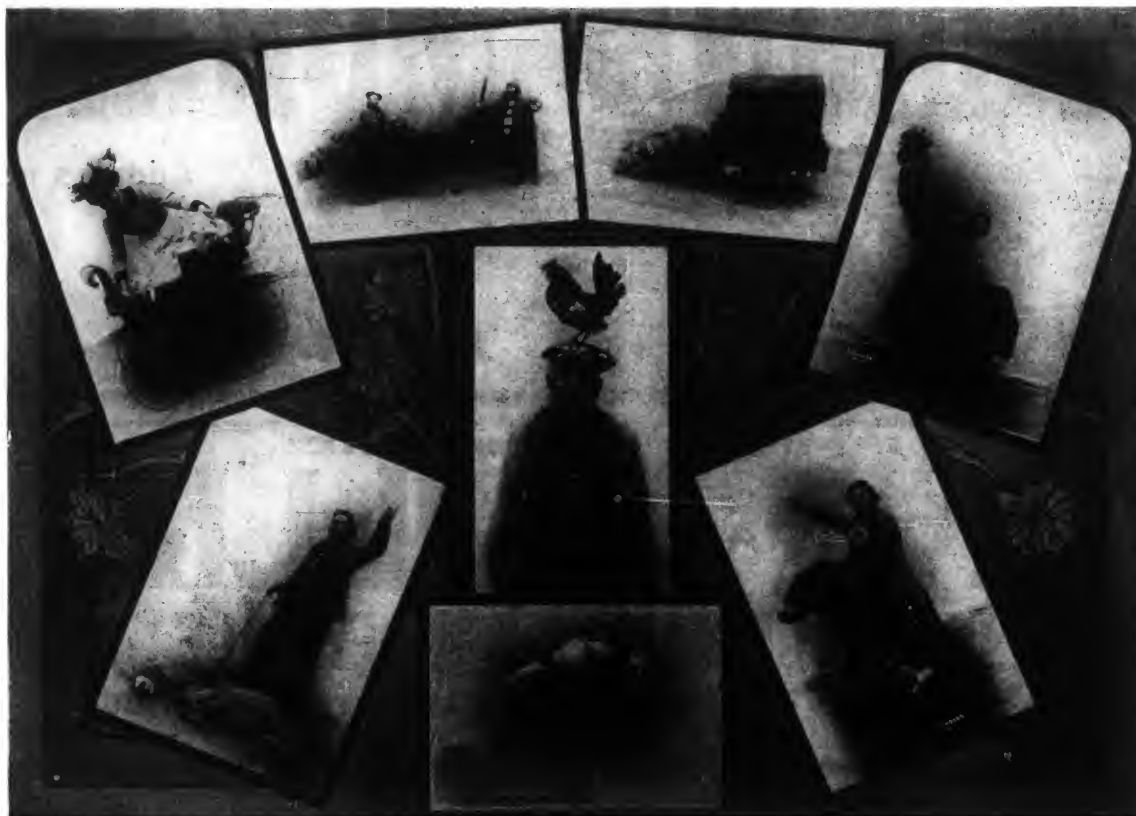
"A LEGITIMATE HOLD-UP"

UNITED TIME

SAMMY WATSON

The Original and Only Farmyard Circus

A SUCCESS EVERYWHERE



A BIG NOVELTY

Personal Direction, **JENIE JACOBS** Agent, **PAT CASEY****The World Famous Liliputians****4
Piccolo**

The Smallest, Yet Greatest Act

**THE NEW ACT
ONE GREAT
BIG HIT**

ORPHEUM-WESTERN TIME



AFTER THAT WE GO HOME TO THE FARM

**4
Midgets**

From Midgets on Any Stage

**THE NEW ACT
BOOKING NOW
FOR NEXT
SEASON**

BOOKED SOLID TILL MAY BY

PAT CASEY

CHRISTMAS AND NEW YEAR'S GREETINGS TO
EVERYBODY
FROM

Walter
SCHRODE



AND



Elizabeth
MULVEY

Bookings directed
by

PAT CASEY and Jenie Jacobs

PAT CASEY

PRESENTS

Formerly doing
Old Style clown and
straight, now doing it
in Swell Scotch.



Swell Scotch
Acrobat and Scotch
("Nance") Clown.

EN ROUTE ORPHEUM CIRCUIT

Melrose and Kennedy

The Most Screamingly, Sensational, Funniest, Thrilling and
Finished Comedy Acrobats

CARSON BROS.

THE INCOMPARABLE ATHLETES

(Carrying Special Scenery)

Now meeting with great success on the Orpheum Circuit

Management, **PAT CASEY**

SHREWD VAUDEVILLE MANAGERS

BOOK WITH

FRANK Q. DOYLE

OF CHICAGO

THE LARGEST INDEPENDENT THEATRICAL OFFICE WEST OF NEW YORK

Member of the Theatrical and Vaudeville Managers' Association of America
BOOKING OVER 200 INDEPENDENT WEEKS IN AND OUT OF CHICAGO

FRANK Q. DOYLE, Mgr., CHICAGO VAUDEVILLE MANAGERS' EXCHANGE
4th FLOOR, CHICAGO OPERA HOUSE BLDG., CHICAGO. Long Distance Phone, 5180 Main

MAURICE FREEMAN

And His Excellent Supporting Company Presenting

"TONY AND THE STORK"

NOW ON ORPHEUM CIRCUIT

DUPLICATING EASTERN SUCCESS

MERRY CHRISTMAS AND HAPPY NEW YEAR

IRVING NEWHOFF AND PHELPS DODE

"THE NEWSGIRL AND THE BOOTBLACK"

Comedy Pathetic Skit with Some Real Singing

Booked Solid! W. V. M. A. Time

Direction, **ALF T. WILTON**

MERRY CHRISTMAS

HAPPY NEW YEAR

McGinnis Bros.

THE
NOVELTY
DANCING
CADETS

Something entirely away from all other dancing acts

Will be seen East shortly

Direction, **ALBEE, WEBER & EVANS**

MERRY XMAS AND HAPPY NEW YEAR

JACK SINGER (Inc.)

PRESENTING

"THE BEHMAN SHOW"

AND

SINGER'S "SERENADERS"

"ALWAYS SOMETHING GOOD IN A SINGER SHOW"

A SUCCESS THE WORLD OVER

ENGLAND, IRELAND
SCOTLAND AND WALES

CONTINENTAL EUROPE
AND THE

SOUTH AFRICA
AUSTRALIA

U. S. A.

THE NOVELTY ENTERTAINERS

AL. LAWSON AND FRANCES NAMON

COMEDY CYCLING AND BALL PUNCHING

Under Direction of

PAT CASEY

Seasons 1907-08
32 weeks with
Mr. Martin Beck's
Orpheum Road Show

Seasons 1908-09
30 weeks
Keith-Proctor Time



Seasons 1909-10
European Tour

Seasons 1910-11
25 weeks
Keith-Proctor Time

NEXT WEEK (Dec. 12) Forsyth, Atlanta

Direction, **PAT CASEY**

Booking Vaudeville Everywhere

**PAT
CASEY
AGENCY**

None Better Known in the World

Most Competent Staff, Complete Connections and Quickest Action

PAT CASEY, Sole Director

Long Acre Building, New York City, U. S. A.

VAUDEVILLE'S PERMANENT STAR

VALERIE BERGERE

HER COMPANY

Repertoire of Playlets Including

"WHAT HAPPENED IN ROOM 44"
and **"THE SULTAN'S FAVORITE"**

MERRY XMAS AND HAPPY NEW YEAR

Dave Lerner

Principal Comedian Miner's "Americans"

THE HEBREW JESTER

A Hit Everywhere

BRENNER

LEE

MANNY

ROBERTS

Arlington Four

**SINGING
AND
DANCING
MESSENGER
BOYS**

Wish all their friends a Very Merry Xmas and a Happy New Year

Still being piloted by **MAX HART**

NOTICE TO THE PROFESSION

LEON

GRACE

MILLER AND TEMPEST

wish to announce that the title

"KIX and TRIX"

is their sole property.

Any Infringement on same will be legally attended to.

Booked Solid

Direction, **PAT CASEY**

VARIETY, NOV. 6, 1909.

Miller and Tempest.

"Kix and Trix" (Songs, Talk and Comedy Acrobatics.)

15 Mins.; Full Stage (Interior).
Circle, Chicago.

Opening with a song and dance, Miller and Tempest had their audience with them right from the start. Miller then offered some acrobatic feats, coming as a pleasing surprise. Miss Tempest sang a song which gave her partner a chance to rest up. The pair then go through a routine of high kicking, Miss Tempest holding the article which Miller kicks from her hands, at various heights. Some bright comedy is introduced, and several bits of business help make the act a first-class one. Miller as a high kicker will equal the best. The speed with which he works is a striking feature. His tricks are all of the sensational brand and gathered warm applause. Miss Tempest has a pleasing voice and a taking personality. This act should be working the big time. It is different from the rest, and would undoubtedly make good on any bill. A tuxedo instead of Miller's present suit might be an improvement.—O'Connor.

ROBIE'S "KNICKERBOCKERS"

Still Scintillantly Successful as the Reigning Fad of High Class Burlesque presenting

"THE LOVE KISS"

Under the Personal Direction of **LOUIS ROBIE**

and now crowding the theatres of the Columbia Amusement Co., controlling the "Eastern Wheel"

HOLDEN AND HARRON

"The Messenger Boy and the Show Girl"

Second Season With ROBIE'S "KNICKERBOCKERS"

Merry Christmas and Happy New Year to Friends

EUGENE KELLY AND VIOLET RIO

ECENTRIC SINGING DANCING

TWELVE IN "ONE"

With ROBIE'S "KNICKERBOCKERS" Season 1910-1911

REAL CRITICISM.

(Continued from page 43.)

cial department of their columns to the reviews and gossip of the vaudeville and burlesque field. These departments are always read interestingly and the writers become prominent. The reviews are taken seriously by those who are intelligent enough to appreciate the value of them, whether they be favorable to the subject reviewed or the reverse.

But in the general class of newspapers which print columns of theatrical news, including criticisms and reviews, the vaudeville and the burlesque shows are passed over lightly. The public reads what is coming to the various theatres through the medium of the house press agent. It is his business to tell that the bill of the current week is the best, or one of the best, that has ever been offered to patrons of vaudeville. The public reads the press agent's notice, goes to the theatre and forms its opinion of the show based entirely upon how much entertainment they receive. The management builds its show to please the public and spends its money in order to get what the public wants. Then he places large advertisements in the newspapers, and expects them to do the rest.

The managers of the principal theatres devoted to the drama, musical comedy and other forms of entertainment do the same thing, but it is the latter class that is given the attention, which is just as much owing to the vaudeville house.

How many vaudeville bills are reviewed for the daily newspapers by reporters or editors who are qualified to write a vaudeville review? Not one in one hundred. In the first place, the principal vaudeville theatres in the majority of cities throughout the country are covered weekly by members of the local staff of a newspaper who do not know one vaudeville act from another. Sometimes the man or woman sent to cover a vaudeville show has a mild knowledge of what he or she is looking at, but ninety times out of a

hundred, if the reporter covering the show goes of his own choice it is because he has been attracted by the name of some prominent person or act on the bill, and the mere matter of curiosity to witness the act prompts him to ask for the tickets laid aside each week for the paper.

It does not need a very close study of the reviews in the daily papers to prove whether the show was seen by a person qualified to cover a vaudeville show intelligently. Sometimes it may be the dramatic editor who takes it upon himself to visit the vaudeville theatre. Yet, this same editor is not qualified to write intelligently on vaudeville because he devotes no time or study to it, and does not know whether the act he is looking at is new, old, original, stolen or what standing it has in the vaudeville world, except, of course, what he learns from the press agent's copy.

Such reviews are of no value to either the act or the manager. They tell nothing more than may be read in the advance notices. Occasionally vaudeville shows are covered by writers who do know vaudeville and their opinion is worth something. Such reviews can easily be recognized and are given attention by the manager, also by the vaudeville going public. The latter knows which paper devotes attention to the vaudeville theatres and reads its columns just as religiously as they do the space devoted to the music and drama.

How many artists are qualified to place the value on a criticism or a review in the public prints? In the majority of cases if the article is favorable to the act, the review is taken with some degree of seriousness. If the reverse is the case it is almost certain that the artist will pay more or less attention to it because it is in a newspaper.

How different it is with the review in a theatrical paper. If the review is favorable to an artist it is bound to leave an impression, but if not, in many cases there is the same old answer, "Only one man's opinion," or,

"I wouldn't advertise." Nothing could express more clearly the lack of intelligent understanding in the mind of an artist. One man's opinion in one place is just the same as one man's opinion in another. It has the same relative value and is supposed to reflect the universal impression.

What places the value on the opinion of a writer is his standing as a reviewer and his knowledge and intelligence regarding the subject he is writing of. If an opinion is given by a writer on a subject he is not familiar with it can have no value, but if the opinion is passed by one who, by reason of careful attention, time and study can write intelligently on his subject, it is bound to carry conviction with it, whether it be favorable or the reverse.

The writer who reviews a vaudeville show with intelligence and knowledge gained through close contact with this branch of the profession and by reason of this affiliation becomes known as a competent, fair and impartial critic, gives an opinion that does carry weight and does have a value to the act, the artist and to the manager who pays the act a salary for what it is worth. Whether it is one man's opinion or not, it must be accepted by the intelligent reader just as much as a writer who comments on the condition of the stock market, politics, sports or any other matter in which the public is interested.

If a critic gains the distinction of having a signed article accepted by a

paper devoted to the class of matter on which he is qualified to pass an opinion, that places a value on what he writes regarding an act or a show. The fact that it is an opinion on a vaudeville act does not make it figure differently than if it was on a dramatic or musical production.

A clever dramatic may not be a good vaudeville critic, but a capable vaudeville critic may be just as fit to pass judgment on a dramatic show. To the ordinary dramatic or musical critic, vaudeville is a new study, but to the capable reviewer of vaudeville, the present day productions in the first class houses are nothing more than the reconstruction of what has been done in vaudeville for years and it takes the vaudeville critic to know it and deal with it intelligently.

To be a conscientious, fair, unbiased and honest critic of vaudeville is not an easy occupation. To be fair he must make an effort to accept all conditions under which an act or show is working. To be unbiased he must cast aside personal feelings, whether they be favorable or otherwise, and to be honest he must give his best work to his employer just the same as an artist is expected to give to the manager who pays him a salary. It is not always easy to say that an act is a failure, it is easier to say that it is a success, but it is not honest or fair to oneself to say that an act is good when one knows it is not.

False praise has no value. An honest criticism has and will carry conviction.

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COMEDIAN
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CHARACTERS

with Bob Manchester's "CRACKER JACKS," Season 1910-1911

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Now playing twenty weeks for Sullivan-Considine's Chicago office

Booked for twenty weeks on Sullivan-Considine tour to Coast 11

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IN VAUDEVILLE

THE ORIGINAL

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Years of
Continental
Success
Covering the
Entire World

ANNA EVA FAY

NOW PLAYING 15 WEEKS FOR

Sullivan-Considine's
Chicago OfficeD. H. PINCREE, Manager
Melrose Highlands, Mass.There Will
Never be
BUT ONE
ANNA
EVA
FAY

SCOTCH COMEDIANS.

(Continued from page 49.)

acterization, and a hit from one end of the country to the other.

The next Scotchman to come into the limelight with any sort of success was J. C. MacDonald, the greatest of the comedians of his day, and the first to attempt an invasion of England with his songs and patter. Although rated in the first rank of artists at home, he unfortunately did not do so well in England. After a short season MacDonald returned across the border. The ill-luck that attended J. C. upon his invasion of England cooled the ardor of other aspiring "Scotch comics" (as they were called in those days), and it was not until several years later that Willie Frame plucked up sufficient courage to try his luck

in foreign climes. He also tried England first and achieved a greater success than did his predecessor, and spurred on by this he ventured to America, not to attempt vaudeville, but as a concert entertainer appearing before Scottish societies. Mr. Frame did very well.

MacDonald, after his return to Scotland, formed a touring company. I remember they had a large coach with signs on each side reading "MacDonald's Merry Makers." In this they toured all over, playing one-night stands. From similar experiences had later, I can sympathize with them.

In those days there was no gas. The majority of the company slept in the coach. When they managed to find a bed there was no hot or cold running water or heat in the room. Candles and oil lamps had to suffice for their

needs, both on and off the stage.

After Frame returned to Scotland there came to the fore three other Scotch comedians. N. C. Bostock, J. C. McMillen and Harry Lauder. The latter you have undoubtedly heard of. This trio was followed by Jack Lorimer and Nell Kenyon. The last named is the present day Scotch favorite in Great Britain. Then a few others—including myself—drifted in.

At present there are but a score of "real Scotch" comedians on the vaudeville stages of the world, but I am quite certain that even with these few as the vanguard the gospel of Scotch comedy will be carried to the very ends of the earth—and that it will long prosper as an accepted form of entertainment, not alone mid the highlands and heather, but abroad also.

Grace LaRue, soon to star in "Six Months," will play two weeks for William Morris, opening at the American, Chicago, Dec. 5. A tabloid musical production is announced.

"Ma Gosse" will be reproduced at the American, New York, Christmas week, with Edne Mollon (from Paris) in the title role.

Tom Transfield, at Bellevue Hospital for three months, has left the institution much improved in health.

The Owen-Hoffman Players, under the management of A. H. McKechnie will produce acts in vaudeville. Many sketches written by Mr. Owen are to be presented. Mr. McKechnie is a newspaper man. The headquarters of the firm are in Chicago.

OPINIONS OF THE PRESS

SYDNEY, AUSTRALIA

Judging by a turn given at the Tivoli yesterday for the first time in Australia, by Miss Rosina Casselli, it would appear that the limit to the training of dogs had not been realized in Sydney before. With eighteen beautiful midget dogs of the Chihuahua breed from Mexico, she gave the audience a remarkable act which brought forth a great demonstration.

"SUNDAY TIMES," JUNE 20, 1909.

In Miss Casselli's trained troupe of Mexico dogs, the audience was introduced to what is probably the most extraordinary animal performance ever seen in Sydney. It was certainly one of the very prettiest and most interesting. Fourteen or fifteen dogs, not much larger than big rats went through a gymnastic performance—including the clowning—which made the great audience thunder applause, while people marveled that dogs could do such things.

THE "DAILY TELEGRAPH," JUNE 20, 1909.

Dogs as variety artists have passed in long succession across the stage of the Tivoli Theatre, but a band of strangers, under Mile. Rosina Casselli, demonstrated on Saturday that all previous performers in this line were as novices. Described as the chihuahua dogs of Mexico they seemed to have come to show that there is a race of the four-footed friends of man that is vastly superior in understanding to anything of its kind in this part of the world. It is either that, or they have been trained with a persistence which has produced a result that is a veritable monument to the patient of their owner. Such marvellous doings have never been heard of in the dog world; in Sydney, at least.

"MORNING HERALD," JUNE 21, 1909.

Miss Rosina Casselli, with a team of trained Mexican Chihuahua dogs, presented one of the finest animal turns that have been witnessed in Sydney. The sagacity of these little dogs is beyond belief, and the whole show is a remarkable example of the influence of a handsome woman's power.

"SUNDAY SUN," JUNE 20, 1909.

There have been some very fine animal turns at the Tivoli, but the first appearance, on Saturday, of Miss Rosina Casselli and her eighteen midget Mexican dogs, provided a revelation. Nothing to approach it has been seen here.

"FOOTLIGHTS," JUNE 23, 1909.

MELBOURNE, AUSTRALIA

ONE OF THE MOST POPULAR ITEMS OF THE EVENING WAS THE PERFORMANCE OF ROSINA CASSELLI'S TROUPE OF CHIHUAHUA DOGS. FULL JUSTICE CANNOT BE DONE TO THE CLEVER TUTOR OF THE DOGS, TO THE DOGS THEMSELVES IN A FEW SENTENCES; BUT THE PERFORMANCE IS CERTAINLY ONE OF THE CLEVEREST ANIMAL TURNS SEEN AT THE OPERA HOUSE, AND THAT IS SAYING MUCH.

"THE ARGUS," AUG. 30, 1909.

Rosina Casselli has arrived at the Opera House with a pack of dogs. They are too numerous to particularize, and, in any case, they run about so fast that you can't count them. They all do extraordinary things—things that no ordinary dog would think of doing in any other circumstance than that of being Miss Casselli's dog. But these are not ordinary dogs. They know as many tricks as Chung Ling Soo, and they perform them with an ease and dexterity which earns them the same hearty applause that was bestowed upon the popular magician whose place they fill in the bill. As an animal act, nothing better has ever been seen here.

"THE AGE," AUG. 30, 1909.

A DOG BOOM HAS SURELY SET IN AT THE OPERA HOUSE WITH THE ADVENT OF ROSINA CASSELLI AND HER MIDGET WONDERS.

"TABLE TALK," SEPT. 2, 1909.

It is just as well that the dog show was over before Miss Rosina Casselli arrived at the Opera House with her team of Chihuahua dogs. Because these dogs compel wonder, as well as appreciation. When it comes to doing things, these dogs are really amazing.

"THE AUSTRALIAN," SEPT. 4, 1909.

Rosina Casselli's troupe of performing dogs do the most wonderful things. They are called Chihuahua dogs—and when they are at work they look it. Their serious turns are very serious, and their amusing turns very amusing.

"THE HERALD," AUG. 30, 1909.

ADELAIDE, AUSTRALIA

ROSINA CASSELLI AND HER GROUP OF LITTLE CANINES—THE CHIHUAHUA DOGS OF MEXICO—DESERVE SPECIAL MENTION FIRST AND FOREMOST. THIS TURN CAN ONLY BE PRAISED IN SUPERLATIVES. TO ADOPT A HACKNEYED DEFINITION OF MERIT IN ALL SERI-

OUSNESS, THE DOINGS OF THESE DIMINUTIVE LOVABLE CREATURES WERE ABSOLUTELY MARVELLOUS.

"EVENING JOURNAL," JULY 21, 1909.

NUMEROUS COMPANIES OF DOGS HAVE DELIGHTED ADELAIDE AUDIENCES AT VARIOUS TIMES BY GOING THROUGH PERFORMANCES ON THE VAUDEVILLE STAGE OR IN THE CIRCUS RING. BUT NOTHING COMPARABLE WITH THE WONDERFUL PERFORMANCE OF THE LITTLE FAMILY OF CHIHUAHUA DOGS NOW CONSTITUTING A TURN AT THE TIVOLI HAS EVER BEFORE BEEN SEEN HERE.

"THE ADVERTISER," JULY 22, 1909.

THE HEAD OF THE BILL IS ROSINA CASSELLI, A LADY WITH SEVENTEEN CHIHUAHUA DOGS, AND THE CHIHUAHUA BY ANY LESS SIMPLE NAME WOULD BE JUST AS WONDERFUL. NOT ONE OF THEIR FIRST FEATS IS AS EXCITING AS THE NEXT, WHICH MEANS

audience that witnessed it last night recalled Mile. Casselli again and again.

NEW ZEALAND "HERALD," AUCKLAND, OCT. 5, 1909.

Mile. Rosina Casselli entertained the audience at His Majesty's Theatre last night in a most original manner. The cute Chihuahua, which Mile. Casselli has taught everything but speech, contains the most astonishing items we have ever seen at His Majesty's.

AUCKLAND "STAR," OCT. 5, 1909.

The premier "star turn" at His Majesty's, where Rickard's Tivoli Vaudeville Company opened under Mr. Allan Hamilton's management to an excellent house on Monday, is beyond question that of Miss Rosina Casselli and her famous Chihuahua dogs of Mexico, said to be the smallest canine race in existence. They are advertised as "educated" dogs, and certainly Miss Casselli has taught them many wonderful things that no one

would be more readily related than the abundance of tricks they perform.

"THE DOMINION," WELLINGTON, NEW ZEALAND, OCT. 19, 1909.

THE LITTLE CHIHUAHUA DOGS FULLY JUSTIFIED THE MANAGEMENT'S OPINION EXPRESSED IN THE PROGRAMME: "ONE OF THE WORLD'S WONDERS, A MARVEL OF ANIMAL TRAINING, THE ACME OF PERFECTION." THE LITTLE DOGS, BY THEIR WONDERFUL ACCOMPLISHMENTS, DEFIED CRITICISM AND DEFIED DESCRIPTION ALMOST IMPOSSIBLE.

"THE LYTTELTON TIMES," CHRIST'S CHURCH, NOV. 1, 1909.

INTEREST CENTERED CHIEFLY IN THE EXTRAORDINARILY CLEVER PERFORMANCE OF THE TROUPE OF DOGS UNDER THE DIRECTION OF MILE. ROSINA CASSELLI. THE PERFORMANCE WAS A MARVEL OF SKILLFUL TRAINING, AND WAS BY FAR THE BEST OF ITS KIND YET PRESENTED HERE.

"EVENING NEWS," CHRIST'S CHURCH, NOV. 6, 1909.

Rosina Casselli tops Mr. Henry Rickard's new variety bill with an act which is an astounding illustration of the mimetic attainments of the lower animals under assiduous and skilled teaching. They introduced to the Dunedin audience on Saturday night twelve or more little Mexican dogs, whose performance was in its way an epitome of the composite entertainment known as vaudeville, with the singing omitted. In its department there has been nothing to equal Mile. Casselli's troupe.

"EVENING STAR," DUNEDIN, NOV. 15, 1909.

JOHANNESBURG, SOUTH AFRICA

MISS CASSELLI AND HER MIDGET DOGS QUICKLY PROVED THAT THEY HAVE BEEN CORRECTLY ANNOUNCED AS THE MIDGET WONDERS, BEING ONE OF THE PRETTIEST AND CLEVEREST TURNS EVER SEEN HERE.

RAND "DAILY MAIL," JAN. 4, 1910.

ONE OF THE MOST SURPRISING AND REMARKABLE EXHIBITIONS OF ANIMAL TRAINING THAT HAS EVER BEEN SEEN IN JOHANNESBURG WAS THAT INTRODUCED LAST NIGHT BY MADAME CASSELLI AND HER TINY DOGS.

TRANSVAAL "LEADER," JAN. 4, 1910.

Miss Rosina Casselli and her midget wonders at the Empire. Here—and there—is a marvellous show, and the handsome trainer and her retinue of tiny quadrupeds receive an ovation nightly.

"SUNDAY TIMES," JAN. 9, 1910.

MISS ROSINA CASSELLI'S CHIHUAHUA WONDERS, IN THE SHAPE OF THE CLEVEREST LITTLE DOGS IT HAS EVER BEEN OUR PLEASURE AND DELIGHT TO WATCH, WERE WELL WORTH SEEING. THESE MIDGET MARVELS ARE GOING TO FILL THE EMPIRE FOR AS LONG AS THEIR VISIT LASTS.

"SPORT AND FINANCE," JAN. 8, 1910.

JOHANNESBURG HAS NEVER BEFORE SEEN A MORE REMARKABLE PERFORMANCE BY ANIMALS THAN THAT OF ROSINA CASSELLI'S MIDGET MEXICAN DOGS.

"JEWISH CHRONICLE," JAN. 7, 1910.

LATEST AMERICAN

To Rosina Casselli must be given the credit of possessing the greatest "dog act" in vaudeville. At any rate, Miss Casselli's midget wonders are the hit of this week's Trent bill; in fact, they will carry off the honors in any show in which they are placed, so wonderful are the tricks which they perform.

"DAILY STATE GAZETTE," TRENTON, N. J., OCT. 11, 1910.

The Trent Theatre has placed hundreds of animal acts in the seven years it has been providing entertainment for the people of Trenton, but the exhibition of Miss Casselli's midgets will probably go down as the greatest of them all.

TRENTON "TRUE AMERICAN," OCT. 11, 1910.

Miss Rosina Casselli has a most wonderful troupe of trained little dogs. Their sagacity is amazing, and their performance is one of the cutest things of the kind ever seen on any stage.

BUFFALO "COURIER," NOV. 1, 1910.

ROSINA CASSELLI, WITH HER MIDGET WONDERS, PRESENTED THE BEST DOG ACT EVER SEEN IN PROVIDENCE.

PROVIDENCE "MORNING JOURNAL," SEPT. 6, 1910.

Rosina Casselli's dogs are the finest canines in the entertaining business. Also, their act is the most elaborate and amusing thing of its kind yet seen in vaudeville. They do most of the stunts that are essayed by the human acrobat, and a lot that are not.

TORONTO "WORLD," NOV. 8, 1910.

Rosina Casselli

AND HER WORLD FAMED TROUPE

OF

CHIHUAHUA MEXICAN DOGS

THE

MIDGET WONDERS

SMALLEST AND RAREST OF THE CANINE SPECIES

An act that is entirely original and away from all others

The REST is told in EXPRESSIONS of the PRESS both far and near

All Business Through

PAT CASEY

THAT THE CASSELLI TURN BEGINS BRIGHTLY AND ENDS UP WITH BLINDING BRILLIANCY.

"EVENING POST," JULY 24, 1909.

Already the last nights of Madame Casselli's remarkable dogs are announced, and the Tivoli will shortly know the extraordinary turn no more. Lately all Adelaide has been going to the dogs with a recklessness that ought to alarm any number of Chapman-Alexander missionaries.

"EVENING POST," AUG. 5, 1909.

NEW ZEALAND

For quaintness, novelty and marvellous results in animal training, the quarter of an hour's "turn" provided by Mile. Rosina Casselli and her troupe of Chihuahua dogs would be difficult indeed to excel. The large

would ever have dreamt dogs were capable of undertaking.

"SPORTING AND DRAMATIC REVIEW," AUCKLAND, OCT. 7, 1909.

ROSINA CASSELLI AND HER BUNCH OF MIDGET CANINES OF THE CHIHUAHUA BREED LEAVE WALKING ON HIND LEGS TO PUPPIES AS FOR THEMSELVES. THEY ARE THE CHINQUE-VALLES OF THE RACE.

"EVENING POST," WELLINGTON, OCT. 19, 1909.

Mile. Casselli and her dogs—chiefly her dogs—occupy the stage for about twenty minutes with a perfectly astonishing act, which at once increases the respect for the intellect of the whole canine race. These Chihuahua dogs from Mexico are the tiniest and cleverest little animals that have ever taken to the stage, and what they do not do

OFTEN IMITATED
BUT HAS NEVER BEEN EQUALLED

BILLY WATSON

BILLY WATSON
KING OF THEM ALL

THE LARGEST BURLESQUE SHOW
IN THE WORLD

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VRAIS

CADETS DE GASCOGNE

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PRESENT

Mr. JULIUS STEGER

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IN

"The Fifth Commandment"

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"The Way to the Heart"

Season of 1911-12

Under Direction of

Messrs. KLAU & ERLANGER

AL H.
WESTON
AND
IRENE
YOUNG

Entertainers of Quality

Merry Christmas and Happy New Year to All

MAX AND **"MAX"**
COMEDY DONKEY ACT

Presented by Johnny Purvis (The Original)

Playing the Best in Vaudeville

HUGH F. BLANEY
DESCRIPTIVE AND DIALECT VOCALIST

Happy yuletide season to all

Malice to none

Enough orders ahead to keep me busy until May, and delivering goods daily

Chas. D. Weber

Playing 16 weeks for S-C. CHICAGO OFFICE

Merry Christmas and Happy New Year To All

WESTERN SUMMER PARKS.

(Continued from page 49.)

The day I was there, Fourth of July, as an added attraction they put on a troupe of trained pigs on a little platform. There were a few benches scattered here and there. I saw a couple sitting on a church pew. Many performers will recall the church pew days of this particular park. After the performance I was granted an interview with the superintendent of the street car company. In those

days it was not so easy for a theatrical promoter to get an audience with capital. After a long argument he agreed to try vaudeville for one week only. Just as I was taking my departure he called me back and asked how much an act would cost. I told him that good acts composing two or more people would cost from one hundred to one thousand dollars per week. Fancy my feelings when he called the deal off, using as an argument that seeing as how he could get motor-men for a dollar and a quarter a

day he did not feel as though he would care to pay an actor any more.

However, with a little more talk I rounded him up and started him off the following week with a fairly good show. In looking over my books I find a show some five years after, made up of the following acts all on the one program for the same week:

Lockhart's Elephants, James J. Corbett, Staley and Birbeck, Papinta, Four Huntings, Tom Nawn and Co.

That show cost him \$2,750. Quite

a difference five years before when his troupe of trained pigs and band combined cost only \$118.25. At that time the street railway offices were in a little dingy room on a side street. They now occupy an entire floor in their own beautiful building on the main street. The auditor wears a continual smile, while the superintendent can be seen driving his Panther up and down the boulevard.

The Waldheim Trio have returned from South America.

THE TALK OF THE COUNTRY

Bob Manchester's
Famous "Cracker Jacks"

HARRY LEONI, Manager

HATS OFF TO BOB

5-The Great Perescoffis Family-5

Mollie Williams

and Co.

In Something New in Burlesque
"LE DANSE L'ENTICEMENT"

JOHNNY JESS

The Comedian of Today

WILLIAMS and BROOKS

Eccentric Comedians

in **"THE NEW CADET"**

FRANK HARCOURT

The Great Character Comedian

FRANK FANNING

The Counterpart of Lewis Morrison

MISS BLANCHE ROSE

In the Celebrated Mrs. Andrews

LILLIE VEDDER

Our Southern Soubrette

and

RUBY LEONI

The Model Venus of Burlesque

CHAS. AHEARN

PRESENTS

The Chas. Ahearn Troupe of Cycling Comedians

The Biggest and Funniest of all Cycle
Acts in Two Special Scenes.

Chas. Ahearn's Cycling Maniacs

Entirely Different. All New Comedy. In
Three Special Scenes. The Big Burlesque
Auto Race, Burlesquing the Auto Races at
Brighton Beach.

ALSO

Original Burlesque, Bicycle,

Motor and Auto Races

A Mile in 13 Seconds

The Pursuit Race

The 1 Mile Handicap

The Great Motor Paced Races

The Big Auto Race

The 1 Mile Motor Race

and

Several New Burlesque Races

In Preparation

Watch for my

"CYCLING COMEDIANS"

ANOTHER BIG
LAUGHING HIT
READY IN
JANUARY



5 COMEDIANS
ALL COMEDY
EVERYTHING
FUNNY

All Bookings by

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LEONARD HICKS, Proprietor and Manager

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The Most Centrally Located
European Hotel in Chicago—
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The Boys Who Make You
Feel at Home



GEORGE ROBERTS, Assistant Manager

"DOWN BY THE OLD MILL STREAM"

The greatest of all ballads. Can be used in any act. Don't fail to send for it.

"KIDDING"

A great little number on
the order of "Teasing"

"WINNIE FROM WINNIPEG" By Eugene Ellsworth

Talk about a winter song. Just try it; it's going to cop the candy.

Published by TELL TAYLOR, Chicago, Ill.

RALPH JOHNSTONE, FLIER.

(Continued from page 43.)

danger of Mr. Johnstone's latest tricks. His most hazardous feat was the ride over a set house upon the stage, with a leap (on a single wheel) at the conclusion. At one time during the climb over, Mr. Johnstone was about fifteen feet above the stage level.

In an airship the same young man ascended over 9,000 feet into the skies, seated upon a bamboo contrivance called an airship, and carrying a motor. At the time of his death he held the world's altitude record which stood at 9,417 feet.

In October at the aviation meet at Belmont Park, Long Island, where Mr. Johnstone secured the American record for altitude flying, and the fourth world's record, he was blown fifty-five miles from the scene of his ascent while away up. A few days previously when establishing his record at 7,303 feet, alighting upon the starting ground, Mr. Johnstone said he could have taken the world's record then had not a snow and sleet storm been encountered. In telling of the flight a day later he said: "My glasses were full of sleet. All I could see was my wheel, and I had to come down to avoid being frozen stiff" said the flier.

"I don't mind it up in the air," he continued. "It's a great sensation.

The ground beneath spreads out like a panorama, and as you mount upwards it loses itself into a mist. At about 4,000 feet yesterday I passed through a cloud which shut out the earth. Every once in a while when you are away up you leave a cloud, go into an opening of air only, and then strike another cloud. It's like going through the woods into a clearing.

"I carry about \$100 worth of instruments all strung about me and can always tell how high I am. On a clear day one can drop rapidly. Yesterday I came down the 7,300 feet within five minutes. The most dangerous part is the start. You must clear everything. After once in the air it's like walking on the street as far as you think of any accident. I had a slight accident in St. Louis. The machine was broken, but I escaped uninjured.

"Of course I mean you feel that way after becoming accustomed to flying. The first time I felt myself falling in the machine I said 'Good night, Ralph!' I thought it was all over. Now it does not affect me at all. Air currents will take you upwards or downwards. You start to climb, and the wind seems to catch you right, when, whiz! you shoot up like a rocket. The same when you are descending, the wind may take the ma-

chine and send it downward for a ways with tremendous velocity."

Mr. Johnstone started in the show business in 1897. Previously he had ridden a bicycle around his home. The life insurance companies had long since declared him an unsafe risk before he thought of airships. It was last spring when Mr. Johnstone attached himself to the Wright Brothers camp of fliers at Dayton, O., placing himself under a contract. He went to the shops. "The Wrights thought I was untractable," said Johnstone, "and couldn't be handled. I don't know why, but I seemed to have struck them that way. One day I was given an assignment to go and paint a barn seven miles away. I couldn't see how this would teach me anything about an airship, so when I got there I hired a couple of farmers to do the job while I sat on the fence.

"Some time afterwards an opportunity came around and I was in the air in charge of a ship. After that I was one of the regular staff, and first flew in public June 17, 1910, at Indianapolis.

"I consider my work on the wheel was just as dangerous as flying, but the airship is a new era. A funny public takes up the latest, and through being a sky pilot I suppose I have received more publicity than anything possible on the stage could have

brought. In flying we do not seek publicity; it comes to us.

"When I conclude my contract with the Wrights I presume they will send me abroad as a representative, though of course I don't know that for a certainty. I speak four languages, which would aid me.

"Air flying bears some relation to the show business after all, for the airship will be a public exhibitor for a long time to come. Among aviators and, being an aviator, one mingles with a different class of people than in the show business. It is some time since any actor has pinned me to a bar and told what a riot he was in Kankakee. I have met, and am meeting, some people I never knew existed before I guided a ship in the air.

"I like it and am going to stick as long as I am permitted by the grace of the Fates or other things. No more show business for me if I can help it—and as for the bicycle, I have so far forgotten that I really don't think I could ride one.

E. D. Wilber, manager of the Moneta Five, denies the act is to appear under new management. The Moneta Five starts over the Butterfield Circuit for a seven weeks' trip Dec. 19 and will then come east.

A Merry Xmas and A Happy New Year to all

FROM

HILARION and ROSALIE
CEBALLOS

Under the exclusive direction of NED WAYBURN

En route with LEW FIELDS' "Midnight Sons" Co.



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MANAGERS desiring GOOD SHOWS at the RIGHT PRICES. Prompt and COURTEOUS SERVICE

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GREETINGS OF THE SEASON

BILLIE

FLORENCE

MONTGOMERY AND MOORE

Delighted to Get Home After a **VERY PLEASANT**
and **EXTREMELY SUUCCESSFUL** Trip to England

Sailed in **JULY**, contracted for **TWO WEEKS**; returned home in **DECEMBER**;
remained away **SIX MONTHS**—and going back next summer. That's sufficient.

NO, We Were NOT COMMANDED To Appear

Before **ROYALTY** or **THE NOBILITY**, BUT we **DID RECEIVE A COMMAND** a few weeks ago
to **RETURN TO AMERICA** and appear before "**THE LORD KNOWS WHO**"

WILL OPEN IN ABOUT THREE WEEKS WITH JUST A LITTLE NEW MATERIAL (We Don't Need Much)

Now Off for a Two Weeks' Auto Trip

PERMANENT ADDRESS, 207 WEST 75th STREET, NEW YORK CITY

A LONDON DEBUT.

(Continued from page 47.)

hard and humorous angles. The best is the good feeling and the sincere good wishes which American acts carry from the Americans already established, those who have lost or those who are awaiting sentence. The multitude would gather at eleven in the morning and discuss the chances of the new candidate. One thought that the act should have opened in this hall instead of that one; the dancing was sure to pull the act over if everything else failed; the singing was sure fire, and so on. Always something to recommend the act; the chance of failure was very slim.

At the opening performance those who could attend would be on hand to help along. After the battle all adjourned to the "Dutch Club" to talk it over. The opinions were varied. One thought they were a big hit, another they did nicely, a third that they did fairly, while the usual "you'll grow on them" was always ready.

With all the talk there was very seldom anyone who would admit an open defeat. They are all loyal to the last and each is anxious to air his prediction as the right one. It is not at all unusual to hear some one who was a little afraid in the morning say, "Well, old boy, didn't I say they'd put it over I know what they want over here."

I had thought to refrain from mentioning names, but I must mention Max Ritter as the real star booster for all American acts. Max and Gracie Ritter have been in England so long that they have to ask each other now whether

they are English or Americans. Maxie plays no favorites. As soon as he hears there is an American act in town, Max hustles them into a corner and tells them what to put in and what to take out. Then Max seeks out all the English agents. English agents are exactly like our American ones. There are managers on the other side who will take an agent's word for an act and book it on his say so. In the greatest and grandest of words Max proceeds to extoll the virtues of the new arrivals. That Max has never seen the act or doesn't know anything about it matters little. They are Americans and therefore, must be good.

The question of criticism is a difficult one with these exiles. If you have never been in a foreign country where almost anyone of your own people looks mighty good to you, you won't appreciate it. The artists drop in the next morning and feel you out, not in any irregular manner, but they want to know what **VARIETY** is going to print about them, knowing their friends at home are waiting to see the result.

It isn't easy to cable a failure when you are personally anxious to see an act succeed; it goes against the patriotic thing, but once in a while it must be done. Once I gave a poor notice to an American act, playing in England for some time. Several Americans held me up and attempted to convince me I was wrong. For support they had an English manager who praised the act skywards and said it could play his house every other week. That gave me a little "cold feet," but the woman of the turn

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B. L. ALBURN & LEAHY T. R.

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The Most Popular Family Theatre
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Can break jump at **GRAND THEATRE, RENO, Nev.**, for act going or coming to or from the **East FOUR TO SIX WEEKS** arranged for at the **New Savoy Theatre, Honolulu, H. I.** Acts desiring time in California, Address **619-20 Westbank Bldg., San Francisco.**

vindicated me herself, when she admitted having been ill that night, and was not working well. The Americans did not know this nor did I, but it was an American act among Americans abroad. I felt badly in thinking that perhaps I had unwittingly gave an undeserved poor notice.

Somehow you can't remove that feeling from your system. No American act should fall away from home, you believe, yet, naturally, some do. At the opening Monday if a home turn did not do well I would catch the act at every show after, watching it until the moment of cabling.

At home with the artist on his native heath also, his act becomes a part of the show, and no compunction is felt through the statement of

Regards to Friends and Others
Frank L. Browne

General Manager
Old South Theatre Washington Theatre
BOSTON

a fact in connection with it, but over there it's different. Sometimes the outsider feels like taking a wallop at the audience.

But American failures in London are few, and they will be fewer as the English become more modernly vaudevillized, according to our home standard. They have been living by themselves too long in England.

Dash.

DIRECT FROM EUROPEAN SUCCESSES

MONIE MINE



**ENGLISH STORY-SINGER and
GENUINE ENGLISH STEP DANCER**

**SUCCESSFUL IN THE LONDON SYNDICATE HALLS
SUCCESSFUL ON THE FAMOUS MOSS & STOLL TOUR
SUCCESSFUL ON THE MacNAUGHTON, BOSTOCK and PEPI TOURS
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NOW READY TO ACCEPT ENGAGEMENTS

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| MONIE MINE—DOES NOT NEED A CLAUQUE "OR CAST REFLECTIONS" | |
| THE ABOVE LAST TWO LINES Do NOT Refer To Any Particular Artiste | |
| BUT MERELY TELLING YOU WHAT Monie Mine DOES NOT NEED | |

MONIE MINE WINS APPLAUSE ON HER MERITS AS AN ARTIST

READ THE FOLLOWING

(Not What I Think of Myself—BUT WHAT OTHERS THINK OF ME)

A little English comedienne came to Keith and Proctor's Fifth Avenue yesterday unheralded and unknown and made an instantaneous hit. Monie Mine is her name and the audience adopted her at once. Monie Mine is a pretty, vivacious little blonde who blew in from England preceded by no flourish of trumpets and no assistance in the "plugging" line. She brought five new songs and a change of costume for each. Had she brought fifteen she could have sung them all, provided the Management could have prevailed on the other performers to wait.—**MR. SAM MCKEE, New York Morning Telegraph, Oct. 5th, 1908.**

Poli's Theatre Monie Mine sings four songs with a beautiful costume for each, and though less known to fame as yet as Alice Lloyd, Vesta Victoria and Marie Lloyd, those who have seen the others agree that Monie Mine runs second to the others only in "boosting"—**HARTFORD (Conn.) "TIMES", Feb. 3rd, 1909.**

MONIE MINE Does Not Claim to be the Greatest English Comedienne

BUT MONIE HAS TALENT ENOUGH TO FOLLOW THE GREATEST

FOR OPEN DATES AND TERMS ASK

THE PAT CASEY AGENCY

(JENIE JACOBS, Manageress)

JAMES E. COOPER
PRESENTS THE
NEW "JERSEY LILIES" CO.

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LEON ERROL

PRINCIPAL COMEDIAN

The Millar Musical Four

PREMIER INSTRUMENTALISTS

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Music in Black and White

ROBERT ALGIER

PLAYING THE LIGHT COMEDY ROLES

HAZEL CROSBY

"THE LITTLE GIRL WITH THE BIG VOICE"

JAMES AND LUCIA COOPER

"CHATTERING CHUMS"

ALF. P. JAMES AND PRIOR KIT
CHARACTERS INGENUE

STELLA CHATELAIN

"THE RAG DANCER"

"THE MON FRA KILMARNOCK"

JOHNNIE WALKER

Playing Two Distinct Characters at Each Performance

SYMPHONY QUARTETTE

N. B. HUNTER
Bass

D. B. GALLEHER
Baritone

J. L. SCRIVENER
1st Tenor

M. F. HUNTER
2d Tenor

BURLESQUE THIS SEASON

(Continued from page 47.)

tempting to ape the more extravagant productions. These productions are neither "musical comedy" nor "burlesque." They are just between, as far removed from the one as the other, with the result of an unsatisfactory show.

The expensive productions cannot afford the players to hold up the other end. The money is invested in the show before it opens. A majority of the better brand are "leased" from their original owners, who sit complacently back, satisfied with a revenue of \$100 weekly from the producer. The \$100 is for the privilege of the "franchise."

"Does burlesque want the 'production'?" is apparently not concerning the average burlesque manager nearly as much as "Will burlesque stand it?"

Some managers claim that the "big producer" can't live in the show busi-

ness. Whether he is putting on a "\$2 show" or organizing for the popular prices burlesque plays at, the result is going to be the same, say these managers.

"Take them all," said one the other day, "Go down the list of past years, and show me the man who made big productions with any money now?"

"Here's the list; pick them out: Edward E. Rice, David Henderson, Kalfy Brothers, M. B. Raymond, A. J. Spencer, W. B. Nankeville, Charles E. Blaney, William Fielding, Robert Whittaker, P. H. Sullivan, Elmer Vance, Lincoln J. Carter, and others.

"I wouldn't except either," said he, "Klaw & Erlanger or the Shuberts. Tell me if they made their money in big productions, and if they did, how? I tell you the man who sticks to the big show is going broke. That goes for the legitimate or burlesque."

When this season shall have been summed up, however, the answer will be the lamentable absence of good principal women. There are mighty few this year—on either Wheel. A great many are there now as they have been for years. Some have remained too long, losing whatever

drawing power they had with the wane of their youth.

The shortage of principal women has been felt on Broadway as well as in burlesque. The salary figure for a leading musical comedy woman has jumped beyond what a manager of a few years ago ever dreamed it would be.

The limitations of burlesque are represented by the two Wheels. Each requires a balancer. One needs to be kept from leaping too far, and the other from falling too far. By the ending of this season a happy medium should be possible from a composition of the best shows on both circuits.

When that composition shall have been secured, that will be the standard burlesque show. It must be clean, well but not extravagantly produced; cast with a view to comedy effect; have principal women who look well with singing and dancing ability; a chorus which can work, and composed of a company not too expensive to discourage the producer. It is easier to lay out the show than to produce it. The salaries in burlesque appear to have gone up, but from reports they

are not as high as the managers would lead one to believe.

The success of a burlesque show lies with the manager, or whoever has the selection of people for it; rather than with the producer or the frames of the performance.

In an Eastern Wheel show seen this season, the manager raved about the weekly expense of the troupe. He claimed it was high, too high. With all the expense the company did not give a good performance, and after the show was over a tyro in burlesque experience could have informed that manager he was carrying a \$200 act, absolutely useless to the entertainment in every way. Had this act been dropped out, the show would have played exactly the same. This is not a single instance by any means.

It is not the highest priced shows which produce the most amusement or entertainment. Where there is a blend of comedians who can commed, with a good female background, including a couple of well working women principals, the actors will take care of the performance if the producer but half does his share.

Sime.

ELIDA MORRIS

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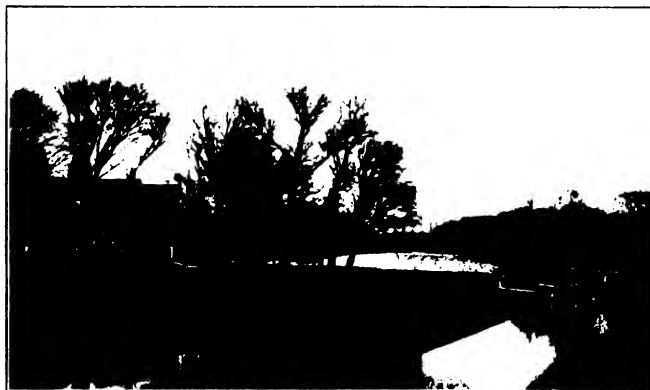
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Happy
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THE CHADWICK TRIO

FEATURING

Ida May Chadwick

IN "FOR SALE; WIGGINS' FARM"

Have Been Very Successful
Under the Management of

PAT CASEY

LOLO THE MYSTIC

En rapport with Emerson

If a man build a better mouse-trap or preach a better sermon than his neighbor, even though he build his house in the woods, the world will find him out, and wear a beaten path to his door.

"Lo Lo, the Indian Mystic Girl"

From the Pine Ridge Indian Agency there has come into vaudeville a girl of but sixteen years, the daughter of the Sioux, once the greatest and most warlike tribe of savages that held back the westward tide of civilization as long as rifle, tomahawk, and scalping-knife could do it. This child of the prairie and the redman is Lo Lo and it has been discovered that she is possessed of a sixth sense by which she exercises a weird and wonderful mental power."

**LO LO STANDS ALONE in her OWN ORIGINAL act,
MENTAL SUGGESTION**

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SUCCESS!

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RAWSON

AND

CLARE

“JUST KIDS”

IN

“Yesterdays”



Enormous hit on S-C Time

**Just completed
twenty-two weeks**



Booked by
**CHRIS
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Received twelve weeks more from
Mr. PAUL GOTTBORN'S, Chicago
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Kept busy in California by W. P.
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great trip. Regular houses. Appreciative audiences. What more do you want?



Merry Christmas to all from front door to back wall

KANSAS CITY "JOURNAL."

"The prettiest act in burlesque" they used to call the singing sketch of Rawson and Clare when they were with one of the companies playing the Eastern wheel of burlesque.

Yesterday, at the Empire, they presented an act which might well be termed the prettiest in vaudeville, although no such claim is made for it. The principal charm of the act is its simplicity and the pathos of the young woman who, dressed in baby clothes, sings "boy and girl" love song in a childish voice. The acting of the male member of the duo and his entrance in the pathetic parts of the act was in keeping with the simplicity and beauty of the woman.

Raw on and Clare, with their deliciously natural little skits, "In t Kids," are a few of pleasure. Delicately refined artists, the pair are a credit to any program.

Rawson and Clare, in "Just Kids," were a tremendous hit, both being excellent vocalists, and their little piece had just the right amount of pathos and comedy to take with a local audience. Mr. Rawson sang three songs, every one of which was heartily applauded, and Miss Clare, who is a very pretty little lady, rendered two numbers that were well received.

SAF FRANCISCO "THE NATIONAL"
If left to a vote by the audience as they
passed out to decide the cleverest turn on
the weeks bill I will I'd like to see the
sheet after a bookmaker had made it up.
There would be three odd on favorites, and
not a long bet in the field either. Sent
to the Press and San Francisco, N.Y.

In a very pretty, sentimental skit, Frances Chase and Guy Rawson make a great hit in "The Kid," in "Yesterdays."

KANSAS CITY "POST"

One of the prettiest and most pleasing acts in vaudeville is that of Rawson and Clare, the "Kid Kids."



(OH! YOU ANNIVERSARY IN FEBRUARY! OH! BILL!)

11TH SUCCESSFUL SEASON

Of America's Favorite Irish Comedienne

GRACIE EMMETT

IN THAT LAUGHING HIT

"MRS. MURPHY'S SECOND HUSBAND"

Miss Emmett will appear next season in a 3-act comedy, now being written.

BOOKED SOLID UNTIL MAY 29

Direction of **PAT CASEY**

Season's Greetings to All Friends, Here and Abroad

Miss Haned Alexander

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Tremendous Success on the Orpheum Circuit

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154 NASSAU STREET, NEW YORK

Theatrical Matters a Specialty

GREETINGS

ROSS AND FENTON

WELL AND DOING WELL

DIVES OF FRISCO.
(Continued from page 22.)

over with youthful spirits and curiosity, dare to venture into the uptown "Tenderloin Cafes" with some "rounder," eager to satisfy that curiosity and eventually be prevailed upon "to go the route." For no longer is the "dancing floor" a magnet or a veil of safety from criticism to be found. There is still plenty of the old "Paris of America" left, but it is only for those who know it.

To find the cage of the "Grizzly Bear" and the home of the "Texas Tommy" and "Bunny Bug" necessitates a trip to the "Barbary Coast," the home of the ribald dance halls; the "pest holes" of the city which shelter the dregs within its gates. A trip to its confines, for a young girl, even with an escort, is not advisable; subjecting herself to criticism and hardly reliable excepting to those knowing the scenes. Here the air is filled with colloquialism and the forbidden dances may be seen, which place those formerly "pulled" in the uptown cafes in a selling race.

During the day it lays silent and deserted. When the shades of night fall and its lights flash forth, then from byways and alleys its human parasites slink forth ready for work. A motley procession. Some bleary-eyed, sullen and unkempt; others young and attractive, prematurely aged and worldly wise; still others plodding on with a desperate and dogged look; a picture that would possess a touch of humor if it were not for its pitifulness.

Pacific or "Terrific Street" (as it has been aptly called) harbors about nine-tenths of the "Coast's" dance halls. Every available inch is occupied by a saloon that has its back room for dancing and tables, with an accordion or jangling piano grinding out continuously. Several have room for hundreds within. In the middle of the block is the Thalia, the most notorious of the Coast dives. Entering the place through a long passageway to be assailed immediately upon entering by some low-necked "skirt" asking for a dance.

There are two of these places with stages, presenting "acts," many secured through booking agents. The acts are generally good, lively song and dance teams, musical turns, etc.; which go on before 12 o'clock. Two shows nightly are given unless the dance floor is doing a lively business, when one show proves sufficient. About midnight, "Poses Plastique," "Salome" and a "beauty" chorus supply the entertainment between dances.

Recently during alterations in one of these large resorts a countless number of wallets, purses, etc., were found between the walls, ripped open and empty. No good to put up a "holler" if you "get touched for your roll," generally happening in the "percentage boxes," or during a dance. The "roll" as a rule disappears with an "Excuse me a minute" from the fair charmer. That lets her out for the evening. Then it is up to the "plucked" one to locate her, like hunting for the needle. A "good touch" is sufficient excuse for any of

the girls being relieved from further duty that evening.

There are other places, plenty, easily to be found and easy of access. Any licensed guide of slumming parties, or anyone acquainted with their location can guide you to them, the character of which the guide is careful to explain, it being optional whether you visit them or not. After your night's tour you can slip on the car at the corner and in five minutes you are back to the heart of the city, passing on your way up Kearney street the new Hall of Justice, which is nearing completion, facing Portsmouth Square, where the refugees of the fire gathered on the morning of the big 'quake.

Directly back of the square is "Chinatown," a city of its own, containing some of the finest Oriental bazaars in the world. A journey through that should be made during the day. Close observation of the tourist will provide many a laugh, for instance, "How muchee this, John?" to be answered with "That article, Madame, is 75 cents." The majority of these Chinese are cultured and educated Orientals, many registered voters of the city, though clinging to Oriental traditions.

The new Chinatown since the fire has been rebuilt upon a most substantial and sanitary basis. Many of its buildings are entirely of Oriental architecture as far as conditions permit, constructed upon a magnificent scale. Among the numerous curiosity shops will be found one worthy of a visit, that of an American woman of former high social standing, a sister of Mrs. Howard Gould, now the wife of a Chinese. With her Oriental mate you will find them in their little shop, where you can procure souvenirs of your visit and postals of herself and husband in Chinese attire.

Chinese refreshment booths and restaurants are to be found in abundance, where for a small sum, delicious tea and cakes may be had or the well-known "chop-suey," "chow main," "noodles," etc. Last but not least the watchful "Chinatown squad" of the Police Department, ever on the alert for the "tong man" chafing for a chance to earn "head money" and incidentally start a "tong war" or else the wily and inveterate gambler who probably gives the Police Department more concern than any other class of Orientals.

Mabelle Morgan, formerly with Gus Hill's "Midnight Maidens," sailed Nov. 30 on the Mauretania for England where she will appear in pantomime.

John R. Robinson, formerly a part holder in the lease of the "Sam T. Jack Show" on the Western Burlesque Wheel, is the city editor of the Philadelphia Press.

Frozini will go to Europe in March to open at the Empire, London, for a six weeks' engagement. He has not been back to the old country since landing here six years ago.

Geo. Armstrong left "The Sereaders" last Saturday night.

Fred Zobedie

REPRESENTS

The Bramsons

European Electric Novelty Hoop Rollers

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A Ring Act "What Is"

Chas. E. Colby

Dean of Ventriloquists

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A Soloist Alone in Her Class

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America's Foremost "Coon Shouter"

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Miss Nellie Florede

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Miss Adelina Roattino

Superlative Soprano Soloist

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"The Human Dragon"

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WAUKEGAN "SUN," OCT. 11, 1910.

Breaking all records for applause, Will J. O'Hearn's beautiful Irish playlet, "A Romance of Killarney," is setting a pace that probably will never again be equaled at the Harrison.

Ten to twelve curtain calls at every performance and applause that does not subside until Mr. O'Hearn makes a speech of thanks is the remarkable manner in which the sketch is being received.

In all Waukegan vaudeville history there is nothing to duplicate the success of the "Romance of Killarney." It closes the show at the Harrison this week, and is the very last thing on the program, and after the playlet is over the people sit in their seats wildly applauding and bent on paying tribute to the man who made this delightful bit of Irish atmosphere possible.

There is something so delightful about this act, so much different from the ordinary run of sketches, that you are entranced and charmed. The setting is perhaps the most

CHICAGO NEWSPAPER OPINIONS

WILL J. O'HEARN IN "A Romance of Killarney"

elaborate ever on the Barrison stage, and Mr. O'Hearn and his company of seven players are so natural, so unaffected, that it seems just as though you were witnessing a little scene out of real life.

It is an act you will remember for a long time. It makes you feel like a better man, woman or child. By comparison it makes the ordinary run of vaudeville sketches seem mere shams and delusions.

Mr. O'Hearn has given something to variety that is ennobling and worth while in every way. Here's to his success.

C. SHARP.
CHICAGO "AMERICAN," SEPT. 17, 1910.
William J. O'Hearn, in his own beautiful

shamrock playlet, "A Romance of Killarney," supported by a cast of seven, has been the revelation of the past two weeks and the richest find that the Western Vaudeville Managers' Association has uncovered in seasons. Three weeks ago O'Hearn reached Chicago, ambitious, but unknown. Last Tuesday evening, at 11.20 p. m., his act closed the show at the Kodak Theatre, breaking a precedent in presenting a dramatic act in that position at such an hour. The audience sat, bound by his play and his playing. Nine curtain calls followed the climax, and almost at midnight O'Hearn was forced to deliver a speech of thanks and acknowledgment. O'Hearn is an Irish Warfield. Laugh-

ter and tears come at his will. He ably presents a vehicle worth his best efforts.

WYNN.

VARIETY, OCT. 5, 1910.
Will J. O'Hearn and Co. closed the first part with his Irish playlet, "A Romance of Killarney." O'Hearn portrays the Irish character true to life and gives his audience an idea of the typical Irish gentleman, something which has been overlooked by the majority of his competitors. The story carries an equal share of pathos and comedy, backed up by some real singing. O'Hearn and his company never became tiresome, and the crowd found the house applauding for more. Eileen Kearney and Colin Reid supported Mr. O'Hearn admirably.

A MERRY CHRISTMAS TO

AND A HAPPY NEW YEAR ALL

ONE BIG HIT



CHAS. ROBINSON



MASTER IRVING ROBINSON

ROBINSON'S "CRUSOE GIRLS" CO.

TOURING THE EASTERN WHEEL CIRCUIT



MAY NEW WARD ROBINSON

"One of the Funniest Acts in Vaudeville"

Apart from its bird training features"—Ohio State Journal, Columbus.

MILLIE TUTTLE'S COMEDY PARROTS
Featuring Bob, the Piano Playing Parrot
Playing Three Musical Instruments: Piano, Drum and French Horn

"Bill But-In-Ski" and "Jack" the Singing Parrot:
Imitating the Human Voice in Three Different Keys, High Soprano, Contralto and Baritone.
Address care VARIETY, Chicago



BERTHA WALKER AND CHAS. ILL

PRESENTING THEIR SUCCESSFUL COMEDY PLAYLET

"JUST A GIRL"

A HIT—VARIETY

A HOME RUN—N. Y. "Telegraph"

A POSITIVE
SCREAM
FROM START TO FINISHMALVERN-TROUPE
5-Artistic-Acrobats-Always-Busy

WORKING OUT OF IND.

(Continued from page 34.)

birthday party or someone taken sick, yet the result was "getting the news."

And nine times out of ten, the woman of the house always had something to say about her own family or the neighbor's.

On Monday, I would write a personal about Miss Bertha Strate going to Watseka, Ill., on Wednesday. On Tuesday I would have it that she would leave on the morrow and on Wednesday I would have her gone. On Thursday I would have her expected to return on Saturday. On Friday, I would have it that she would be home on the morrow and on Saturday I would have her back in town.

When things were unusually quiet and the doctors were having a vacation, I would think of some ordinance that should be passed, call the attention of the town board to the high weeds or agitate the subscription of popular funds for the erection of a public fountain. The ordinances were

passed, the weeds cut and the agitation started, led by the Edgerton W. C. T. U. women, for the fountain, but it never happened while I was in the old town.

There was no "opery" house in the town, a hall being used for entertainments. If any big attraction was seen, it played the city theatres across the river. The West LaFayette bell ringers, with Win Phillips, banjo monologist, generally headlined every program of home talent.

Occasionally I buttonholed the town ministers as they were on their way to a funeral or wedding and in that manner kept the matrimonial happenings and the dead ones before the public. For appraising the readers of what the Ladies' Aid societies and the Missionary organizations were doing I generally used the telephone and had the secretaries telling me exactly what time the sexton would open the church.

The Courier management gave me strict instructions that all notices of church socials, entertainments, lec-

tures, rummage sales and events where admission was charged or something sold were to be inserted at the cost of the people under whose auspices they were being given. That always kept me from writing from four to five columns as the town was always being heralded with something on that order.

As the years sped by my salary was increased a dollar at a time and my paper work became more arduous, more varied and more demanding and I became a typical small town journalist, the term "reporter" becoming too common after I moved into the city of 28,000 inhabitants.

The old Second Presbyterian church on the Main street was transformed into a "pop" vaudeville house and acts were sent in from Chicago by the Western Vaudeville Association. It was the dawn of a new era for the staid, old town of LaFayette, which however had had the big legitimate stars coming its way for many years.

As I had been an inveterate reader of the amusement weeklies for a long

time and was known to follow a minstrel band all morning to watch the drum major twirl his baton, I was entrusted with the vaudeville "writeups." I "stood in" with the manager and all the acts looked good to me from the Courier's side of it. One day, the managing editor put me on the carpet and then I began to "criticise" the actors and actresses accordingly. Zip, went the theatre "ad" and I "got in Dutch" with the manager.

When I left LaFayette and went to Chicago, the Courier didn't suspend business. In fact, the paper owners enlarged the plant and put out a better sheet. Eight years ago I shook the dust of Indiana off my feet and went to Boston where in the vernacular of Laura Jean Libbey in her Stella Sterling story, "I was awakened from my reverie by the harsh voiced conductor and as I stepped from the train was brought face to face with the fact that I had arrived in a big city."

Mark.

GUSTAVE
NEUSS

GILBERT
ELDRED

IN A COMEDY ACROBATIC MILITARY BURLESQUE

"The Yaphank National Guardsmen"



ABSOLUTELY NEW AND ORIGINAL

Eccentric Acrobatic Feats and Mechanical Properties. Entirely Different
From All Other Acts. NOW PLAYING ORPHEUM CIRCUIT

BOOKED
BY

PAT CASEY

ANNETTE KELLERMANN

PERSONAL DIRECTION

J. R. S.

MERRY CHRISTMAS and HAPPY NEW YEAR

Neil McKinley

(I Just Sing; That's All)

Merry Xmas
FRANK MIGONE
Artists' Representative
214 Mint Arcade
PHILADELPHIA

George Austin Moore

In New York during the Holidays
Orpheum Circuit Following

Merry Xmas to All

Direction, M. S. BENTHAM

20 Consecutive Weeks

(3-A-DAY TIME)

To Acts that can "Make Good" and have not played Chicago
and Vicinity. Salary must be right.

E. J. COX

107 MADISON STREET

CHICAGO, ILL.

VAUDEVILLE OF YEAR.

(Continued from page 21.)

ported that Loew and Morris vainly attempted to reach an understanding between them without success.

From observation and reports, there is no reason to doubt that Loew is interested in the success of the Morris Circuit, through a money end.

Vaudeville seemed to have become stagnant early in the season through a dearth in headliners. There were no new features. Managers did not know Wednesday some weeks what their headline attractions would be the next Monday. This led to big prices for features. Ofttimes an act that ordinarily would have been offered \$750 for a single week received \$1,500, or another act worth \$1,000 got \$2,000 and so on. It gave the act an opportunity to set a figure for itself, which could be used in future argument with other managers.

The vaudeville magnates have themselves to blame for this. They have frightened the headliners. A few years ago the legitimate actor told his managers in that division to go to—he would play vaudeville! But not now. He tells vaudeville to go to—he'll stick to the legitimate.

That is because the legitimate star has heard about the many "H. H." houses ("H. H." the salary code letters for the double cipher) and the "try outs." The lack of system in one of the biggest agencies discouraged the aspirant with an act. He was willing to "show it" but wanted a regular date some week. The "big time" act was sent on the "small time." Two or three houses were recognized as "cheap places" where it was almost obligatory to appear before a regular date could be secured. Then there was no assurance that engagements would be consecutive.

Producers were worried over the same prospect. While there have been a few large vaudeville productions, larger than were ever seen before on the variety stage, there have not been many large acts in all. Gertrude Hoffmann started the "production," William Morris was the second when he presented the very big "Barnyard Romeo." Miss Hoffmann asked and received \$3,000 for her show, which was expensive, as a troupe was carried. In the Morris production as shown at the American Roof last summer, there was a salary list of \$2,200, comparatively cheap in comparison to the size and value of the offering.

Other than these matters, and the battle in the legitimate, which had its side effect on vaudeville through the threatened increase of houses available there have been no stirring times in vaudeville this ending year, excepting on the "small time." That branch is always a study. Its rises and falls seem to occur more often than the tides. The patronage fluctuates, and with it the hopes of the "small time" manager. One day believing he has the greatest business in the world, the next he is not certain when it will "blow up."

With the season now well advanced the opposition of Morris apparently is contained within the Morris the-

atres playing "big bills." The western Morris circuit has faded away. The opening and closing of the American Music Hall, Omaha, was the only light upon it. The San Francisco house has been started, and there is a site in Denver. Beyond that there seems to have been something like \$300,000 worth of stock and bonds of the western corporation sold to remind the people of the west it almost had a first-class vaudeville "opposition."

In the east Morris has added St. Louis through the opening of the Princess, capably managed by Dan Fishell. In Cincinnati, a nearby city, the Morris house, Orpheum, run by one I. M. Martin could not be made to pay. Morris took it over under his own management last month. Some acts which had failed to draw in Cincinnati were a distinct hit in St. Louis. It may be a matter of management in many towns.

In Brooklyn, the Fulton varied so much in its policy of grade of shows that it finally adopted the "split" week and popular prices. The same is true of Morris' Plaza, New York. A couple of small timers in Baltimore and Harrisburg closed, leaving the Morris circuit now composed of the following first-class houses: American, New York and Chicago; American, New Orleans; Orpheum, Cincinnati; Princess, St. Louis; Dominion, Winnipeg.

The American Boston, was disposed of to Felix Isman under some special agreement before the season opened.

As regards the entertainment, two potent points have loomed up strongly since 1910 commenced.

One is the strong inclination of the public towards the pure variety sketch or people, breathing amusement from every pore. This they like and enjoy.

The other is the possibility of the dramatic playlet. VARIETY has been the only paper giving attention to vaudeville that has not at some time or other decried the dramatic sketch. It has seen any number go by the board. Some were good sketches, but the playlets were not.

It was not that vaudeville did not want them, but that vaudeville never saw them adequately cast, nor capably presented. Every dramatic piece must have detail. With the attention that goes with that, there must be acting. The dramatic sketch writer has believed vaudeville would stand for anything. He told the star to "get anybody." Perhaps it was just that "anybody" who threw the whole piece out of balance. When one is serious, watching a serious sketch seriously played, every infraction jars. The poor actor makes the other seem unreal, and instead of a playlet, the piece becomes an acting farce.

With the dramatic sketch there has been confounded however the weird gruesome skit, called by its authors "dramatic." With an audience evincing a liking for a serious story well presented and played, there is always an afterclap by the producer, who believes now is the time to bring on a sensational number. The manager listens. He falls. Sometimes the

managers believe it, too. Other times a manager here or there thinks a gruesome piece will fit in. But it never does. The weird playlet spoils the dramatic piece. With the failure of some hair-brained bit of writing that never should have seen the light, the managers say "They want comedy. I told you so. Don't talk dramatic sketches to us."

The trouble is and has been with a great many managers that they believe they are the personification of the liking spirit of their audiences. What they like—and want; their audiences like and want. It's seldom so. The manager watches the show Monday matinee, deciding whether he has selected a good program for the people. If he hasn't there are excuses. Next week there may be a pleasing show or there may not be. It's no one's fault, naturally.

Ask a directing manager over here how many resident managers of his theatres are selecting bills, and what would he say? Ask the resident managers what their chief would say? Yet the resident manager is the man who knows his audience the most intimately. And there are some resident managers in this country who can put it all over their chief in making up a vaudeville program.

It is not unknown that a directing head of a circuit will permit an employee to place together a bill for a theatre he knows little of. It is even known where there have been bookings by a person for theatres he has never even seen.

In bookings and who books there has been much talk the past year. Producers and owners of acts as well as artists have complained that it is impossible to hope for fruitful engagements speedily where the people who have the power of booking are interested in acts themselves. The producer when denied an engagement traces back what he imagines to be the reason. Inevitable he finds a line leading to the act of some booking person, and claims that this act will eventually land in the position which he or his act failed to secure. Often this happens. It may not be premeditated, but it certainly is discouraging. The producing owner thinks he is hemmed in; that "everybody is out for the coin" and that the big manager is helping him to secure it. Meanwhile the producer says—and the facts of the times substantiate him, that the inattention given to the very heart of vaudeville by the managers who are the most concerned is what is permitting vaudeville to decay.

The same comment was made three years ago; that vaudeville would dry up. The managers said "Pshaw," that everything would take care of itself.

The "22-act" bills had to be brought forward to lift a dying head. There are other things besides "commission" in vaudeville.

Good business men lay a foundation. If their business is to be long-lived, the foundation must be a solid and clean one. If vaudeville is merely a grab bag, it makes no difference, of course.

Time.

norman
jefferies
philadelphia

HOME AGAIN

**THE
STARTER OF ALL
COMEDY
TRICK-PLAYING
PIANO-ACTS IN THIS OR
ANY OTHER COUNTRY**



**THE
PERPETUAL SINGLE
SPECIALTY
OF THE
VAUDEVILLE STAGE
21 YEARS OF SUCCESS**

"PADDYWHISKI"

WILL H. FOX

**CLOSED HIS TENTH EUROPEAN TOUR AT THE LONDON HIPPODROME, Sept. 24th, 1910
Arrived Oct. 15th, 1910**

OPENED AT KEITH'S, PHILADELPHIA, Oct. 31st, 1910

25 MINUTES OF LAUGHTER and APPLAUSE

RECEPTIONS AT EACH PERFORMANCE—THE AUDIENCE APPLAUDING WHILE THE STAGE HANDS WERE MOVING THE PIANO OFF. THE ENTIRE PRESS UNANIMOUS IN THEIR PRAISE OF WILL H. FOX'S ACT.

(Complimented by Manager H. T. Jordan Personally)

WHY?

BECAUSE THE THEATRE-GOING PUBLIC HAD SEEN SO MANY PLACIARISTS OF WILL H. FOX'S SPECIALTY—THAT THEY RECOGNIZED THE MERIT OF THE ORIGINATOR—THE ONE MAN WHO REALLY MAKES THE PIANO HUMOROUS

**WILL H. FOX HAS PERFORMED HIS PIANO CREATION
OVER 6000 TIMES**

IN THE LEADING THEATRES AND MUSIC HALLS OF AMERICA, ENGLAND, IRELAND, SCOTLAND, WALES AND SOUTH AFRICA

OVER 800 NIGHTS IN LONDON

(Including The Coliseum, Empire, Leicester Square, Hippodrome and 7 Months at The Palace Theatre)

QUERY—Can any performer keep working year after year for twenty-one years—playing return dates in the same cities, in America and Great Britain—UNLESS, the management feel sure that he, the artist, is worthy of employment?

TO REAL VAUDEVILLE MANAGERS

In case you require a single turn (who can do encore in "One" or if your "One" is deep enough to put a Baby Grand Piano in, can do his full act in "One") an act that will give your audience value for money paid at the Box office, an act with an international reputation AND an act that needs no BOOSTING, why not book the real artist—the originator, WILL H. FOX?

FOR OPEN TIME AND TERMS CONSULT

THE PAT CASEY AGENCY

(Miss JENIE JACOBS, Manageress)

P. S.—TO THE MANY COMEDY PIANO ACTS—IN AMERICA AND EUROPE:

Please leave my burlesque or the Panorama of Ireland alone, also my burlesque announcement cards, my new gags and my original conception of dressing my act, as it different to any act on the stage.

Oblige, WILL H. FOX, The Chooser's Friend.

KARL HOBLITZELLE,
President
AZBY A. CHOUTEAU, Jr.,
Business Manager

"The Big Southern Circuit"

B. S. MUCKENFUSS,
Booking Manager
ROSALIE MUCKENFUSS,
Assistant Manager

THE INTERSTATE AMUSEMENT COMPANY

BOOKING THE FOLLOWING THEATRES

Majestic—East St. Louis
" Little Rock
" Fort Worth
" Dallas

Majestic—Houston
" Birmingham
" Montgomery
" Columbus

Majestic—Charleston
" Jacksonville
Orpheum—Savannah
Jefferson—St. Augustine

Airdome—Chattanooga
Orpheo—Pine Bluff
Grand—Knoxville
Princess—Hot Springs

Affiliated with the WESTERN VAUDEVILLE MANAGERS' ASSN. of Chicago
The ORPHEUM CIRCUIT and the UNITED BOOKING OFFICES OF AMERICA

GENERAL OFFICES, Majestic Building, CHICAGO, Illinois

RAY MONTGOMERY

and the HEALEY SISTERS

BOOKED SOLID

Direction, M. S. BENTHAM

AN UNEXPRESSED IDEA. (Continued from page 24.)

His clothing has somewhat three-a-day and of middle west cut. From across the hall came the pungent odor of cigarettes and the fainter whiffs, at times, of stale booze, but there were no corks nor cigarette butts in his room and on his dresser lay a little Testament. It had not been opened much of recent years, but he meant some time to read it again when not so busy. He had hesitated about this until sure of his room rent for at least two weeks ahead, as should he be requested to depart to the open street, he might stand in need of some of its more consoling passages, one of which states that "one should not care a continental wherewith one is clothed because the lilies of the field don't."

He ran his hand through his hair and spake thuswise: "I am getting good and sick of this. What chance has a fellow got in these days of Syndicate and graft and playing of favorites to put anything over with mere talent and hard work? It is all right for those who are already in to say that hustling and perseverance and good habits will win out eventually if you have the goods, but while you are waiting for all that, you lose your hair and your teeth and your stomach, so what the —?"

When a man has a gift above the mediocre level, he is bound to be misunderstood, and must wait for posthumous recognition. Meanwhile, the cheap guy with the flat forehead, which starts immediately over his eyebrows and runs straight back, gets all the big nights and white lights; and oh! after all, wasn't that a great line which Owen Wister said:

"Have thy spring time 'ere it fade,
Never shall it come again."

And when Wine and Lasciviousness and Gaming heard him say "misunderstood," they grinned knowingly at Idea and ducked for the earth. Idea simply looked patiently disappointed, saying: "Well, I must wait a little while in the land of unborn things until the gate of his mind shall open for me. I have been knocking at it for years, but just as it was about to be opened, this same weakening, self-pitying discontent arose within him and clanged it shut again. But I believe in him, for he was raised in the light of a good home, unpoisoned by worldly sophistry and the cheap-thief Wisdom of the Tenderloin."

Meanwhile, the long-haired guy arose from his work and went down toward the shiny street and toward the white lights and the red lights and the clinking of ivory chips, and chips that were not of ivory; and, in a year or two, Idea, still unborn, heard

the gate of his brain calling for her, but when she went to it, she found it no longer noble, but unclean and weakened and debased, with the God-like touch gone from it, and she feared that even though she might go through, she would never look the same. So she returned sadly to the land of unborn things and awaited another chance to be expressed.

And the misunderstood one wanders from bar to bar explaining to the other bugs, most of whom are called Failures, that this is a very unfair world.

RUSSIA HARD TO ENTER. (Continued from page 28.)

lonable crowds have then arrived from the opera, the wine has begun to flow and the audience is feeling happy. The average drinker may not give much attention to the stage, but a poor member is soon noticed. About 2 in the morning the stage performance finishes and the artists are free, but the establishment remains open till 3 or 4, the orchestra discoursing music to the bitter end. It is then found that several gentlemen, holding perhaps high positions in government offices or large employers of labor in mine, or factory in far off regions, are too "sleepy" to walk alone to their carriage or sledge, and the exhibition of almost helpless men being assisted

to the door by benevolent waiters is frequent. The Russian takes much joy in eating and drinking.

A great deal has been said of the clever Russian dancers. These wonderful artists never play in vaudeville, but are permanently engaged at the subventioned opera houses of Moscow and St. Petersburg, where they dance in the winter, and, by special authority of the State, visit occasionally other capitals, particularly Paris, at other seasons of the year.

They retain the old traditions of the French and Italian schools of dancing, and there is nothing Russian about their art beyond the fact that they are almost government functionaries. Their training is of the hardest and the most perfect; they are under contract almost for life, and cannot leave home excepting by special authority of the State official in charge. The rough-and-ready dancers seen on the music hall stage in Russia are special troupes, recruited from the people, who expound the national step, and are, after all, the real dancers of the country. They differ considerably from their exquisite compatriots at the opera, for they present genuine Russian dances, which the famous ballet danseuses do not. And, perhaps, their national style is more in keeping with the atmosphere of Russian vaudeville.

**The Compliments of the Season
TO YOU ALL**

**MISS JENIE
JACOBS**

**WITH THE
CASEY AGENCY**

Remember me abroad as I remember you

WINDYTOWN'S SMALL TIME.

(Continued from page 32.)

from \$500 to \$600 per week; rent and operating expense may be about the same. Figure it up. There's a good living in it.

Two shows are given nightly; matinees are mid-week, Saturday and Sunday. The first show at night supposedly starts at 7:30 and runs until 9; the second (if superhuman ends could be achieved) would start at 9 and run until 10:30. But the second show doesn't start at nine or at any other exactly appointed and strictly adhered to time, save in rare instances. The second show crowd begins to assemble about 9 o'clock; it stands until the first man has expanded into crowds of from 150 to 300 people. The manager who doesn't get his second show under way as soon after 9 o'clock as possible is monkeying with his luck. He thinks the crowd all stands "hitched"; but he overlooks the twos, three and half dozens who desert the fringe and amble onward, taking with them their coin.

On the second evening of existence for the new Hamlin the last show started at 9:30; it was a chilly evening and there were a whole lot of people with employment which did not necessitate waiting until the show started. Scores of people walked away from a house which should in all common logic have been so conducted that its patrons might be early taught that time for the second show meant something more than printed figures on signs, programs or advertisements. Punctuality means dimes and dimes mean profits to the 10-20 magnate.

VARIETY each week records the names of acts which play a great number of the local small houses; their names run from the unknown and unadvertised to "headliners" boomed and exploited at an expense which adds considerable to the cost for that week. Headliners, where they are employed, hold for a full week, the show which is booked in to surround them "splitting." When it can be asserted as a matter of record that some 10-20's pay as high as \$500 a week for a headliner, a glance at the paragraph herein which tells how much the shows "may" cost tells what is left to be passed around among the other three or four acts.

Let it be said that the 10-20 manager as a class is following in the footsteps of his older and richer brother who started some years ago to buck his bank roll against his rivals and sent the salary thing, as related to headliners, higher than he ever imagined they would go. To the unbiased observer it seems that the small time manager who presents every week, just as conscientiously as it can be booked, an evenly good show; spreading his money around among all the acts instead of giving it mostly to one of them, is the man who is going to win the endurance contest and cop the survival-of-the-fittest brass ring.

Times without number better shows, act for act, have been witnessed in a local 10-20 than prevailed for that certain week at the downtown vaudeville houses. Frequently a showman will get together a program which is a

model in booking and playing details, but that program carries no fancy-priced headliner. Every act makes good, according to its capacity for entertaining, and Mr. Audience goes home (two or three blocks gets them there) telling his wife she better take the kiddies around to the show Saturday. Such are the shows which keep Mr. and Mrs. Audience patriots and followers of the 10-20.

When the witty and resourceful Mr. Murphy coined the name "Adam Sowerguy" and set it permanently into the language of the theatre for all time to come, he didn't nick-name very many of Chicago's 10-20 managers. To be sure there are a host of men concerned in all departments of promotion, who got into the game via the picture machine when it supplanted their stock of groceries and opened the way to fame and fortune as a 10-20 impresario. But the person who thinks all fell or were pushed into it is as badly mistaken as the person who thinks they all were not.

Just at random here is where a few of the present day managers of Chicago's 10-20s came from: Hines (Lyda) carnival man, amusement promoter and showman of years' experience; Levison (President) manufacturer of soda pop; Hatch (Linden) circus man and showman from the ground up; Hamburg (Ellis, Monroe, etc.) printer; Shaver (Bush Temple) queensware; Ritchie (Virginia) amusement devices; Conderman (Julian) manufacturer of amusement devices; Kenny (Coliseum) side shows, circuses and carnivals; Yost (Americus and American) builder of amusement devices; Balabon Bros. (Circle) cold storage; Le Vee (Grand) concessioner in theatres; Malcomb (Kedzie) amusement concessions; Wasserman (Garfield) magician; Talbot (Alcazar) expressing and so on and so forth ad lib.

Among all the popular-priced vaudeville theatres in Windytown there is not one of the type prosperous west of here—three shows every day (matinee and two at night) playing bills costing around \$1,000, and charging 10-20-30 for admission. Whether that time will come will largely depend upon neighborhood conditions. In towns out west the population is sufficient to make this class of theatre profitable. There does not seem to be a neighborhood in Chicago containing sufficient population of the right class to make a three-a-day stick.

Life is precious, even in Chicago, hence there will be no reference specifically to the booking agents who handle the 10-20s. They are legion, jealous, intrepid, valiant, wide-awake and mighty big toads in the local vaudeville puddle. After business hours their favorite pastime (it might be called the agent's mid-winter sport) is "copping" houses from each other and getting back the houses they have lost. Of such is their joy of living.

Walt.

"Navy Blue" is the title of the play which Jos. M. Gaites will star Clifton Crawford in. Mr. Crawford wrote the lyrics and music.

John W. Ransome is having a new routine prepared by Aaron Hoffman.

"BASEBALLITIS"

Presented by the

EVERS-WISDOM CO.

Booked by **PAT CASEY**

"HANDCUFFED"

Presented by

MONA RYAN and CO.

Booked by **PAT CASEY**

"BACK TO BOSTON"

Presented by

WM. FLEMEN and CO.

Booked by **PAT CASEY**

"Man Proposes-- Woman Disposes"

Presented by

OLIVE EATON and CO.

Booked by **PAT CASEY**

"HIS WIFE'S BUTLER"

Presented by

J. ARTHUR O'BRIEN and CO.

Booked by **PAT CASEY**

"LITTLE MISS HAM AND"

Presented by

JANET PRIEST and CO.

Booked by

JENIE JACOBS and PAT CASEY

"The Woman Who Knew"

Presented by

VIOLET FULTON and CO.

"JUDGMENT"

Presented by

VALERIE BERGERE and CO.

"What Happened In Room 44"

Presented by the

BERGERE PLAYERS

These
Sketches
Written
by

**VICTOR
H.
SMALLEY**

420

Putnam
Building
NEW YORK
CITY

IN
PREPA-
RATION

"HONEY-
MOON"

For Melville
and Higgins

"THE
SACRIFICE"

For Edwin
Holt and Co.

The Acme of
Japanese
Acrobatic
Novelties

F. KITAMURA

JAPANESE ATTRACTIONS

F. A. BRANT, Sole Representative

Long Acre Building, New York

care PAT CASEY Agency



WILLIAM FLEMEN

and HIS COMPANY

Now presenting on the ORPHEUM CIRCUIT

"BACK TO BOSTON"

A "Hick" character drawn by VICTOR H. SMALLEY

Booked by **PAT CASEY**

Frank Milton and De Long Sisters

"20 MINUTES LAYOVER AT ALFALFA JCT." By J. A. MURPHY

THANKS TO **ALBEE WEBER & FRANK EVANS** Booked solid after the first showing—
with the below route, and offer of Orpheum Circuit to follow.

Oct. 24—Lynn, Mass., (Auditorium).
Nov. 7—Syracuse, N. Y., (Grand).
Nov. 14—Harrisburg, Pa., (Orpheum).
Nov. 21—Union Hill, (Hudson).
Nov. 28—Norfolk, Va., (Colonial).
Dec. 5—Atlanta, Ga., (Forsyth).
Dec. 12—Pittsburg, (Grand).
Dec. 19—Columbus, (Keith's).

Dec. 26—Cleveland, (Hippodrome).
Jan. 2—Buffalo, (Shea's).
Jan. 9—Toronto, (Shea's).
Jan. 16—Wilkesbarre, Pa., (Poll's).
Jan. 23—Newark, (Proctor's).
Jan. 30—Hartford, (Poll's).
Feb. 6—Springfield, Mass., (Poll's).
Feb. 13—Bridgeport, Conn., (Poll's).

Feb. 20—Boston, (Keith's).
Feb. 27—New York, (5th Avenue).
Mar. 6—Hammerstein's, New York.
Mar. 13—Worcester, Mass., (Poll's).
Mar. 20—New Haven, Conn., (Poll's).
Mar. 27—Lawrence, Mass., (Poll's).
Apr. 3—New York, (Manhattan).
Apr. 10—Montreal.

Apr. 17—Hamilton.
Apr. 24—Washington, (Chase's).
May 1—New York, (Colonial).
May 8—Bronx, New York.
May 15—Alhambra, New York.
May 22—Greenpoint, New York.
May 29—Orpheum, New York.

Merry Xmas and Happy New Year to all Friends and Good Wishers

BERT WILLIAMS

Under Management of Mr. F. ZIEGFELD, JR.

Doing well in—"FOLLIES OF 1910"

CLUBS AND CLUB AGENTS.

(Continued from page 29.)

and pocketing the amount that he has been given to defray this cost.

Acts of all sorts to fit the occasion must be secured by the agent to whom the contract is given. He is called upon at all times to submit a list of acts. The entertainment committee says what does this or that one do. He must be prepared to give a full description of the act; also capable of knowing just where and when to secure material that will fit the occasion. And when one thinks of the material that is in demand for a certain class of "stag" affairs one wonders.

In dealing with the four hundred one has to be more than particular in booking a club show. In the first place that portion of New York's population has seen so much of the theatrical output (the greater part of the set being habitual first-nighters in the legitimate houses) and dropping into the vaudeville theatres ever and anon, that they have a very good idea of what is what. For instance, it is not so many years ago that one of the grande dames of that estate, who was the acknowledged leader, went into the office of a booking agent who catered to the set and asked to have a program submitted. The lady in question had evidently just come from luncheon at either "Del's" or "Sherry's," her humor was not of the best. She looked over the list offered and expressions typical of the profession issued from her lips, such as "They are rotten," "she won't do," and finally, "He couldn't make us laugh. Why he isn't nearly as funny as Harry Lehr, and he, poor dear, has all he can do to raise a smile from our set just now." And this from a certain Mrs. S hyphen F.

With the ordinary political organization or social club the agent has but to offer a list of what is known as "names" who are open on the date that the show is to be given.

The club booking is also a life-saver to the actor who has an open week or two he cannot possibly fill. With one or two dates in the course of the open week he is almost sure to take care of his expenses.

Then there is always the matter of the disappointment in the club booking. This is also well known to the greater part of those that make up the entertainment committee. In the past they have through experience been educated that some of the club agents are Teddy's short and ugly. Names are submitted and the agent when he delivers the list knows he cannot deliver, but nevertheless to secure the contract will make the offer.

"When an agent makes a contract to deliver a show for a stag entertainment he is usually approached by some member of the committee who will ask if it is possible for the agent to obtain the services a "cooch."

By the term "cooch dancer" it is mutually understood that a woman is to be secured who will not hesitate to perform a series of terpsichorean postures in the altogether. Most of the agents who book stags to a great extent have any number of these so-called "Oriental dancers" on their list, but unless they are fully satisfied

TOM BRANTFORD

AND SOME OF THE ACTS HE MANAGES AND BOOKS

| | | |
|---|---|--|
| <p style="font-size: small;">A Real Box Office Attraction</p> <h3 style="margin: 0;">MADAM BEDINI</h3> <p style="font-size: small;">And Her Trained Horses Now Playing Morris Time Just Finished 21 Wks. S-C Time Booked From New York Office</p> | <p style="font-size: small;">FOUR TO SIX CURTAIN CALLS EVERYWHERE</p> <h3 style="margin: 0;">Lee Beggs AND Co.</h3> <p style="font-size: small;">IN "THE OLD FOLKS AT HOME"</p> | <h3 style="margin: 0;">THE DERVISH WHIRLWIND</h3> <h2 style="margin: 0;">ONETTA</h2> <p style="font-size: small;">ALWAYS A SENSATION Now Playing Morris Time</p> |
| <p style="font-size: small;">NOW PLAYING PRINCESS TIME, SOUTH</p> <h3 style="margin: 0;">Frank Mostyn Kelley</h3> <p style="font-size: small;">AND COMPANY IN "TOM AND JERRY"</p> | <p style="font-size: small;">NOW PLAYING 12 WEEKS S-C TIME. BOOKED FROM CHICAGO OFFICE</p> <h3 style="margin: 0;">HARRY EDSON</h3> <p style="font-size: small;">AND DOC "DOC"</p> | <p style="font-size: small;">Now Playing 12 Wks. S-C Time Booked From Chicago Office</p> <h3 style="margin: 0;">Carroll and Lemont</h3> <p style="font-size: small;">IN "THE NOON HOUR"</p> |
| <p style="font-size: small;">A TRAVESTY ACT</p> <h3 style="margin: 0;">Weston and Cushman</h3> <p style="font-size: small;">Just Finished 8 Wks. S-C Time Booked From Chicago Office</p> | <p style="font-size: small;">VAUDEVILLE'S MOST ARTISTIC VOCAL OFFERING</p> <h3 style="margin: 0;">CONNELLA</h3> <p style="font-size: small;">NOW PLAYING MORRIS TIME PLAYING FOR ANYONE</p> | <p style="font-size: small;">Comedy Singing Hit of the Year</p> <h3 style="margin: 0;">DIAMOND FOUR</h3> <p style="font-size: small;">Now Playing 18 Wks. S-C Time Booked From Chicago Office</p> |
| <p style="font-size: small;">ARTISTIC FEMININE TYPES</p> <h3 style="margin: 0;">WARDAMAN</h3> <p style="font-size: small;">JUST FINISHED TOUR OF THE PANTAGES CIRCUIT</p> | <p style="font-size: small;">NOW PLAYING MORRIS TIME PLAYING FOR ANYONE</p> <h3 style="margin: 0;">TOM BRANTFORD</h3> <p style="font-size: small;">AND ALWAYS MAKING GOOD</p> | <p style="font-size: small;">A DISTINCT NOVELTY. "ATHLETIC PASTIMES"</p> <h3 style="margin: 0;">Frank Parker and Co.</h3> <p style="font-size: small;">BALANCING A REAL BILLIARD TABLE ON HIS CHIN</p> |

THE RINALDOS

A NEW ORIGINAL TRANSFORMATION ACT. NOW ON THE ORPHEUM CIRCUIT

CARRYING A COMPLETE STAGE SETTING OF ELABORATE SCENERY.

Address **TOM BRANTFORD**, 745 Milwaukee Ave., CHICAGO
Phone 3739 Monroe Room 17

as to who they are. doing business with the usual reply is they do not supply that sort of entertainment, but that they will give the committee the addresses of several who will undoubtedly fill the bill.

It is but recently that two of these "cooch" dancers, who had played a stag in Jersey, were arrested and haled into the courts. In some unknown manner the nature of the performance "leaked" after the affair. Warrants were issued for the dancers in the county where the dance was performed.

"Little Egypt" was a "cooch" dancer and she gained world-wide notoriety through being the dancer at the famous Seeley Dinner which was raided by Captain Chapman a decade ago when he was the whiskered Czar of the Tenderloin in New York.

No act is too big or any too little for the club agent to give at a show. Tell him what you want and he will go after it if you are willing to pay the price.

The salaries for club performers are usually judged by the amount that is paid the actor by the managers in regular theatres. A ratio of about one-sixth is at present looked upon as the proper price.

The Club Department plays so great a part in the theatrical field today that there are any number of acts that do not look for regular engagements at all but depend solely upon "club work." These are acts that have slowly but surely built up a reputation for themselves in this branch and who have created a club following.

Another Land-Slide

Not Political this[time]

But V-a-u-d-e-v-i-l-l-e.

Nearly All the "Live" Vaudeville Managers of The Middle West are climbing into the Western Vaudeville Managers' Association Band Wagon.

W-h-y ????

They Can't help it. The Perfect Booking Service, Up-to-the-Minute Methods, High Quality of Shows, Fair Play to Large and Small, and those 100 and 1 attentions that mean so much to a Manager appeal to him and permit of No Alternative.

That's why the business of the Western Vaudeville Managers' Association has increased by Leaps and Bounds during the past year, until Now it occupies Top Place in the list of booking concerns.

If you have never booked through the Western Vaudeville Managers' Association you Don't appreciate the real truth of this.

"Seeing is believing." Just so, "with us is Knowing" that the Western Vaudeville Managers' Association lives up to Every Promise as the Ideal Booking Organization.

Our booklet, recently published, on "PERFECTION IN BOOKING," is in a class with the "Six Best Sellers." We had to have more printed. We have just issued a new one on "ENTERTAINMENT IN THE CLUB AND HOME," which will be mailed free on request.

Branch Offices

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Address

C. E. BRAY, General Manager
 Western Vaudeville Managers' Association, Majestic Theatre Building, Chicago.



THIRD YEAR



Of The Same Old

LULU

GRANT

McCONNELL AND SIMPSON

IN THE SAME OLD "STORMY HOUR" By Lester Lonergan

THE SAME OLD SUCCESS EVERYWHERE

BOOKED BY THE SAME OLD PAT CASEY

P. S.—We have a BRAND NEW ONE, only waiting for the managers to say "LET'S HAVE IT"

MERRY XMAS TO ALL

LOU ANGER

"THE GERMAN
SOLDIER"



DIRECTION
OF

PAT CASEY

**Griffith On Orpheum Bill, a
Mental Freak... Other At-
tractive Numbers.**

A little thing like multiplying 397 by 286, or 3,419 by 2,812, and setting the answer down within two or three seconds is child's play for The Marvelous Grifflins, as they call themselves, and the audience is not to know it. The marvelous Grifflin looks like William Schenck's Bryan, only he is considerably younger, but unlike Bryan, he leaves all the talking to his assistant, an immensely tall young fellow who is not at all Grifflin's performance. Grifflin has also evolved a method of calculating instantly the number of people in any person's family. The members of the audience perform certain prescribed movements to him the result. The wonderful part of it is that not that he can tell the figure from which they started, but the speed with which he does it, and the manner in which he can tell instantly where they have made their last multiplication, he would say, of "your addition is wrong," and it always was. When everything was correct the result was announced almost instantly. The act is a most interesting one.

The most interesting number on the Opium-sm's bill this week is Arthur P. Griffith, who calls himself "the human adding machine." He's more than this. He's a human multiplying machine, a human remembering machine. Multiplying four numbers by four more is a task for the average man with a pencil. Griffith ~~does it~~ does it in three seconds in his head. Then he astounds by multiplying millions and even billions by ~~four~~ multiplies great as the multiplications. Remember that world? He said members of the audience to do little things, and then tells the number of girls, boys and deaths in each family, with never a miss. Griffith is a freak on memorizing. His mind seems to be a blackboard where he can put down any number of figures and manipulate them as he chooses.

GRIFFITH, MATHEMATICAL WONDER DELIGHTS COLUMBIA GOERS.

Edwin Arden Returns in Thrilling Drama of Frontier Life, Entitled "Captain Velvet"—Four Valets Arrested—Dating Slack-Wife Performers.

Whether you like mathematics or not, Griffith, the human pinning machine, at the Columbia, will surprise and mystify you. He has no sissy pretense, but personal denunciations of forgotten time he multiplies six an eight figures instantaneously. When you have a problem of his own invention he takes, off hand, the personnel of your family, the number of boys and the number of girls and there they are, forth with living, when he correctly sets forth the day of the week and the phase of the moon, multiplying with the accuracy of a machine, and his memory for recalling whole rows of figures would hardly be believed. Before you can get a well-known proof—

[illegible]

Read What the Newspapers Said

Below are reproduced the exact expressions used by several managers who have played the act thus far this season.

MANAGER LYMAN B. GLOVER OF THE MAJESTIC, CHICAGO, SAID:

"Griffith succeeded admirably in entertaining our audience. His act is clean and novel, and is sufficiently away from the ordinary run of vaudeville acts to give it some special importance on any program."

MANAGER JAMES A. HIGLER OF THE MAJESTIC, MILWAUKEE, SAID:

"We managers are always on the lookout for novelties and you have not one that is in a class by itself. I would say that Griffith is a great attraction for vaudeville."

MANAGER G. E. RAYMOND OF THE ORPHEUM, MINNEAPOLIS, SAID:

"Griffith's act is a novelty and was thoroughly appreciated by our patrons."

MANAGER H. W. PIERONG OF THE ORPHEUM, DULUTH, SAID:

Theatrical managers would have us believe that those vast stretches which render an era of advancement in vaudeville cannot be reversed, and that we have come far on our journey of delight. Yet the present bill at the Orpheum, to a certain degree, disproves their assertion. For one of the most ancient entertainers, the lightning calculator, shared with this week with the moving picture film. And it must be admitted that the marvelous Griffith records on the more up-to-date reel. Heavy, solid person, resembling nothing so much as an honest, blacksmith-like, with incredible, vast, telling the number of children in your family, and better than to know it yourself, it week upon week any date fall, like the conglomeration of the moon at that particular season. Some of his success is undeniable. To a diplomat, a young person who talks for him, wearing evening clothes at an afternoon performance, and emitting mild badinage with an air of supernatural wisdom.

THE newspaper criticisms submitted herewith are the weekly reviews by the regular critics which appeared the next day following the opening performance. Limited also to the many splendid feature stories, the exceptionally enthusiastic praise and was Griffith headlined at the opening of the engagement, but in several instances the headliner before the week was over. © Opebnum Circuit until May 1, 1911. Open time after that date may be booked through

THE PAT CASEY AGENCY, PUTNAM BUILDING,
NEW YORK CITY

"Marvelous Griffith" continues under the personal management of E. K. Nadel.

THE PAT CASEY AGENCY, PUTNAM BUILDING,
NEW YORK CITY

AUDIENCE AT ORPHEUM

Finally the most interesting and
one amazing feature of the evening was
Arthur J. Griffith, an extremely awkward
ward man, who makes his bow, either for
effect or because he can't help it, give a
sudden strike by a forceful gust of
wind. But, say, when it comes to
mathematics this man has the rest of
the so-called prodigies in figures bottled
up in him. Members of the audience saw
out sets of three diamonds and Griffith
would multiply the combinations almost
before the blink had had fallen from
the forehead. One of the hundred
hundred millions, multiplied by another
of the same legend, giving a result in the
quadrillions, was to Griffith a matter of
but a moment's study. Mind you, too,
his calculations are all mental. He writes
only the result. As a date calculation he's
as quick as a wink. A mathematician,
audience could give a certain date, and
right off the bat Griffith would tell the
day of the week upon which a holiday
Moreover, after those in the audience
who felt so disposed had followed his in-
structions in addition and multiplication
Griffith promptly told each of them
from the final total how many children
were in his family, and the sex.

Another remarkable act on the program is that of the "Marvelous Grifth," a mathematical wonder. Grifth is an Indiana product, and his ability to solve problems has brought him national attention. He has appeared before psychologists and mathematicians throughout the country.

[illegible]

On the day of the accountants in mental mathematics that are bewitching.



THE
BELLMONTES
EXCEEDINGLY!
LIVELY!
LEADERS!
MODERN!
ORIGINAL!
NOVELTY!
THE MOST
EXQUISITE
SETTING



Nome Mine opened on the Poll Circuit last week.

Clarke and Hamilton are slated to open at the American Dec. 19.

MATTER WITH PARKS.

(Continued from page 27.)

must see that his investment is reasonable—he must not put in more than his local conditions warrant.

The foregoing remarks apply, of course, to those parks which the coat fits. We have other parks which should never have been in existence, and which might as well climb into the junk yard without further ado. This class of parks has stung the Public on fakes and degenerated into a big cipher. Again, we have cities with painful over-production. Let the quantity diminish and the quality improve, and where now four or five parks are slowly staggering, the Public will heartily support one or two.

Then there is the park built by the street car architect; the wandering "builder;" the millionaire's son and the irresponsible showman. Some can be fixed up to meet with public approval even in this late day, but the majority are passed for ever and anon.

Gormandizing and exaggerated ego are the symptoms of illness displayed by the Chicago parks. They have swallowed an overdose of over-capitalization. In other words, they have too much money invested in their boundaries.

The amusement park generally has been too extravagant. Half or a third the money invested in the first place would have enabled their owners to get the original investment back quickly and make such additions and changes as would hold public interest to a considerable extent.

An element which has hurt the parks most painfully has been the great popularity of moving pictures and low-priced vaudeville once or twice a week. The park goes on the same thing month to month, and too often year to year. The constant changes in the theater cannot be met by the park. The public likes the change. Hence, why not good vaudeville theatres in the parks? Many have prospered in parks already, and are the very backbone of the whole institutions.

I think I know what the public wants today. Tomorrow that want may change, but I would build my park so that when the change comes, I can conform to it. The imperishable features of parks today are the ball room, the modern ride, the merry-go-round, the theatre and the eating and drinking places.

On the Road

To shorten a long and tiresome journey—to lessen the discomfort of rough travel—to make one night stands seem like playing home dates—and as a general good riddance to the annoyances of road work—here's your cue—

FATIMA
TURKISH BLEND
CIGARETTES

They have a pronounced individuality—a distinctively different flavor—aroma—mildness because of an exquisite blending of rare tobaccos. They will almost make doing a western tank circuit seem a pleasure.

Not a fancy box, but 10 additional cigarettes.

20 for 15c

Get a handsome felt pennant (12x32) of your favorite college—a beautiful and appropriate decoration for dressing room or den. Given for 25¢ of the coupons contained in each package of Fatimas.

THE AMERICAN TOBACCO CO.



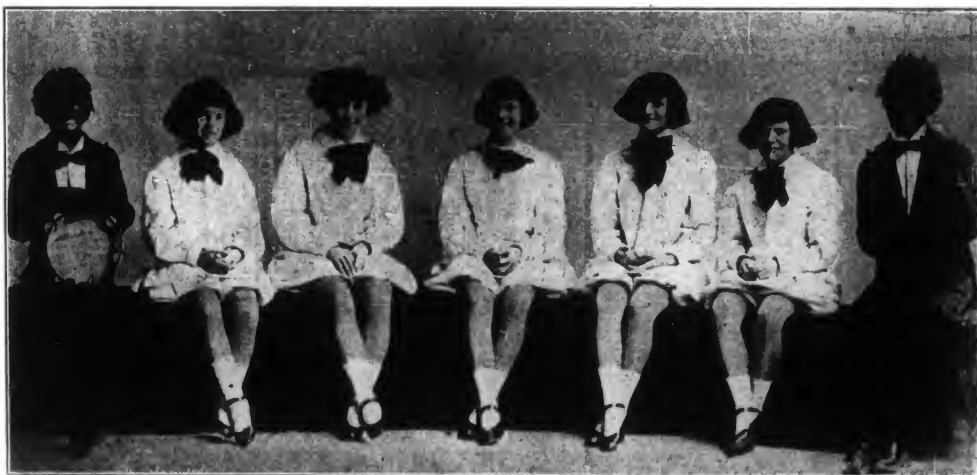
Conditions vary greatly in different localities. On Coney Island a vaudeville theatre in either Luna or Dreamland, would be grape fruit. In St. Louis, a park would be a lemon without a theatre, either for vaudeville or operatic production. In Chicago, a park without liquid refreshments would wither and fade in a day. In Columbus, the very suggestion of liquor in intoxicating form would mean the grand finale.

Hence, I can only summarize the general causes for lack of interest in parks and, at the same time, I know that some shortcomings apply not to all. The whole truth is that the bonanza days are over. The public wants a new toy and a new shrine to worship. But the old shrine will al-

ways hold the faithful if kept in proper condition and if satisfied with the devotion of forty per cent.

There are many excellent fields untouched by the incompetent architect or the wild promotor. Today the park business offers an attractive field to the sane, level-headed man who knows his business. "Fools rush in where angels fear to tread" has stared us in the face since childhood, and the truthfulness of this little quotation has impressed itself on many park owners.

\$25,000 in a small city is enough money to invest in a park today. \$50,000 should suffice for a good sized city, and \$200,000 ought to be the limit allowed by law for any park.



THE SENSATION OF THE SEASON

Norman Jefferies

Presents

Ray Dooley

and Her

Metropolitan Minstrels

A Septette of the Cleverest Juveniles in Vaudeville

Tremendous Success on SULLIVAN-CONSIDINE time,
Booked Solid.

Ask Harry Jordan or Chris O. Brown

Why Not Put Your ADVANCE WORK AND PUBLICITY in Our Hands?

The cost is but a little more than you now spend on postage,
and you are guaranteed against worry and embarrassment

WHAT OUR SERVICE MEANS

We send in advance every necessary detail of information concerning the act:

**Photographs, Program Copy, Billing,
Light, Scene and Property Plots,
Number of Dressing Rooms Required,
Music Cues, etc.**

**And Press Matter written by a
newspaperman who knows what
kind of matter the papers will use.**

The press matter includes Sunday features, "Daily Readers," Description of the Act, etc.

**This means that the act is sure of proper
advance work before it fills an engagement
which necessarily increases its value both
to the artist and to the manager.**

Write for full information. You will be surprised to learn how little this complete service will cost you.

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PAUL PAULUS

3½ FEET OF LAUGHTER

WATCH ME GROW

AN ORIGINAL NOVELTY

Address care VARIETY, Chicago

IT TAKES A DANCER TO TEACH DANCING
THAT'S ME!

Al White

Some acts I have produced: Al White's "Dancing Bugs," Lulu Benson Trio, Al White's "Dancing Belles," The Clever Trio, "Melody Monarchs," "Six Jolly Jiggers," Many others.

ALL WORKING—ALL HITS.

DANCING ACADEMY, COLONIAL THEATRE BUILDING, PHILADELPHIA

MUSICAL NOTES.

(Continued from page 24.)

als," in which the rise or fall of melody is presented to the eye by the relative positions of certain signs, called neumes, figures, or notes, on a "sheet of music."

Among Phonetic notations are those of the Hindus, one of the oldest in use, consisting of five consonants and two vowels, representing the names of the scale degrees, while the addition of other vowels doubles the value of the notes (but the Hindus chiefly trust to memory for transmitting music); the Chinese, who use characters derived from the names of the scale degrees with signs for value; the ancient Greek system of letters and signs; that of the Arabs, who divide their octave into thirds of a tone and write the scale in groups of three Arabic letters or Persian numerals (a survival of the Greek system); the tablatures in which letters or figures represented the keys or fingering of instruments rather than the scale degree; the tonic sol fa, in which (as in that of the Hindus) letters represent the names of the scale degrees and other signs show time values, and the Paris-Gallin-Cheve, in which numerals are used for the scale degrees.

The Diastematic method, implying a more advanced stage of musical cultivation, embraces the neumes (signs used in writing music, indicating a fixed pitch) of the Western Church, the rotation of the Greek Church (a survival in a much altered form of the neumes), the classical notation of Japan, the mensural music of the middle ages and the familiar notation of modern Europe and America.

It was a long time before mankind became accustomed to the idea that

musical sounds could be relatively "high" and "low." The earliest Greek musicians named their scale degrees from the length of the strings on the trigon, or harp, so that the sound was that given by the longest or "highest" string, and their lowest sound that of the shortest or "lowest" string. The conception of high and low sounds, although familiar to musicians about 300 B. C., is, after all, merely a convention, the value of which for musical purposes has caused its general adoption.

The Latin word nota, means a nod or sign, hence the written sign which represents a particular musical sound. It is customary to speak of the keys of an instrument, and even of the sounds themselves, as "notes," but this is not, strictly speaking, correct; and, in some languages—German, for instance—the written sign, the key which it represents and the sound are generally kept distinct—the first being called "note," the second "taste," and the third "ton." In early mediaeval times, and as late as the 14th Century, certain short legats (connected) passages were conceived as units of sound, moving upwards or downwards, and hence were represented by a single sign, called figure or note.

The history of our notation begins with the neumes. The Greek system of notation by alphabetical letters seems to have gradually dropped out of use between 200 and 500 A. D.

To preserve the purity of the melodies of those Roman times, it was found necessary to find some means of recording them in writing. Recourse was had by the methods used in rhetoric, in which the rise and fall of the speaking voice was regulated by certain rules, and indicated in writing by signs, called accents. A rise of the speaking voice was indi-

cated by an upward stroke of the pen from left to right, a fall by downward stroke, and a rise and fall on a single syllable by the junction of the two signs, which thus formed the circumflex accent. Rhetorical accents, said to have originated in Byzantium, are first supposed to have been used with melodies about 680 A. D.

Much space has been devoted in late years to the rhythm of plain song, the importance of which is recognized by all. Efforts have been made to attribute long and short values to the various forms of its notes, but these are merely the modern forms of the neumes, and, as such, have no definite time values. The rhythm of plain song is founded on the balance of sentences and accents in good prose, and has been conveniently called "free rhythm" to distinguish it from the "measured" rhythm of music in which time is divided, portions bearing a definite relation to one and another. "The Anglican Chant" gives an excellent example of both forms; that is the rhythm of prose, and the inflection in the measured rhythm of modern music.

The credit of completing the staff or stave is given to Guido of Arezzo. The pitch of every note within a certain compass was definitely shown by its position on a line or space, and four lines have continued to form the Orthodox stave of plain song to the present day.

No sooner had melodic notation been perfected than the art of organum, which then developed into discant and counterpoint, began to make new demands which the notation could not satisfy. The singing of several notes in counterpoint against one sustained note of plain song gave rise to the complicated notation called "mensural music," or "measured song," in which the notes whose in-

tervals were shown by the stave were measured in fixed time relationship with one another, while plain song was given fixed and equal notes values to make it available for "new art."

The dates of the earliest writers on music are a matter of discussion, but it may be assumed that the system began to take shape during the last half of the 13th Century.

In the 16th Century is found evidence of a revolt against the complications of the time tables which led to a gradual disappearance of the system of mensural music and the adoption of simpler and more practical methods of indicating rhythm.

At the beginning of the 17th Century, the semi-breve (expression found in the 16th Century by writers during the revolt against Moods) was the basis of the time signatures as it is with us; the circle continued to show three semi-breves in a measure, but it disappeared in the course of a century.

Measures were called "bars" in 1597 by Morely; and about this time, bar-lines, which had already been used for more than a century in the tablatures (under another description) began to take their place on the stave. The bar-lines did not come into general use until about a century after their introduction. The stave of five lines first appeared in the 12th Century, and was fixed at that same number in the 15th Century, but this was not the case with instrumental music, which continued to use large staves until the 17th Century.

Changes will undoubtedly come as long as music continues to be a living and advancing art; but they will not only come slowly and gradually as they have in the past, and it is not only unlikely that its general structural principles our notation will last as long as our present system of music.



HARRY L.
WEBB
THE MAN WHO TALKS AND SINGS
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Business and Domestic Troubles Specialized

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Special Yearly Retainer to the Profession for Protection

WHERE IS VAUDEVILLE GOING?

(Continued from page 32.)

could be discussed in regard to the houses in both countries, but the final answer will simmer down to the fact that the English audiences have been educated to this style of program; the Americans haven't.

The English drop into the West End Music Halls to see one or two acts. In the meantime they spend a social ten minutes or half hour, as the case may be, over the bar. In this way they pass an evening.

In New York the audience comes in to see the show. The feature may attract, but they want to see the show with it. This is another difficulty that the American managers will have to contend with. They may overcome the difficulties and they may not.

In the meantime all eyes are on the long programs. Many managers are wondering what they will do if the "newest phrase" proves successful and

how best they can meet opposition which, with their small capacity, would seem to spell "finish."

The American act seems to feel the manager is doing it an injustice by "cutting the running time." Certain acts cannot be cut. But where one hears a "single" objecting because the management might only allow her fifteen minutes, those knowing the English halls are surprised. And all the more surprised when knowing that this single receives \$2,500 weekly. The natural query is why not let the manager do the worrying? At that price sing but a verse if requested. But the American artists see it differently.

I recall the week before William Morris proposed his first long program. A manager of a single singing woman asked whether he should permit his act to play there, as she would be allowed but ten minutes. In that time, said he, she could sing but three songs, while having five in her repertoire, and the fifth one was the best. Asked why she could not include the

fifth one among the first three, he remarked there was another which needed most of the ten minutes, and it would spoil the act to have her sing songs out of their running. He was perfectly serious. No argument could convince him. He was told that if his "single" could sing three of her best numbers in ten minutes, she could go that much stronger, leaving the house wild for more. No, it couldn't be, he answered. The next week, after watching the opening Morris program, the manager opined he thought he had made a mistake. "She could have gone in anywhere there and killed 'em dead," he said, "ten, eight or three minutes would have made no difference."

Another case was where an act said it had been doing thirty minutes and might cut down to twenty-two, but below twenty-two it would be impossible for the act to do justice to itself.

A somewhat funny incident occurred in the second week of Morris' big shows. A single act on at about 8:30

"stole" an encore. (The management had forbidden encores, in the hopes of running the program off swiftly). Upon the encore being taken, Mr. Morris rushed behind the wings, forbidding the "single" to take the second, which the applause justified. Three songs had been sung before the "single" left the stage.

Prevented from accepting the second encore, the "single" threatened to close immediately; said the house was still coming in at 8:30; it was no position to give an act of the standing this "single" had; that the late arrivals rendered impossible offering the artistic turn that should be presented, and in general excepted in every way. Yet the spot at that precise moment was the very best one the "single" could have had on the entire program. It had what is known as the "first whack" followed by a great laughter sketch, which left everybody good natured. What would have happened had this "single" been limited to two songs or one song? *Dash.*

Compliments of the Season

JEAN
BEDINI

AND

ROY
ARTHUR

"The Kings of Burlesque"

So termed by Mr. GEORGE M. COHAN

Booked
Solid

PAT CASEY Booking
Manager
AND **JOE PINCUS, A. K.**

6 MUSICAL CUTTYS 6

**SENSATIONAL
SUCCESS
ON THE
ORPHEUM
CIRCUIT**



AGENT
**Pat
Casey**

MERRY CHRISTMAS

MERRY CHRISTMAS

THE CURRENT TOPIC

Edward Shayne's Theatrical Exchange

TELEPHONE CENTRAL 41

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CABLE ADDRESS "ESHANE"

MANAGERS: Desiring efficient service, reputable business methods and good vaudeville bills will do well to communicate.

ARTISTS: Should keep this office posted at all times as to their whereabouts, open time, etc.

WHAT HO! WESTWARD!

The Marco Twins

The big "Boob" and the little "Boob" (Red) circling around Europe until April, returning to play EDWARD SHAYNE'S Park time. Sailing S. S. Mauretania, Dec. 17.

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Those Dippy Boys. Original comedy talking in one out of the ordinary. Laughs and lots of 'em. Management EDWARD SHAYNE.

The largest show of illusions in vaudeville

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America's Greatest Transformist. All illusions, effects, etc., built in the factories of HALTON, JANSEN AND LEROY CO., inventors and manufacturers of the world's biggest mysteries. EDWARD SHAYNE, Rep.

Laredo and Blake

Acrobatic Comiques. Original stunts and bumps on their See-saw Board. Special Scenery. Booked by EDWARD SHAYNE.

? Motogirl ?

The original and only Mechanical Doll act for which the managers will pay the price. "There's a reason." EDWARD SHAYNE, Rep.

3 American Comiques

Fox, Peck and Franks, Premier Entertainers. Management EDWARD SHAYNE.

Thomas H. Dalton

Editor Daffyville News. Booked solid until July. By EDWARD SHAYNE

Alber's Polar Bears and

(Ten)

Mlle. Bernice's Polar Bears

(Eight)

The season's big sensation. Special scenery. Star, Circle, Gallery, Chicago. Booked by EDWARD SHAYNE.

Rismor

The Disciple of Astra. Attention Extraordinary. Presents

"The Mystery of the Temple of Veddah." EDWARD SHAYNE, Rep.

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Superior Minstrels

An hour and ten minutes entertainment of quality. Minstrel first part and an olio including Wells Bros., Musical Comedians; Jack Baxley, Comedian; Richards & Romain, Fearless Aerialists. EDWARD SHAYNE, Rep.

Frank Bush

America's Best Entertainer. Booked solid by EDWARD SHAYNE.

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The Premier Comedy talking and singing Duo. A high-class comedy sketch, combining singing of the better sort and elegant costuming. Direction EDWARD SHAYNE.

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IN A SERIES OF CHARACTER CHANGES
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The Flying Scotchmen in

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DELINEATORS OF CLEAN COMEDY

Mlle. Louise

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A DISTINCT NOVELTY

 Recently featured for Eighteen
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 A Merry New Christmas to all Friends
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 THIRD SUCCESSFUL SEASON ON THE
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Direction, **PAT CASEY**

BERT ^A_N^D LOTTIE

WALTON

MERRY XMAS TO ALL



PAT CASEY

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Just Finished
Successful Tour
Orpheum Circuit

JAMES and SADIE

LEONARD

RICHARD ANDERSON AND CO.

IN A TRAVESTY ON

"Hamlet, Who's
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SALARY S. N. N.

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PEERLESS
BURLESQUE COMPANIES
"THE PARISIAN WIDOWS" | **"THE DAINY DUCHESS"**
"UP TO THE MINUTE" | **"RIGHT IN THE SWIM"**
COLUMBIA THEATRE BUILDING, NEW YORK



"THE ACT THAT DRAWS THE MONEY"

The Musical
Gordon Highlanders

This Season's big feature act, and meeting with tremendous success with

I. LAWRENCE WEBER'S "PARISIAN WIDOWS" Company
 Singers—Dancers—Musicians

FOUR READINGS

Pronounced by Press
 and Public to be the
 most wonderful
 Acrobatic Act in
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NO STALLING

NO MISSING FOR EFFECT

ORIGINAL STAGE SETTINGS

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AN ACT WITH CLASS



Sailing shortly for
 Europe with one
 year's solid booking

PAT
CASEY

AMERICAN AGENT

SHEREK & BRAFF
EUROPEAN AGENTS

JAS. E. BARD, Prop. and Mgr.

AMERICA'S GREATEST ACROBATS

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Playing only the Recognized Burlesque Attractions

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DAISY HARCOURT

In a modest and peculiar style that does not follow that of any artist, Miss Harcourt sang five of her own songs, in a way that would put some of these English singers I have seen in the amateur class.—"Morning Telegraph," June 8, 1910.

BIGGEST HIT OF ANY ENGLISH COMEDIENNE IN AMERICA

ALL SONGS are my EXCLUSIVE PROPERTY and FULLY PROTECTED

MERRY CHRISTMAS and HAPPY NEW YEAR

Circle Theatre

CHICAGO, ILL.

BALABON BROS., Props. and Mgrs.

MISS

LILLA BRENNAN

SOUBRETTE

Season 1910-11 "MERRY MAIDENS"

JOE ADAMS SAYS

(Continued from page 31.)

cept this, and you might know it will be very highly prized as the favor at the Vanderbilt cotillion last night. It looked it, too. A rosewood cigarette case made of one piece of wood.

"There's the other side, though, and when the 'psychological enigma' puzzle works overtime. There was a young fellow who hung around the place, flat broke. I liked him and staked him often, money and meals. Finally I gave him a job as second piano player, and let him get into me for \$194 cash. Then I got him a job on the stage, and he worked his salary up to \$200 a week. What do you suppose he did to me? I had to threaten to attach him to get \$40 on account, and he has never been in my place since having a decent job. There are any number of cases like that.

One night a race track fellow was going to whip a tout because he heard him knocking 'Joe Adams.' The race track man said it was a man like the tout who injured the credit of a regular fellow. 'Joe here' said he, 'is always good for a touch. He's a producer, and it is the likes of you who try to trim for a sneaky little \$2 or \$3 that spoil good men like us with Adams if we go broke.

"Now, how far would you go with a fellow like that. He was right about the tout. I had let him have a tab for \$2.60. Not alone did he want to beat me out of it but he would pan the life out of the place, besides never coming in. You would let the race track man hit the ceiling wouldn't you, after that strong spiel?

"A week afterwards the race track man came in with a girl, sat down, called me over and said, 'Joe, how do I stand?' 'You can go as far as

you like' I answered, 'and you needn't stop then.' He signed a tab for \$11.20 that night. I have never seen him since. He could have borrowed \$500 in cash as easily.

"I am holding about \$7,500 in bad debts and checks. That \$7,500 probably represents a lost business of \$100,000 in four years. When a man can't pay, he doesn't come in any more; tells his friends not to, and his friends tell their friends. On top of all that the man who owes you money seems to get a streak against you. He knocks and knocks and knocks. Why, I could never discover.

"I think I could go right back in the show business if I had to and make good. I've no hankering after it though. But from what I see on the stage nowadays a good comedian from the old times ought to clean up anywhere and I guess they are doing it. I can play 'Razor Jim' as

well as anyone and I'd just as leave take a chance with that. For fourteen years I was so busy playing myself I had no chance to see any other show. Now that I have the chance, I don't want to.

"I am thoroughly satisfied with having given up the stage for the restaurant. It has shown the world to me in a new light. What I have learned running a restaurant for the past seven years, I couldn't have found out in the show business had I lived to be 2,000 years old.

"As far as I know I am the only actor in New York who quit the business and made good in a commercial line. That's another 'psychological enigma'; how I did it after I left the stage. The whole thing has got me twisted, but the same old motto always applies. 'Go after the coin, and the one who gets it is the best player.'"

LOTTIE WILLIAMS



EMORMOUS SUCCESS

Featured as Headliner Everywhere. In Edmund Day's One Act Play, "ON STONY GROUND"

Management, **JENIE JACOBS**

Greetings to all

Direction of **PAT CASEY**

JAMES CALLAHAN AND ST. GEORGE JENNY

INTERNATIONAL FAVORITES

After Playing TWO YEARS. ENORMOUS SUCCESS

ABROAD IN LONDON AND PROVINCES

With "THE OLD NEIGHBORHOOD" CHARACTER IRISH STUDY

Now Touring America, ORPHEUM CIRCUIT, with Marked Success

BOOKED THROUGH **PAT CASEY**

Best Wishes to all GOOD FRIENDS in ENGLAND and AMERICA

Merry Xmas and Happy New Year
To All Friends

Alexander AND Scott

"FROM VIRGINIA"



**Featured
Cohan
&
Harris'
Minstrels
Season
1909-1910**



**Featured
Orpheum
Circuit
THIS
SEASON
1910-1911**



Under Direction

Pat Casey





MISS
Janet Priest
IN
"Little Miss Ham And"

A Character Comedy Sketch by **VICTOR H. SMALLEY**

Booked by **JENIE JACOBS** and **PAT CASEY**

GERTRUDE VAN DYCK

"The Girl With the Double Voice" (and)

RAY FERN

In a Smart Singing Oddity

Miss Van Dyck showed her new act (which was especially written for her by Vincent Van Dyck) in Camden, week August 29th, and is now booked for 40 consecutive weeks.

NORMAN JEFFERIES, Agent

UNITED TIME

Jeanette Dupre

One Big Hit on the Coast
Playing Return Engagements
Everywhere

OLD TIME MINSTRELS.

(Continued from page 52.)

Billy Birch, another of the famous old timers, lived in New York after giving up the stage. Prior to his death he could be seen almost daily talking over the past with his intimate friend Charles Brutting down in the old Greenwich section of Manhattan. The latter had the greatest collection of minstrel programs and placards in America. Birch will be remembered in connection with Dave Wambold and Charles Backus, both long since dead.

T. D. Rice (Daddy Rice) is recalled as the original "Jim Crow." Two other veterans of the same period are Frank Moran, a public favorite about 45 years ago (over 70 when he died) and John Stuart, known as "Fatty" Stuart. Stuart started in the show world as a "fat boy" at P. T. Barnum's American Museum, Broadway and Ann street, New York. He graduated from the freak class, put on burnt cork and amused the public as a fat minstrel.

It is nearly fifty years since Senator Box Hart (real name was Southerland) rattled the bones at Butler's American museum and theatre at 444

Broadway, New York. Old "444" turned out many a minstrel man who gained world wide fame. A few are John Hart, J. W. McAndrews, "The Watermelon Man," and Lew Rattler (of California fame) who has also passed the way of the other old timers. His burnt cork imitation of "Camille" was an excellent piece of mimicry. Al. Weaver was another and almost seventy before he forsook the stage. Last but not least was "Old Bill" Arlington.

One who favored and who was one of the great pals of the pioneers of minstrelsy was John B. Dommicker, for many a season waving the baton over Christy's minstrel orchestra. He has also died. Bud Budworth is another who figured in that set.

Of those living today who either "sat on the end" or "rattled the bones" over two score years ago, are M. B. Leavitt, an end man who delighted thousands singing "Polly Perkins." He is now a well known manager. Joe Murphy was one of the best bone rattlers in his time. Hughey Dougherty is another of the old rank and file. He and Add Ryman were the two top-notch "stump speakers." Even today they can still put up a

corking argument that would vie with the most learned.

Lotta (the famous Lotta) danced an Ethiopian jig with Birch, Bernard, Coes and Colton's Minstrels at the Maguire's Opera House in San Francisco in 1862.

Of the bass singers who at that time were the bright particular stars, are James M. Norcross and Charles H. Shattuck. The latter before his death wrote "A Hundred Fathoms Deep."

Two Billys—Sweatnam and Rice—can date their first successes back to the old days of minstrelsy. The former is now considered one of the greatest delineators of black faced characters on the legitimate stage. The latter has devoted the last few years to the gathering of data for a book of reminiscences and a complete history of minstrelsy in the Old World and the New, soon to be published. While on the boards Rice was one of the greatest of mirth producers.

At the same time there was Cool White (real name John Hodges) and William D. Corriester. They will be recollected by the old timers. Then there was James Lynch, one of the most popular burnt cork men fifty

years ago. In late years he ran a billiard room in the Eutaw House, Baltimore.

Excepting Dan Bryant, probably the best known minstrel man in America was Richard H. Hooley, over seventy when he died. Hooley received his start as a member of Christy's Minstrels in 1848, but soon branched out for himself. He was for years the manager of Hooley's Minstrels, in turn making their headquarters in New York, Brooklyn and Chicago.

There are a hundred or more that I could recall that have been in the minstrel field and who afterward gained recognition in other branches of the theatrical world. Among them are Chauncey Olcott, Nat C. Goodwin, Tom Keene, and Harrigan and Hart. All had a fling at minstrelsy in their younger days. There is not a one who regrets the experience.

In those olden days there were just as many big organizations as there are at present, and often many more in the field. The productions were as big, as to the number of performers carried and the 11:45 call from the hotel on the road in those days brought an amazing display both of talent and costuming.



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IN **"GIRL TYPES"**

Headlining United Time

Booked Solid by Edw. S. Keller



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"The DEVIL,
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"THE NEW LEADER"

Wishes all the Boys and Girls.

A Merry Xmas

Jordan AND Harvey

THE FIRST HEBREW COMEDIANS TO SHOW IN ENGLAND

BOOKED SOLID
COMPLIMENTS OF THE SEASON TO ALL

MERRY XMAS AND HAPPY NEW YEAR.
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THE "WIGGER WAGGER" COMEDIAN.
Always Working. There's a Reason.

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Spectacular Singing Novelty A Treat to Music Lovers
Direction, A. E. MEYERS

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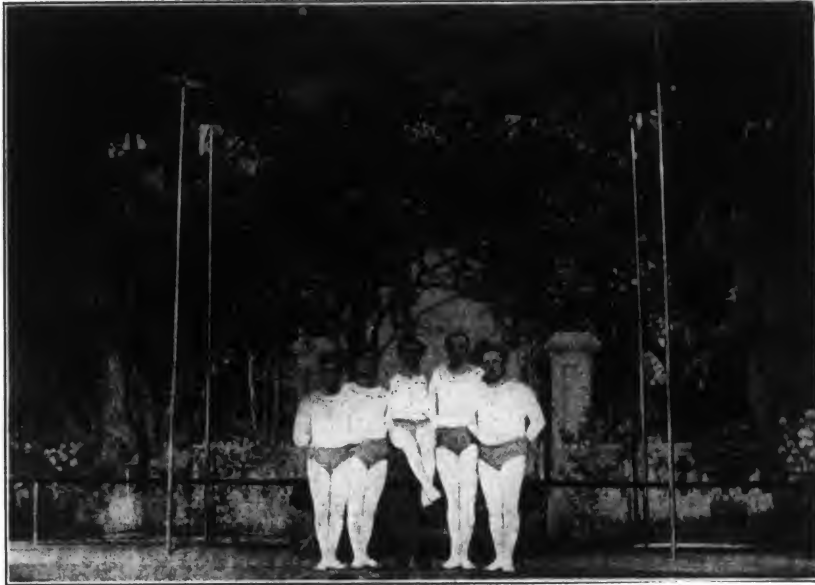
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"BASEBALLITIS"

A Sparkling Farce by VICTOR H. SMALLEY

Booked Solid from April, 1910, to June, 1911, by **PAT CASEY**

THE FAMOUS DUFFIN-REDCAY TROUPE



America's Foremost Gymnasts

Playing the **ORPHEUM CIRCUIT AGAIN**, doing a "**FIVE ACT**" this time. From Aug. 15 to Feb. 6 inclusive.

I wonder how they do it? The answer: We never represent what we can't do.

Introducing Straight Double Back and Double Forward Somersaults. Also Double Half and Double Full **Twisting Somersaults**.

"**Looping the Loop**" better than ever.

We are still doing the **Triple Somersault** twice daily.

Come and see our

NEW, BIG FEATURE TRICK
at **THE NEW YORK HIPPODROME**
opening Feb. 20, 1911, for 14 consecutive weeks, closing May 27.
Merry Xmas and A Happy New Year to All Our Friends

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Manager

PAT CASEY

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**J
A
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Greetings to all and says

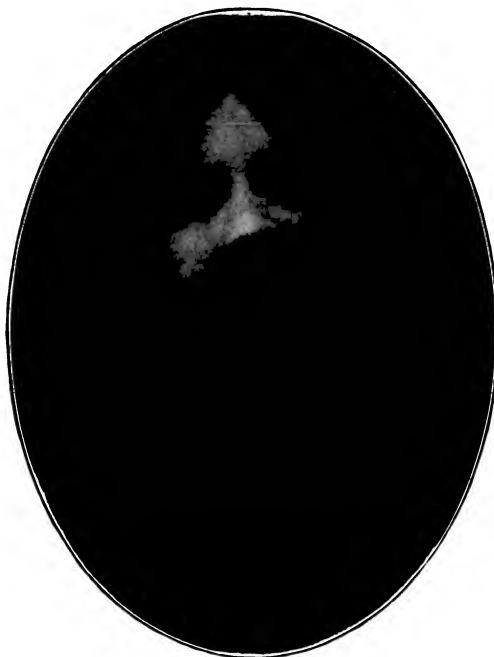
LEO CARILLO must have had me in mind when he drew the cartoon in VARIETY, Nov. 19th, for I am the fellow who has been working steadily since Oct. 18, 1909. The same route takes me into July, 1911. Open at the Palace, London, for eight weeks, Aug. 14th, at an enormous salary.

Booked by PAT CASEY



HELEN TRIX

THE
AMERICAN
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Now starring
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Moss and Stoll
HALLS, ENGLAND

A Very Merry Christmas and a Happy New Year to You—Everybody



A. H. Woods' Productions

SEASON 1910-1911

THE SEASON'S GREATEST SENSATION

Julian Eltinge

IN

"THE FASCINATING WIDOW"

Blanche Walsh

IN

"THE OTHER WOMAN"

"Madame Sherry"

Management, WOODS, FRAZEE & LEDERER

"THE Girl IN THE Taxi"

WITH

CARTER DE HAVEN

"THE Convent Girl"



SON-ET-TO



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The Peerless
Samoan Diving
Venus

The Standard Box
Office
Attraction

"The" Real "Diving
Act"

Under
the direction of

Pat Casey



Pennsylvania's Largest Booking Agency

Taylor & Kaufman

BOOKING THE BEST HOUSES

Meritorious Acts can secure **TWENTY WEEKS OR MORE.**

MANAGERS who are **DISSATISFIED** with their Bookings **WRITE**

Suite 403-404 Odd Fellow's Temple,

Philadelphia, Pa.

THAT "BLACKLIST."

(Continued from page 56.)

shy of the "blacklist" turns, put in other bookings which return a profit to Mr. Beck, there have been frequent lapses of memory as to who were mentioned by the "opposition sheet."

In picking off an act from the United lines here and there, sometimes in groups, William Morris drew many big turns to his side. He had to have them, paying the price. With the "blacklist" working, however, there have been few large productions or new acts in vaudeville which did not negotiate with Morris while dickering with the United. The two circuits became the bidders for the producer-auctioneer. Whoever secured the turn paid the top figure.

Those acts not playing opposition gradually narrowed down. After the Orpheum Circuit booked early each season its supply, there were a certain number left for the United people. They had to take them. A good comedy turn looked like a golden image. There were plenty on the "blacklist," but the "booking office" ordained that its managers could not wander into that field.

The condition has resulted in the spectacle of the biggest vaudeville theatres in the east playing acts several times during a season. It is not uncommon for some of the New York houses to have an act appear there three times. The acts themselves realize this is a mistake. Far better would it be in vaudeville for a manager to hold an act two or three weeks in succession than to repeat that act two or three times during the season. Along with that act, there may be others. In a program of eight, nine, or ten numbers, it needs but very few "repeats" to give the show an "old look" on paper.

The Morris Circuit, the biggest opposition to the United (and the object of the "blacklist") was limited as well, and had to repeat, particularly during its first season. It was not long, however, before Morris noted the workings of the "blacklist."

This season Morris has not had to repeat, only with foreign acts, booked last summer for ten weeks or longer. Morris stocked up with some foreign turns to provide against a shortage on this side. There are no more contracts "to work out." Morris gives an act now a week or two. He wants



MERRY
CHRISTMAS
AND
A
HAPPY
NEW YEAR

to see it on the "blacklist." Then that act is his own, to do with as he pleases.

There is only one other place for the act to go, since it cannot return or play for the other big vaudeville circuits. It must go to the "small time." That is exactly what the act has done. Besides building and holding up the Morris Circuit, the United Booking Offices has erected another opposition in the "small time."

The "small time" has offered many a "great show" for less than twenty-five cents the top price. This has happened outside New York. In New York the "small time" manager has been what is technically known as "cheating," alongside what is offered in cities like Philadelphia and Chicago for the same money.

These things, self-evident, and brought about by the "blacklist," the managers still created another expensive item for themselves. With the field more restricted for them than for the "opposition," salaries went up. There were only so many acts. They had to have them in big shows. The acts had agents. The United had forced the agents to "split" their commission. The agents wanted their usual wage. It couldn't be secured through a "split" on the customary salary the act received. The "split" worked out to the point where the agent had an "understanding" with the act. Through it some agents, in-

Lightning Hopper CARTOONIST

A Merry Christmas to Friends.

Works more weeks with the crayon than any other cartoonist.

WATCH NEW ACT

On the
UNITED TIME

Management
JO PAIGE SMITH

stead of receiving 2½ per cent. earned nearer 10 per cent. Sometimes more.

And the manager pays. The little manager booking through the United with no "opposition" in his town or towns (excepting perhaps a minor "pop" house) had to consult the "blacklist"; had to pay the price asked in the big houses, and generally settled for the attempt of the United people to crush an opposition they were daily making stronger.

It affected the big manager as well, but the bigger the better he can stand it. The bigger the manager the more he wishes to see opposition out of the way.

The United managers profess to be-

lieve the "blacklist" will ultimately drive the "opposition" houses of the first class out of vaudeville; through the dread of the actor that he will not be allowed to play the United houses.

To do this the United would have to pay the salary asked by every act not working for it. They could not employ all. Acts will play opposition from necessity, salary or independence. All three contribute to the "blacklist."

Meanwhile the "opposition" is left in a position to do as it pleases. The actor feels aggrieved, sometimes cuts his salary and sometimes increases it, but goes to the "opposition" just the same.



GENE GREENE

COMPLIMENTS OF THE SEASON

GENE GREENE

Booked until Nov. 12th, 1911 on the United Time

Under direction, **MAX HART**

CHAS. STRAIGHT

"LOOK WHO'S HERE"

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Personal Management, E. B. ADAMS

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"THE MAN WITH THREE VOICES"

Booked Solid for One Year Direction **JAKE STERNAD**

A Merry Xmas and a Happy New Year to all managers, agents and friends.

THE PATTY FRANK TROUPE

Playing UNITED TIME.

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| LEE Allen and Arnold SENSE and NONSENSE | LUCIA Kenney and Hollis "The Original College Boys" | DAN Gracey and Burnett Eccentric Comedy Sketch A Laughable Bundle of Nonsense | ADA Joseph Foujere DIALECT SINGING and TALKING COMEDIAN |
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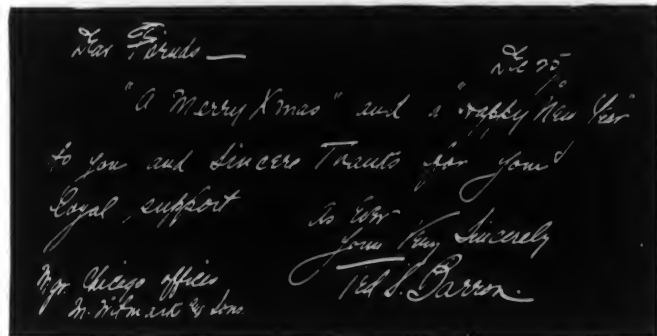
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Shea's Theatre, Toronto.

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"Girl with the Wonderful Hair"
This week (Dec. 3), Majestic, Little Rock, Ark.Chas. W. Alice
SHRODES AND CHAPPELLE

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Returns home in February, coming back to England

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Merry Xmas
and
New Year's Greetings
to all

TOOTS PAKA

==AND==

HER HAWAIIANS

Positively the Sensational Hit of
C. B. Dillingham's "THE ECHO" Co.

They can't come too swift for us; we are "Cleaning Up" Everywhere

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PAT CASEY



TOOTS PAKA'S HAWAIIANS

Primrose Four

1000 POUNDS of Harmony

WRIGHT — CANTWELL — MURPHY — GIBNER

BOOKED SOLID until May 29, 1911, **UNITED TIME.**

Management **JO PAIGE SMITH**

Merry Xmas and Prosperous New Year To All Our Friends



Grace Cahill and Joseph Gillam

In PREPARATION

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VICTOR H. SMALLEY

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NOTHING TOO BIG

For the So-Called "Small Time"

We are booking the following Enterprises Exclusively:

A. J. Kavanagh **Geo. Taney**
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Say **HOW DO YOU DO?**

We are a new firm with new music and some of your favorite writers. We either have the kind of a song you want or we will write one for you. If you can sing an Irish song.

"KATE KILLARNEY"

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By the writers of "Pony Boy," HEATH and O'DONNELL, is some song. Just send for a copy of it, play it over and see if you can forget the melody. It is a real Irish song with Irish words and Irish music. There is a great patter in the chorus if you want it.

"I'D LIKE TO MAKE A DATE WITH YOU"

By KENNEDY and O'DONNELL. The greatest flirtation song you ever heard. Two great patter choruses. (Now being featured by WILBUR MACK and NELLA WALKER).

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By KENNEDY and HOCKEY. One of the best "moon" songs ever heard. It tells a great story and has a wonderful melody. If you want a real novelty song. It will positively please.

"DON'T FORGET TO WRITE"

(Love Letter Song).

By KENNEDY and HOCKEY.

The first verse and chorus is a letter which you read to the audience; the second verse and chorus the answer you write as you are singing.

SOME LYRIC MELODY HIT.

Some of the acts featuring our songs:

ED. MORTON,
 FOUR MELODY MONARCHS,
 WILBUR MACK and NELLA WALKER.
 GEORGE OFFERMAN,

IVA IRBY,
 FLORRIE BENJAMIN,
 EDDIE CASSIDY,
 KENNEDY and HOCKEY.

We want to become better acquainted with you, and we have made every arrangement to take good care of you. We will furnish orchestrations in any key and have such writers as the FOUR MELODY MONARCHS.

BOBBY HEATH (who wrote "Pony Boy"), GUS BENKHART (writer of "Mary You're a Big Girl Now"), CHARLES SHISLER (writer of "Sea Shell"), CHARLES O'DONNELL (melody writer of "Pony Boy"), ALBERT HOCKEY (writer of "Sleepy Moon"), THOS. J. KENNEDY (writer of "You Look Good To Me").

We are in a position to furnish music for any kind of act. LET US HEAR FROM YOU AT ONCE. We want to know you and we want you to know us.

FELLHEIMER-KENNEDY, 15th and Chestnut Sts., PHILA.
Colonial Theatre Bldg., Music Publishers

MARSHALL BROS.

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"THE HAPPY TRAMP"

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Vaudeville direction of M. S. BENTHAM

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Beulah

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IRWIN'S "MAJESTICS"

Burlesque's most artistic singing and dancing act. One big riot on the Eastern Wheel.

Will consider six or eight weeks of vaudeville at the close of the season.

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Parisian Illusionists

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FOR SALE —
REPRESENTED?****||****Can Break Jumps
For Acts Coming
From the Coast.****PARTICULARLY WANT COMEDY ACTS IN "ONE"****Majestic Theatre****EAST ST. LOUIS, ILL.****Best wishes for a Merry Xmas and A Happy New Year to all our friends from****Mr. and Mrs. Joe Erber****THOSE CLASSY JUMPING JACKS****ROSE AND ELLIS****WORLD'S BEST BARREL JUMPERS
AND LADY CLOWN****Now playing 15 weeks S.-C. time. Booked through Chicago Office
SPECIAL SCENERY)****Direction ALF. T. WILTON****Merry Christmas and Happy New Year to all my friends in the profession.****Jules Von Tilzer****Western Representative, York Music Co., 67 Clark St., Chicago, Ill.****ALBERT VON TILZER, Mgr., 1367 Broadway, New York City.****"Oh, That Moonlight Glide"... "Put Your Arms Around Me, Honey"
SOME HITS****JUHASZ****MERRY CHRISTMAS
AND
HAPPY NEW YEAR****THE
NEAR
GREAT
MAGICIAN****MORT H. SINGER'S
ATTRACTIONS****1910-1911****Each attraction guaranteed and personally
directed by Mr. Singer****Princess Theatre Building, Chicago, Ill.
SAML THALL, Booking Manager****Henry Woodruff****In the song comedy "The Genius"****Harry Bulger****In "The Flirting Princess"****Leona Watson****In "The Golden Girl"****Joseph E. Howard****In "The Goddess of Liberty"****Olive Vail****In "Miss Nobody from Starland"****ONE OF VAUDEVILLE'S BIGGEST LAUGHING HITS****12th SUCCESSFUL SEASON OF THE****FARRELL-TAYLOR-TRIO****125 LAUGHS IN 25 MINUTES****JAMES E. PLUNKETT, AGENT****FRANK TAYLOR****REPRESENTATIVE, 743 8th Ave., New York****All Talking Matter Absolutely Original.****Always Thinking of Something New for "THAT MINSTREL MAN"****A MERRY CHRISTMAS TO ALL**

A MERRY CHRISTMAS FROM
Billy BAKER AND DOYLE Phil.

(THE SNOWMAN) (THE CLOCK)
PRINCIPAL COMICS WITH "THE MERRY WHIRL"
 See Us at Miner's EIGHTH AVENUE, NEXT WEEK (Dec. 12)

AL. REID and MARIE BEAUGARDE
 Second Season with GORDON & NORTH'S "THE MERRY WHIRL"
WISH ALL A MERRY CHRISTMAS AND A HAPPY NEW YEAR

A NEW ADDED STARTER
 Miss
DALE WILSON

PRIMA DONNA with "THE MERRY WHIRL"
 Expresses Hearty Christmas and New Year Greetings to All

BARNEY O. H.
FERGUSON AND MACK

The Funniest Eccentric Specialty Comedians in the World
THE ORIGINAL "DIMPLE SISTERS"
 This Week (Dec. 5)
 Orpheum, Nashville, Tenn.



MISS MONA RYAN

AND HER COMPANY
 Now Presenting on the Orpheum Circuit
"HANDCUFFED"
 The Laughable Suffragette Comedy by VICTOR H. SMALLEY
 BOOKED BY **PAT CASEY**

BEST WISHES TO ALL OUR FRIENDS

Bert Kalmar and Jessie Brown

PLAYING VAUDEVILLE

BIG SUCCESS THIS WEEK (Dec. 5), ORPHEUM, BROOKLYN

EDW. S. KELLER, Manager

THE LEADING DANCING TEAM
CARBREY BROTHERS

In their Latest Offering of Ten Minutes of Consecutive Dancing

JAMES E. PLUNKETT, Manager

ROBERT LeROY AND AILEEN HARVEY

Comedy Sketch "RAINED IN"
 Direction, NORMAN JEFFERIES

A Merry Xmas and A Happy New Year To All
NORMAN Barry and JULES Black

"The Two Jolly Punters"
 Under direction of TAYLOR & KLEEMAN

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MARRIOTT TWINS

AND COMPANY

5 PEOPLE 5

ORIGINATORS of the most DARING, SENSATIONAL CYCLE and
VEHICLE NOVELTY ever devised

ALWAYS WORKING

Agent, **PAT CASEY**

The
Season's
Greetings
to All

TWO PUCKS

ENTERTAINERS IN VAUDEVILLE

THOSE DANCING BOYS ON THE XYLOPHONE



KRAMER AND ROSS



WE WISH ALL OUR FRIENDS A MERRY XMAS AND A HAPPY NEW YEAR

McGinness Bros., Billy Mann and Steve Juhasz

Direction, B. A. MYERS



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PRESENTS

THE BLOMQUEST PLAYERS

With TOM DAVIES

in **"NERVE"**

A Sparkling Farce by VICTOR H. SMALLEY

BOOKED BY **PAT CASEY**

Fiddler AND Shelton



WHO

**SING - PLAY - MIMIC AND IMPERSONATE
THE FOUR REASONS WHY**

We Are Like Some and So Different From Many

**WE SING
WE PLAY
WE MIMIC
WE IMPERSONATE**

CLEAN

**SONGS
SELECTIONS
COMEDY
CHARACTERS**

Management,

PAT CASEY

Merry Christmas and Happy New Year to All

Casino Vaudeville Booking Agency

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CHICAGO, ILL.

Can Always Break the Jump Either Way Between New York and Chicago
If You Are In or Around Chicago Wire or Write Your Open Time

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THE POLITE HICK
"BEHMAN SHOW"

SECOND SEASON

"WAIT A MINUTE. YOU HAVEN'T HEARD ANYTHING YET"

Six Music Spillers

Greatest and Only Large Colored Musical Act in the World

ORIGINAL "RAG TIME" MUSIC

Featured and did some drawing, too, on the Pantages Circuit. Six saxophones, three cornets, three trombones and six hundred dollars' worth of xylophones. Three pretty women and three men with plenty of classy wardrobe.

PLAY MUSIC, SING AND DANCE

Open Time, Feb. 20

V. A. F., A. F. of M. and C. B. V. A.



NEW ZEALAND'S PREMIER ACROBATS

THE TWO AHLBERGS

In a Strikingly Original Comedy Acrobatic Offering
with Special Scenic Effects

Booked by

PAT CASEY

Direction The

DAN CASEY Co.



READY TO SHOW WHAT WE HAVE FOR SALE

An
Odd
Pair

Bert

Spencer

and

Davis

Sam

New
Dancing
Act

GREETINGS TO ALL FRIENDS

Under personal direction of **CHARLES J. KRAUS**

When answering advertisements kindly mention VARIETY.

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Any one can make a short flight, but to stay up one's aeroplane must be made of the best material. We can keep you up. Only the best songs assure you continuous success. . . . The best are REMICK'S, and REMICK'S are the best.

A List of New Songs

-FOR-

ALL KINDS OF SINGERS,
ALL KINDS OF ACTS and
ALL KINDS OF HOUSES

We've Kept the Golden Rule

The Vale of Dreams

Alamo Rag

The Georgia Grind

On Mobile Bay

Open Your Eyes

Get a Girl to Love You

Blushing Moon

Cowboy

There's a Girl Up in the Moon

I Was All Right in My Younger Days

I'm Just Pinin' for You

Who Are You With To-night

I Don't Think I Love You—

I Know I Do

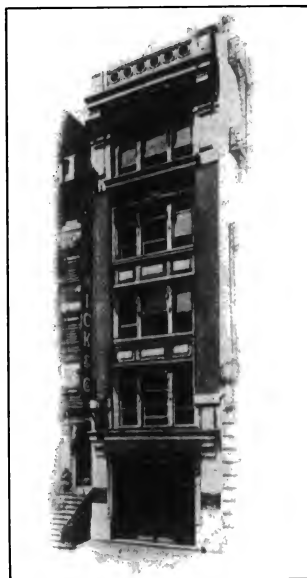
Everyone in Favor Say Aye

Pretty Mollie

Emmalina Lee

King Chanticleer

I'm Waiting Here for Mabel



REMICK BUILDING, NEW YORK



CHICAGO OFFICE

A LIST OF SONG SUCCESSES

PUBLISHED BY

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THE PAST SEASON

Now She's Anybody's Girlie.

Please Come Back to Me.

O—O—Ohio.

Shame Upon You, Nancy.

Sugar Moon.

Honolulu Rag.

Oh, You Dream.

Love Dreams.

Maybe You're Not the Only One That Loves Me.

Curly Head.

Sweet Red Roses.

The Man in the Silvery Moon.

The Song of the Open Sea.

Silver Bell.

What Is the World Without You.

Band, Band Band.

I'm Just Pinin' for You.

Cavalier Rustican' Rag.

There's a Girl Up in the Moon.

He Got Right Up on the Wagon.

Chanticleer Rag. Song.

Tickle Toes.

Sing, Kate Sing.

That Lovin' Two-Step Man.

Mandy, How Do You Do.

Put on Your Old Grey Bonnet.

Mary, You're a Big Girl Now.

There's a Big Cry Baby in the Moon.

The Garden of Roses.

The Moonlight, the Rose and You.

Santa Fe.

What's the Matter With Father.

I'll Make a Ring Around Rosie.

I'm on My Way to Reno.

I'm Afraid of You.

By the Light of the Silvery Moon.

If I Had the World to Give You.

Mister Pat O'Hare.

When the Daisies Bloom.

Moving Day in Jungle Town.

Ain't You Coming Out To-Night.

Lady Love.

The Hat My Father Wore Upon St. Patrick's Day.

Daisies Won't Tell.

WE HAVE THE WRITERS WE HAVE THE OUTPUT WE HAVE THE EXECUTIVE FORCE

AND THIS COMBINED WITH THE TALENTS OF THE SINGER AND THE ABILITY OF THE SUCCESSFUL
MANAGER OR PRODUCER IS BOUND TO BRING ABOUT THE DESIRED RESULTS

DESIRABLE COMBINATIONS MEANS SUCCESS TO ALL

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CHICAGO "AMERICAN."

Biggest applause winner of the season.

BALTIMORE "EVENING STAR."

As an added attraction at the Maryland Theatre, Trovato is one big hit of headliners. From what I have read of him of stopping shows, that is not uncommon, as he is doing the stop act at every performance.

NEW YORK "JOURNAL."

A marvelous entertainer and tone producer.

SAN FRANCISCO "EXAMINER."

Trovato, the master fiddler and humorist of violin, is the greatest and most versatile artist heard here since Fritz Kreisler went away. Signor Trovato is a wonderful actor and great interpreter of all styles of music. Every minute of him is a hit.

SAN FRANCISCO "POST."

Signor Trovato is such a complete surprise that he would make the best vaudeville stars fight to maintain their popularity.

OAKLAND "TRIBUNE."

Trovato, the humorist of the fiddle, received more applause than Lilly Lena and Vesta Victoria put together.

TROVATO

A NEW YORK SENSATION

Direction, PAT CASEY

Trovato's Words Without Song

By ARTHUR L. PRICE.

(San Francisco "Call.")

I pick my airs where no other dares—
From Mendelssohn, Verdi and Bach,
And stir them around with the rag time sound
Of tunes that would seem to mock,
The song of the street and the songs of the sweet
Thrill from my bow and string—
There was never a note that a beggar wrote
My fiddle refused to sing.

While others play in the tone of A
Or lag in the clef of G,
It's all because of their native flaws,
They lack personality.
Not so with me. In supreme degree
The scale do I defy;
I take a tone that is all my own—
I play but in major I.

SAN FRANCISCO "CALL."

Of the hold-overs the inimitable Trovato continues to be headliner. He's a whole vaudeville show by himself.

VARIETY.

The audience went wild over the violinist at the Fifth Avenue Theatre.

DETROIT "PRESS."

Trovato's personality is wonderful; his art marvelous. He fiddled upon the funny-bone of the crowd until he had them hypnotized.

RECORD HELD for MAJESTIC THEATRE, CHICAGO, 47 MINUTES; at Star, Chicago, return date, held stage 52 MINUTES.

Everybody talks of stopping the show with short acts, running from 12 to 20 minutes, but this fellow, Trovato, always plays 35 or 40 minutes and then stops the show almost every performance.

Merry Christmas To All
A Happy and Prosperous New Year for Everybody
(even ourselves and our competitors)

But Where Are Our Competitors?

"Where Are the Shows of Yesterday"---or Last Week?

Don't Start Anything You Can't Finish
From "23" to "11" is Falling Down More Than Half Way

**We Have The Recipe
That Gets The Receipts**

"22"

"22" Every Week

No Experiment! Already Established as an Entertainment

We Started It and We Are Keeping It Up
In New York, Chicago, Cincinnati and the Others

QUANTITY with QUALITY the REAL ISSUE
"WORK FOR MORRIS" AND BE SEEN

Have You Noticed the Number of "Morris Acts" Starring on Broadway?

OH, YOU "BLACKLIST!"

Merry Christmas and Happy New Year Once More

IMMEDIATE TIME

CALL, WRITE OR WIRE

WILLIAM MORRIS, Inc.

AMERICAN MUSIC HALL

Forty-Second Street

NEW YORK CITY

CHICAGO, 167 Dearborn St.

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LONDON, 29a Charing Cross Rd.



**PAT CASEY
AT THE WHEEL**

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JACOBSON

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GALLAGER^A^N^D SHEAN



ED. GALLAGER

IN



AL. SHEAN

“The Big Banner Show”

**A Merry Christmas and Happy
New Year to All Our Friends**

CLARICE

The Southern

XMAS



VANCE

Singer

GREETINGS

Joe Fanton's "Awakening Athletes"

Open on the **SULLIVAN-CONSIDINE CIRCUIT** Feb. 5, 1911 (Empress, Cincinnati)
for a tour of twenty-five weeks

HENNESSEY & BOSTOCK did it

Putnam Building, New York City

PICKING A WORLD-BEATER.

(Continued from page 62.)

"What the matter kid?," I asked her.

"Nottin', mister," she said.

"What's yer graft?"

"Graft? What is graft? I ain't got nottin' like dat, mister. I only got seven dollar what I save up. What you mean?"

"Aw come on, kid," I says to her, 'tell us what you're doin' in this dump.'

"Dump?" she says, 'I ain't got no dump—what is that, dump?'

"Then I gave it up and started to beat it. As I walked away the dame swung around and started into the tent and I woke up quick. Did you ever see the way Genee beats it into the wings after she has made her bow to an audience? Well, this dame had it on the Big Scream of Broadway forty ways. She just seemed to rise up

on her toes and float away. It didn't take me long to figure out the possibilities.

"I called her back, but she wouldn't answer.

"Well, I beat it after that, but I couldn't get the thought of that dame out of my mind. She certainly did look good to me and I knew she didn't belong in that fortune teller's tent, so I began to cast about for a plan of rescue. I didn't have the price of a sandwich, but I incubated a firm determination to see her name spelled out in big illuminated letters on Broadway.

"Vainly I waited around the tent for her to reappear that day and when the gnawings of hunger became too severe I went to a whip and cane privilege and began to peddle around the grounds on commission. I made enough to eat on and I made a pad in a box stall that night rather than face

the man on the gate again the following morning.

"The next day was the big day of the show and I corralled a big piece of change with the whips before noon. But I had not forgotten the kid with the big black eyes and when I had a couple of bills in my jeans I quit the whip business and started out to connect with my dream lady.

"I went to the tent and looked for her, but there was nothing in sight, so I had to dig down and give the big 'gyp' on the door two bits for a ducket. This let me into the tent where a long line was waiting to see what was going to happen to them next week.

"Well, there's no use building a skyscraper on a foundation laid for a bungalow. I'm just going to tell you that when I met the kid that night and she told me that she had been a pupil in the imperial ballet at St. Petersburg

I knew I was on the right trail even though I couldn't pronounce her name.

"I wired to the big man in New York that I had a live one and he knew me well enough to send transportation and a little bit more by telegraph. I kidnapped the Child Wonder from the Imperial School of Russia."

"Well, what happened?" someone asked.

"Well," said Opp, deprecatingly, "she's drawing \$2,000 a week now."

"You must be getting a good bit out of it," said his companion, as he sipped his high-ball.

"Nix kid," Opp answered, "I knew you'd bring up that ought-to-be-forgotten stuff. I brought her here and gave her her start, but I don't figure any more. You see she married an office boy-assistant manager and he has hired his own press agent. Waiter, another absinthe."

CLEVER CARRIE DE MAR

In her entire new act this season is causing no end of favorable comment one being:—

"All of her selections were voted 'the goods,' but her imitation of a sea sick damsel, in the last song

'Three Days on the Ocean'

was a real 'peach.' She staggered about the deck of the ocean liner, frantically grabbed the rail, and in every way indicated the misery of life during a storm at sea, and with it all steered clear of any indelicacy. It is the best thing of its kind ever done."—N. Y. Clipper.

BOX OFFICE RESULTS TELL THE TALE



"The Musikalgirls"

formerly soloists with the Boston Fadettes, and recently touring under the title, "Five Musical Suffragettes," announce a change in name.

| | | | | | |
|-------------------------|---|---|---|---|----------|
| Miss MARY WILCZEK | - | - | - | - | Violin |
| Miss ROSALIE JACOBSON | - | - | - | - | Cello |
| Miss ELEANOR PIPER | - | - | - | - | Cornet |
| Miss EDITH SWAN-CORBETT | - | - | - | - | Trombone |

AND

| | | | | | |
|------------------------|---|---|---|---|-----------------|
| Miss ESTELLE CHURCHILL | - | - | - | - | Piano and Drums |
|------------------------|---|---|---|---|-----------------|

Direction, JO PAIGE SMITH



HERBERT ASHLEY AND LEE AL

Vaudeville's Newest and Biggest Laughing Success

WHAT THE CRITICS HAVE TO SAY:

Ashley and Lee unquestionably the laughing hit of the bill. *Easton "Press," Easton, Pa.*

Ashley and Lee were one great big laughing success. They had difficulty in escaping from the audience. *New York "Telegraph."*

Ashley and Lee were perfectly at home in their new act "Chinatown." *New York Evening "Journal."*

One big laugh followed another. Were called back seven or eight times. *VARIETY.*

THE STAFF OF THE WESTERN VAUDEVILLE MANAGERS' ASSOCIATION WISHES EVERYBODY

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General Manager W. V. M. A.

CHAS. BEEHLER

Manager Chicago Office, Orpheum Circuit.

WALTER C. TENWICK

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Treas. Interstate and Middle West Amusement Co.'s.

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and **A HAPPY**

NEW YEAR

A. E. MEYERS

"The Pat Casey of the West."

TOM CARMODY

Manager Star Theatre, Chicago.

CLAUDE HUMPHRIES

Booking Representative, W. V. M. A.

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THE
Gus Sun Booking Exchange Co.
INC.

SPRINGFIELD, OHIO

PITTSBURG, PA.

CHICAGO, ILL.

CINCINNATI, OHIO

Wishes all Vaudeville Managers and Artists

A MERRY CHRISTMAS AND A HAPPY NEW YEAR

CHRISTMAS GREETINGS TO ALL FROM

The Kratons

in "HOOPLAND"

NOW PLAYING THE UNITED TIME

Return to Europe, April, 1911

Just finished a very successful two years' engagement in Europe

Played the

Palace, London (8 Weeks)
Wintergarten, Berlin (4 Weeks)
Olympia, Paris (6 Weeks)
Eden, Torino (4 Weeks)



Circus Corre, Amsterdam (4 Weeks)
Palais d'Ete, Brussels (4 Weeks)
Apollo, Vienna (4 Weeks)
Folies Marigny, Paris (4 Weeks)
8 Months' Tour of England

OFFICIAL ROUTE

| City and Country. | Date. | Theatre. | Year. |
|-----------------------------|------------------|--------------------------|-------|
| Moscow, Russia..... | May 1-30, | Yards..... | 1911 |
| Warsaw, Russia..... | June 1-30, | Aquarium..... | 1911 |
| Paris, France..... | July 1-30, | Olympia..... | 1911 |
| Torino, Italy..... | Aug. 1-30, | Eden..... | 1911 |
| Vienna, Austria..... | Sept. 1-30, | Coliseum..... | 1911 |
| Hamburg, Germany..... | Oct. 1-30, | Hansa..... | 1911 |
| Copenhagen, Denmark..... | Nov. 1-30, | Circus Va- riety..... | 1911 |
| Berlin, Germany..... | Dec. 1-30, | Wintergar- ten..... | 1911 |
| Belfast, Ireland..... | Jan. 8-13, | Hip..... | 1912 |
| Dublin, Ireland..... | Jan. 16-20, | Empire..... | 1912 |
| Cork, Ireland..... | Jan. 22-27, | Empire..... | 1912 |
| Bolton, England..... | Jan. 29-Feb. 3, | Hip..... | 1912 |
| Finsbury Park, England..... | Feb. 5-10, | Empire..... | 1912 |
| New Cross, London, Eng..... | Feb. 12-17, | Empire..... | 1912 |
| Stratford, London, Eng..... | Feb. 26-Mar. 12, | Em- pire..... | 1912 |
| Croydon, London, Eng..... | Mar. 4-9, | Empire..... | 1912 |
| Birmingham, England..... | Mar. 11-16, | Empire..... | 1912 |

Sail for South America July 24, 1912, for five months' tour (Aug., Sept., Oct., Nov., Dec.)



The first picture ever published of "Hoopland" in America. Hoops are fitted with mechanical figures to represent characters that go through a little pantomime of seven minutes, during which time we do not appear on the stage.



OFFICIAL ROUTE

| City and Country. | Date. | Theatre. | Year. |
|-----------------------------|----------------|------------------|-------|
| Newcastle, England..... | Mar. 18-23, | Empire..... | 1912 |
| Glasgow, Scotland..... | Mar. 26-30, | Empire..... | 1912 |
| Edinboro, Scotland..... | Apr. 1-6, | Empire..... | 1912 |
| Liverpool, England..... | Apr. 8-13, | Empire..... | 1912 |
| Manchester, England..... | Apr. 15-20, | Empire..... | 1912 |
| Shepherds Bush, London..... | Apr. 22-27, | Empire..... | 1912 |
| Sheffield, England..... | Apr. 29-May 4, | Em- pire..... | 1912 |
| Bradford, England..... | May 6-11, | Empire..... | 1912 |
| Hull, England..... | May 13-18, | Empire..... | 1912 |
| Leeds, England..... | May 20-25, | Empire..... | 1912 |
| W. Hartlepool, England..... | May 27-June 1, | Em- pire..... | 1912 |
| Sunderland, England..... | June 3-8, | Empire..... | 1912 |
| Nottingham, England..... | June 10-15, | Empire..... | 1912 |
| Leicester, England..... | June 17-22, | Empire..... | 1912 |
| Cardiff, Wales..... | June 25-30, | Empire..... | 1912 |
| Swansea, England..... | July 1-6, | Empire..... | 1912 |
| Newport, England..... | July 8-13, | Empire..... | 1912 |
| Walsall, England..... | July 15-20, | Empire..... | 1912 |

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Only a few weeks open until 1913

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Season 1911, 2nd tour of ORPHEUM CIRCUIT

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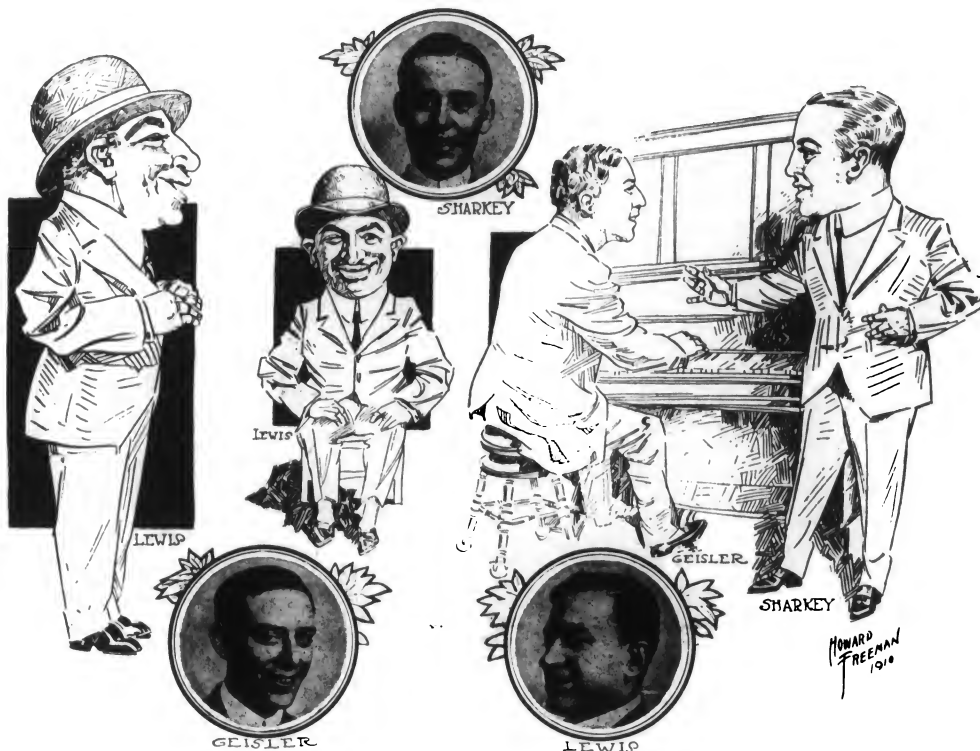
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The act known as
THE MONETA FIVE

will dissolve partnership Dec. 4, 1910.

Three of the ORIGINAL members of the Monetas (Soprano, Contralto and Bass), with two other artists, will hereafter be known as

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EUROPEANS FOREMOST SHADOWGRAPHS
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Merry Christmas and Happy New Year

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Just Completed a **SUCCESSFUL** TRIP OVER the **INTERSTATE** CIRCUIT.

WATCH for our New Act now In Preparation—

"The Sportsman and The Hebrew Valet"

IRELAND'S REPRESENTATIVE COMEDIENNE

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A Merry Xmas and Happy New Year

NORAH KELLY**"THE DUBLIN GIRL"**Assisted by **NAT GOLDSTEIN**

Direction, GEO. S. O'BRIEN

IRELAND'S REPRESENTATIVE COMEDIENNE

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The Company that is always working and always gets the money back for the proprietor

A Sure Draw**Always a Hit****Always a Great Big Act**

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COMPLIMENTS OF THE SEASON TO ALL**American Music Hall, New York, Next Week (Dec. 12)**IN A SERIES OF
ARTISTIC POSES**"LA BELLE LILLITH"**

(Lillie Jewell)

Orpheum Circuit
MME. JEWELL
"MANIKINS"
Proprietress**Tom Quigley**Announces to his many friends
in the profession that he is now**GENERAL MANAGER**

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327 DEARBORN STREET**Walter Ellis****"THE SLEEPWALKER" (Sketch)**
(Now Playing Keith's)
Agent, PAT CASEY

Tom Miner, on his way home from his hunting trip, stopped off at Cleveland where he visited the "Sam T. Jack Show," seeing that Mr. and Mrs. Lou Dunbar and Bertha Gibson were installed in their parts. Dunbar now handles Billy Meehan's former role. Miss Gibson is playing principal sou-

bret.

"Hello, George"

"Hello, George"

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(The Original "Hello, George")

The greatest and most artistic dancing novelty before the public

**Introducing their own original conception of "chair-dancing"
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ELABORATE WARDROBE UP TO DATE MATERIAL
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SEASON 1910-11

"SAME TO YOU AND MANY OF 'EM"



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EXTRA! EXTRA!

BROKE-THE-RECORD AT KEITH'S, PROVIDENCE

RETURN ENGAGEMENT IN SIX WEEKS

EDWARDS, VAN AND TIERNEY

The following is an extract from the "Keith News"

KEITH NEWS

ing sketch in which Lawrence and Fitzgerald, well-known musical comedy favorites, will make their first vaudeville appearance here. A rousing welcome awaits Edwards, Van and Tierney, the trio of young men who, only about six weeks ago, had all Providence talking about their infectious manner of singing comic songs. For the children there will be Sammy Watson's Farmyard Circus, including dogs, cats, roosters, donkey and a little pink pig. Harry Breen, in "Just Jest"; Edward DeCorsi & Co., in "Red Ike"; Lynch & Zeller, "The Clubmaniacs;" and new comedy and educational Keith Motion Pictures will complete the bill, which we consider as strong a vaudeville show as could possibly be arranged.

For our little school friends next week, we have secured as a special feature Sammy Watson's Farmyard Pets, who were such an emphatic laughing hit with young and old two or three years ago. Watson's pets include a donkey, some amazingly clever roosters, cats, dogs and a funny little pink pig who evidences almost human cleverness. This will be one of the most entertaining offerings for the little people we could possibly secure, for nothing could delight the little people more than these funny animals.

EDWARDS, VAN & TIERNEY AGAIN!



To Edwards, Van and Tierney, the trio of young men pictured above belongs the distinction of being the only act ever re-engaged for a second week within such a short time. Twice before, since vaudeville was inaugurated here, have we played the same act twice in the same season, but never twice within two months until now. Edwards, Van and Tierney appeared here only about six weeks ago and at that time their irresistibly infectious manner of singing comic songs made them truly the talk of the town. "Have you heard those three fellows at Keith's?" everyone was asking. "I must remember their names for I'd like to see them again" was another

frequently heard remark, as was "Why don't you keep them a second week?" We could not keep them a second week, for they were already booked elsewhere, but we immediately spoke for their first open week, so back they'll come next week. They offered to give a new program, but we have asked them to retain the old one, which couldn't be improved upon, and we know how disappointed everyone who heard them before would be not to hear them sing "F-F-F-Ianigan and H-H-Hanigan," "Piano Man" and "I'm on My Way to Reno." If you heard them before, you'll want to again; if you didn't, then consider yourself lucky to get another opportunity to hear one of the best acts of the season.

ROBLEDILLO

The Cuban King of the Slack-Wire

Meeting with Success on the UNITED TIME

Direction: **CHARLES SASSE**

Merry Xmas and a Happy New Year to All



This medal was presented to Mr. Robledillo at the Alhambra Theatre, New York, Nov. 16, 1910, by the Cuban Society as a token of their esteem.

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'Shapiro' Songs Succeed for You."*

SANTA CLAUS "SHAPIRO"

Has A Seasonable Song Hit For Every Sort of Singer

AND WISHES ALL---BOTH BIG AND SMALL

A Mighty Merry Christmas

AND A NIFTY NEW YEAR

Hang Up Your Stocking and "Shapiro" Will See You Get The Song You Want

Season 1910 WE CAN GIVE YOU HIT FOR HIT Season 1911

You ^{ARE} THE Ideal of My Dreams = All That I Ask of You Is Love

Any Little Girl That's a Nice = Come Josephine ^{IN} MY Flying Machine
Little Girl ^{IS} THE RIGHT LITTLE GIRL FOR ME (UP SHE GOES)

IN DEAR OLD TENNESSEE = When June Rolls Around ^{WITH} ITS Roses
(I'LL ROLL AROUND WITH A RING)

This ^{IS} NO Place ^{FOR} A Minister's Son = WHO'S LOONY NOW?

MY LITTLE KANGAROO = Listen to That Jungle Band

ANGEL EYES = That's When Life's ^{ONE} GRAND Sweet Song

AMO = MAID OF THE PANGO ISLE

Together With the New HERBERT INGRAHAM MASTERPIECE OF MELODY

"DON'T WAKE ME UP, I AM DREAMING"

A WONDERFUL BALLAD THAT IS BOUND TO BE A WONDERFUL HIT

ORCHESTRATIONS IN ALL ALL KEYS FOR ALL SONGS

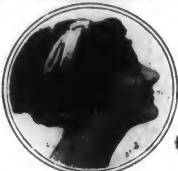
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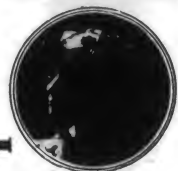
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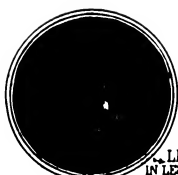
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LEONORA
IN "LES DANSES ROSES CLASSIQUES"



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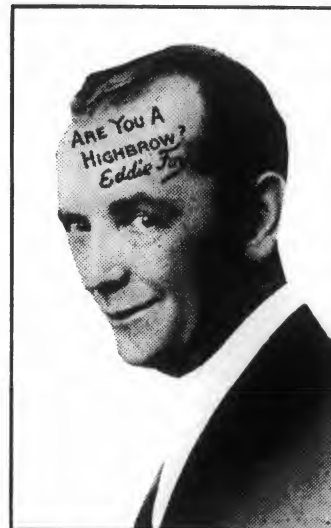
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ONE SOLID YEAR OF SUCCESS IN EUROPE



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After showing the new act at Brighton Beach Music Hall on my return to America, the first of August, was immediately booked solid by the *United Booking Offices*, placed by *James E. Plunkett*.

Also playing return dates on the *Percy G. Williams' Time*.

If the billboards were turned upside down I'D BE A HEADLINER.

Regards to *W. C. Fields*.



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3 Cycling Cogswells

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By PAUL GOUDRON.

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JOE ROSE

"The Political Hebrew."

Now playing for TAYLOR & KAUFMAN with United time to follow booked by CHARLES J. KRAUS
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TIME 30 MINUTES

THE ACT THAT WINS THEM ALL
**SADIE WHITING AND
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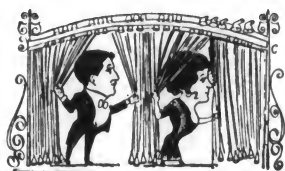
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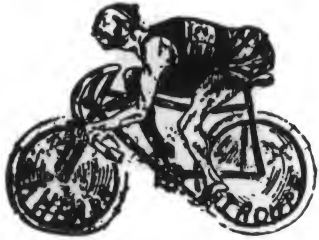
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Yes, I went to Battle Creek last summer after I closed at Keith's Philadelphia. But I returned alone—

"Only a few know the Joke." I worked one place on State St., Chicago, so often the Public thought the name of it was "Van Hoven."

Will Rawls, of Rawls and Von Kaufman, thinks I am funny and he should know because he knows a lot of funny jokes and he played a funny actor part a long time and he laughs when I tell about my Adam Sowerbury experiences. Some of the places I worked the Manager made the audience laugh so much I couldn't follow him and make good.

Per address, HAMMERSTEIN'S, N. Y. C. Sure I'm bugs.

When you play Keith's, Philadelphia, and Boston 14 weeks in seven months and HAMMERSTEIN'S 5 weeks straight you're some kid—of course I haven't played them that often, but some acts do.

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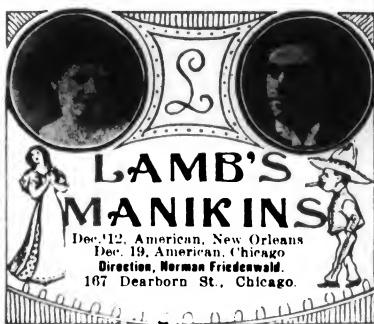
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It isn't the name that makes the act—
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JAMES B. DONOVAN

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QUEEN OF VAUDEVILLE

DOING WELL, THANK YOU.

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Merry Christmas and Happy New Year
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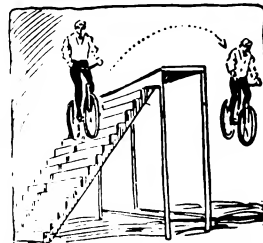
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AN ACT IN A CLASS BY ITSELF

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IT TAKES A WISE MAN TO PLAY THE ROLL THE RAPID-FIRE SONG WRITER

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MABELLE ADAMS

"THE GIRL WITH THE DREAMY EYES"

DINIE SERENADERS

THE WHEELERS

SIGMUND RENNEE REPLIES TO "THE PLAYER'S" REVELATION OF "COLOSSAL GRAFT"

It often happens that the man who comes in contact with a "live wire" meets with an experience which he is never able to relate because of the sudden termination of his lease on life. I am thankful that I am not so unfortunate in the experience that I have just been through after having come in contact with the Dec. 2 issue of the highly esteemed publication which I now fully realize is properly named "The Player."

Like most of my brother readers, I look forward with considerable interest to the weekly publication of "The Player" and today, upon receiving the Dec. 2 issue, I was in a state of pleasurable expectation over the contemplated feast of spicy and interesting news.

Just what happened when I first opened the paper is yet to my mind something of a mystery, but I remember looking upon the startling double column headlines "Strange Discoveries, Re-Bookings on Interstate Circuit, Colossal Graft Revealed by Our Special Investigator." The next moment my eyes were upon the first line of the so-called "revelation": "A man named Sigmund Rennee"—I must have lost consciousness at that moment; the sensation was completed; the "live wire" of the yellow publication had administered its shock; as in a dream I saw the so-called "colossal graft" stalking before me like Banquo's ghost, and, struggle as I would, it would not down. Then came the next sensation, and for the moment I had the sensation of being a worthy contemporary of our modern trust magnates, and instead of being a humble player I was relegated from the stage to the pit and for the first time in my life I was enabled to enjoy the show without fear of the orchestra being out of tune.

As I remember my next sensation I was reaching for the paper that had fallen from my hands; like the fiend who has only taken a half a dose of dope, I was afraid for the moment that the sensation would not last, and I was anxious to feast my eyes again on that wonderful "revelation." When I succeeded in getting the paper properly focused before me, my eye ran over that so-called list of acts, some of which acts were without action so far as the Interstate Cir-

cuit is concerned. The revelation of colossal graft that followed in the same column filled my mind with wonder; I wondered where all that money could have gone, or if I had it what joy might be mine in spending it. All the time I was afraid that I might break the spell and in a moment realize that it was all a dream, and in order to hold the vision I remember pledging myself to make gifts and offerings to friends and charities, and among these was a "Red Devil" automobile to the management of "The Player."

But the shock was not enduring, "True, 'tis and pity 'tis 'tis true." I soon began to realize that the so-called "colossal graft" was

Among the so-called list of acts booked as revealed by the "special investigator" as evidence of "colossal graft" that of "Count and Gypsy," "Dixon and Clarence" never finished a single week in the Interstate Circuit. As further padded evidence of this "revelation of colossal graft," the list contains the acts of "Grace de Winters" and "Little Christine." It is sufficient to say that these acts are one and the same. It is very evident that the author of the article painted his picture with a yellow brush.

In the last paragraph of the article the revelation fails to reveal. "The Rennee referred to cannot be found." Ye shades of immortal Sherlock Holmes! The so-called "special investigator" should be given a position with the federal secret service department, and then pensioned for life. After reading the article I went into the office of the Schlitz Hotel and astonished the clerk by asking him if I had been stopping at the hotel continuously the past two or three weeks. I was much relieved by his informing me that it was true, that I was a guest of the hotel, had been during the time with my family. I then showed him the Dec. 2 issue of "The Player" and called his attention to the article in question and asked him if the so-called "special investigator," or anyone else representing the publication in question, had made any inquiries for my whereabouts. I was somewhat disappointed to be informed by him that no one had inquired for me. My dream of notoriety was brought to a sudden end.

That small part of the article that comes anywhere within the circuit of truth relates merely to an ordinary business transaction. I have been engaged in many instances on behalf of various acts. In this service I have devoted time and effort in preliminary work in scenic and photo studios. The people for whom I have rendered this service have not been objects of charity, and I have been remunerated. In this respect I believe it has been recognized for a good many years that "the laborer is worthy of his hire."

Sigmund Rennee



nothing more nor less than colossal nonsense. The fortune that I had not made vanished with the dream. The acts which were listed as having parted with so many of the good shekels of the realm I realized had never completed the circuit. The act referred to as having been booked Oct. 16, 1910, with its beautiful column of weekly salaries and its corresponding column of "colossal graft" never got farther than East St. Louis. And yet the writer of that article has the "colossal" nerve to represent to brother readers that that column of figures is certified to as being correct. If I was not too modest I would call that man a liar.

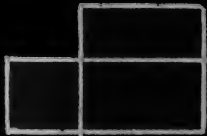
PRINCIPALS - WITH - HENRY P. DIXON'S BIG REVIEW



MISS MAY WILEY



MISS FLORRIE BROOKS



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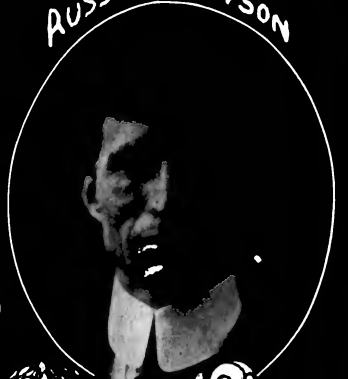
MISS WILL NELL LAVENDER



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MISS FRANKIE HEATH



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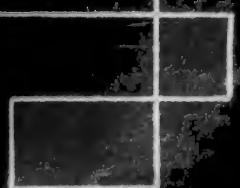
GEORGE HOWARD



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LYDIA BARRY

Made that
HOUSE OF SHEA'S
in Buffalo
ROCK WITH APPLAUSE

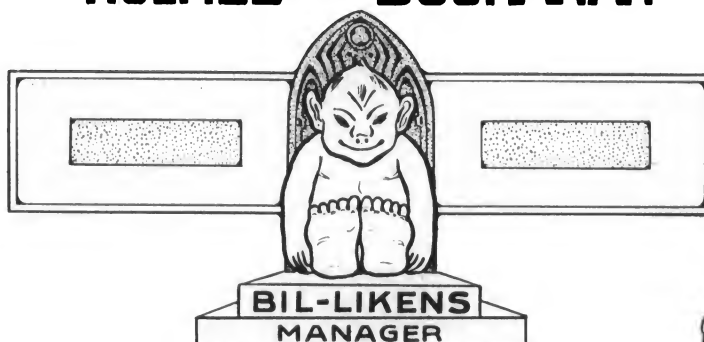
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"The Laughter Maker"
Touring America



GERTRUDE **HOLMES** and **BUCHANAN** ROBERT



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"WOODLAND WOONG"

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- SINGING THEMSELVES INTO PROMINENCE -

PRESS PROCLAIMS THEM ARTISTS OF UNUSUAL MERIT.



GERTRUDE EVERETT

Direction **ERNEST A. LONDON**

Singing Her Own Songs

A Few of the Acts Now Playing the United Time Under the Direction of **CHARLES J. KRAUS**, Philadelphia



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Comedy Sketch Artists in "PATSY'S RE-HEARSAL."



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Sensational Juggler.



HARRY J. ALPIGNI.
"The Wizard of the East."



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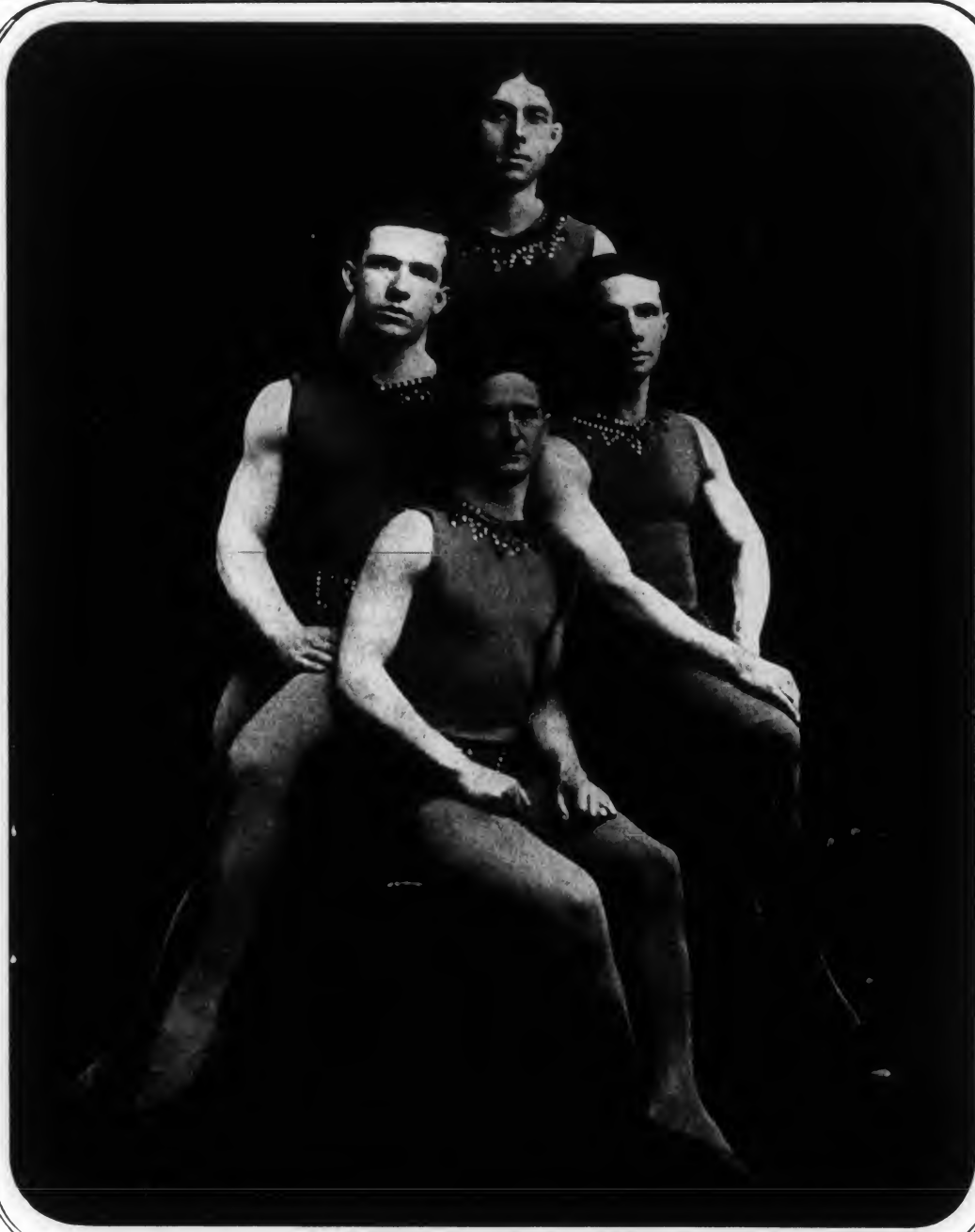
MILLE DAZIE



*Americas Greatest Premiere Dansense now presenting her new and elaborate
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(Acknowledged by managers to be her best and most artistic offering with two new
and sensational dances AT HAMERSTEIN VICTORIA this week (Dec 5)*

UNDER DIRECTION PAT CASEY AGENCY ——— MISS JENIE JACOBS PERSONAL REPRESENTATIVE

FOUR BARDS



WORLD'S FOREMOST ATHLETES

★ ★ ORIGINATORS & CREATORS ★ ★

TEN CENTS

VARIETY

VOL. XXI, NO. 2

DECEMBER 17, 1910.

PRICE TEN CENTS.





ETHEL GREEN

The Youngest Headliner in Vaudeville

Plays FIFTH AVENUE, New York, NEXT WEEK (Dec. 12-19)

What the Trenton (N. J.) critics said about her this week:

"Eve. Times."

"Daily State Gazette."

"True American."

ETHEL GREEN—TO THEE WE SALAAM

Trent Bill This Week is the Brightest and Best of the Season

Ethel Green, dainty little singer—with a witchery of method and manner completely irresistible will make her appearance at the Trent this week a never-to-be-forgotten memory.

There have been fair singers at the Trent in the years that have joined the "has beens"—

But not once in the past has fortune favored us with such a sweet-voiced, sylph-like singer as Miss Green.

Quietly, without ostentation—minus the big noises of the orchestra she either glided or floated—its too fine a distinction to be absolutely certain about—from the wings to the centre of the stage—

And then she sang. It was not so much what Miss Green sang as the way she sang it.

With her fascinating method discord would be transformed into harmony and a plot about "How to grow cabbages" would breathe romance and sentiment.

Not stinging, either. The audiences yesterday insisted on five songs and Miss Green complied with a change of costume for each song.

Every song was a hit. Three were "knockouts."

Classy, clean-cut and decidedly entertaining, in brief tells the story of this week's Trent show. It would be hard to imagine a more appropriate bill for the celebration of its seventh anniversary than the one which has been gotten together for this week.

The headline feature of the bill, and in fact the real hit of the show, is dainty little Ethel Green, late of "The Rose of Algeria," appearing in a breezy repertoire of characteristic songs. Any person who can stand before a Trent audience and sing five songs and then leave them still applauding possesses something more than ordinary ability. Miss Green is just such a person. She has a charming manner, a beautiful voice, and combined with these two requisites she has a magnificent wardrobe, which makes the act about as dainty a piece of entertainment as the Trent has had in many a day.

ANNIVERSARY WEEK AT THE TRENT

Show of Unusual Excellence Offered in Honor of the Occasion

MISS ETHEL GREEN'S HIT

This is anniversary week at the Trent Theatre, and those who visit that playhouse this week will find one of the classiest shows that that popular place of entertainment has offered this season.

The real hit of this week's bill is Miss Ethel Green. This little woman, who, last season, sang the prima donna roles in "The Rose of Algeria," will go down in the memory of the Trent followers as one of the classiest entertainers that has ever occupied a place on a local stage. Yesterday afternoon she sang five songs that were away from the stereotyped, being catchy, tuneful and of an original variety.

"Direction EDW. S. KELLER"



A MERRY XMAS TO ALL FRIENDS

THE THREE LYRES

TINKLING TUNES TO TICKLE THE TASTE OF THE TIRED THEATREGOER

THIS WEEK (Dec. 12) GREENPOINT, Brooklyn

NEXT WEEK (Dec. 19) COLONIAL, New York



FOUR CATES

World's Greatest and Most Meritorious Musical Act

\$1,000.00 IN CASH TO PROVE OUR CLAIM TO THIS TITLE.

FEATURING
FRANK B. CATE, CORNET VIRTUOSO.
WALTER H. CATE, WORLD'S GREATEST SAXOPHONE SOLOIST.
FRED O. CATE, PLAYING THE LARGEST SAXOPHONE IN THE WORLD.
4 LARGE XYLOPHONES, 4
WORLD'S GREATEST XYLOPHONE TEAM.



Compliments of the Season from

Velde Trio

European Novelty Combination

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VARIETY

Vol. XXI. No. 2.

DECEMBER 17, 1910.

PRICE TEN CENTS

'BOUT TIME TO CLEAN UP SAYS PERCY G. WILLIAMS

Sees a Menace to Vaudeville's Prosperity in Suggestiveness, Coarseness and Profanity. Believes it is Keeping Nice People Away from the Theatres

In conversation with a VARIETY representative this week, and while speaking of the present depression in theatricals. In vaudeville for the past months, as well as in the legitimate branch of theatricals, Percy G. Williams said he felt that there was an under-current of feeling against the liberality of action and expression that had found its way to the vaudeville stage within the past year or so.

"This feeling, one of resentment, I think," said Mr. Williams, "largely exists among the nicest people, the very ones we need for the bulwark or our patronage.

"It makes itself felt through loss of patronage from 'new business'; people who visit a vaudeville theatre for the first time, hear an expression or see an action they did not expect to hear or witness, and avoid vaudeville after.

"Some time ago the general public and especially the mothers and the fathers, when wanting to see clean entertainment for their own amusement or that of their children, advised vaudeville. I'm afraid that period has passed.

"The use of profanity is becoming common in vaudeville, and on other stages. The craze of 'rag time' has brought suggestive songs and the singing of these selections necessitate the employment of suggestive motions.

"Stories are told upon the stage which are derived from barroom tales, and are recognized by many patrons who hear them. Songs are also being written around barroom stories which are not even fit for repetition in a barroom. Parodies seem to have a keen desire to harp upon some suggestive point.

"Of course, one person may make a suggestive point very funny, but somebody else believes that entitles them to a privilege as well that can not be as humorously handled. The result is that a horde of players indulge in material they should avoid.

"I do not place the blame altogether upon the players. It behooves the manager to guard against it, although I might say that many acts who may wonder why they are not repeated as they were a success the first time played, may find the reason in their material.

"Admitting there is laughter in plenty for coarseness, suggestiveness or whatever else that is not nice, there always remains an under-current of feeling that becomes evident to the close follower of vaudeville.

"It is my suggestion that everybody should commence a 'cleaning up' movement, from the management to the players. The house manager should watch his show closely, not only at the opening performance, and the actors should see that there is nothing in their act that might be termed objectionable."

Mr. Williams had several causes to explain the result, and admitted that the "Salome" vogue with its harmful effects had a great deal to do with current conditions.

The manager explained where instances of the words "Hell" and "Damn" were written in pieces as the strong laughter makers. He also said that there was but one vaudeville house he had in mind which was strict on these points, and that theatre went to the extreme in its limitations.

"Vaudeville needs a sensational feature to revive interest," concluded Mr. Williams. "None has appeared this season."

MORRIS CALLS ON BECK.

A call of over an hour Wednesday by William Morris upon Martin Beck at the latter's office in the Long Acre building started the rumors pounding out once more.

The same afternoon Mr. Beck left for Chicago. He is expected to return Tuesday.

There has been talk this week of the revival of the plan of Beck's for a large corporation, with the stock to be floated upon the market. Whether this has any connection with the Morris call no one knows.

It is the opinion of many managers that the combination of the White Rats with the Federation of Labor through the Actors' Union will result in all the leading circuits of this country getting together, regardless of party or "opposition" lines.

A report this week that the Princess, St. Louis, would commence playing combinations during January, foregoing vaudeville, was denied at the Morris office.

TWO DAILY AT FULTON.

Dec. 26 will mark the start of two commencements for the Morris Circuit. One will be at the Plaza where a "big show" will be given. Vesta Victoria will head it. The cost will be around \$4,000. The program may be reduced from that figure after the first week.

On the same day at the Fulton, Brooklyn, the house will leave the "small time" classification by giving two shows daily again, with admission up to fifty cents.

JOHN RINGLING SAILS.

John Ringling, the circus man, sailed for Europe last Saturday. He will remain abroad about two months, looking for novelties for his circuses.

Before leaving Mr. Ringling would not say whether he had secured the New York Hippodrome from the Shuberts. The surmise among those who know the circus leader is that he may spring the Hippodrome as a Ringling property towards the springtime, when a circus is due to enter New York City.

ACCIDENT AT OPENING.

(Special Cable to VARIETY.)

Paris, Dec. 15.

A serious accident happened at the press performance of the new show program at the Casino, which Jack De Frece successfully opened Monday night (Dec. 12).

Sunday evening the customary press performance was given. Aboukila "The Human Comet," while up near the roof, preparing to make his slide, grew giddy, overcome by the heat, and fell headlong into the plane. He was removed to the hospital in a pitiable condition and taken home Tuesday. It will be a month before he can be about, at least.

SHIFTS IN AGENCIES.

(Special Cable to VARIETY.)

Paris, Dec. 15.

M. Dante will leave the Sherek & Bruff Paris branch Dec. 31, joining the H. B. Marinelli squad. M. Chariteau will be transferred to London.

M. Charlot, who returned from New York, where he was the Sherek & Bruff representative, will open his own agency here, representing the London Alhambra.

CHANCE FOR ANNA HELD.

There was a chance of Anna Held appearing over here in vaudeville. It was said this week, after her London Palace engagement had concluded.

Miss Held is reported to have refused American vaudeville offers. An offer of \$2,000 or \$2,500 might alter her opinion according to a story.

Pressure was brought to bear upon Miss Held, from advices, against accepting the London contract, but the pressure seemed not strong enough, for Miss Held sang in the English hall last week.

TIM MURPHY COMING BACK.

After several years Tim Murphy is to return to vaudeville with an elaborate presentation in the full stage, with a large company. Mr. Murphy will name the turn "I. J. Lyons of Henry Irving."

Following the act proper, Murphy will conclude with a dialog in "one." William L. Lykens of the Casey Agency is handling Murphy.

RAISING TECHNICAL POINT.

Briefs were submitted this week to a couple of Police Magistrates, who had presided over the Sunday violation actions. They were against Hammerstein's Manhattan Opera House, and William Morris' Plaza and American.

The attorneys in the two actions conferred before presenting the briefs, both agreeing upon a new point to be raised.

The actions were prosecuted under Section 2152 of the Code. The point raised was that that section did not apply to the actual performance, but relates to the advertising or announcing of a show on Sundays.

Should the point carry, the penalty for a violation, through previous decisions handed down on other sections and ordinances, will consist of a fine only, instead of the possibility of revocation of license.

NO ARREST FOR STANDEES.

According to a decision that Magistrate House handed down in the Jefferson Market Court late last week, the Police Department has no jurisdiction in the matter of permitting standees in the theatres of New York City.

The Magistrate held that as the selling of standing room and the permitting of standees in the rear of a theatre were violations of a local ordinance the only redress the city had was by civil suit.

The case in question was that of Manager Buck of the Union Square theatre, summoned for permitting a number of people to stand in the back of his house on Sunday a week ago. Manager Buck was discharged.

ELSIE RYAN IN "PRINCESS."

Chicago, Dec. 15.

Elsie Ryan is leaving the Shubert show, "Two Men and a Girl," at the Cort to create a charwoman role in "The Balkan Princess," in which Louise Gunning is to be starred.

Olga Stock will succeed Miss Ryan.

\$750 FOR STEIDL.

The Germans of New York may have their country's favorite actor over here shortly. He is Robert Steidl. Martin Lange, proprietor of the Bismarck, the large German resort on East 86th St., New York, made the German actor an offer of \$750 weekly for a month.

Mr. Steidl forwarded the letter to the Marinelli agency to complete the negotiations.

GOTCH'S WEDDING DATE SET.

Webster City, Ia., Dec. 15.

From Humboldt comes the announcement that the wedding of Frank Gotch, champion wrestler, to Gladys Oestrich, of that city, will take place Jan. 11.

Miss Oestrich is the daughter of a wealthy capitalist.

"ANNIE LAURIE" REVIVAL.

St. Louis, Dec. 15.

Next week at the Princess there will be a revival of "That 'Annie Laurie' Song," which has not played in vaudeville for some years.

Dorothy Richmond, the New York producer, is responsible.

SHUBERTS AND CAHN PART.

Whether the Shuberts lost Julius Cahn this week or Julius Cahn lost the Shuberts wasn't discernible in the matter relating to the parting which appeared in the dailies.

It merely mentioned that hereafter Mr. Cahn would have to supply his New England Circuit as best he could.

When Cahn left "The Syndicate" last summer to become one of the first to go way through "The Open Door," reaching the Shuberts' inner office by the impetus of the flop, it was said that Cahn had first secured an agreement from the brothers which guaranteed him \$25,000 yearly for ten years.

BILLING DID NOT SUIT.

Chicago, Dec. 15.

Rice and Cohen were not at the American this week. They sent word from Cincinnati to the management that their billing did not suit.

TURNED DOWN FOR "SUNDAYS."

Newark, N. J., Dec. 15.

It has just leaked out that F. F. Proctor called upon the chief of police the other day. Mr. Proctor wanted to know why, after his manager had called upon the chief several times in reference to Sunday openings of Proctor's theatre, that that house had to remain closed upon the Sabbath while Krueger's Auditorium (up on the hill) gave a concert every seventh day.

The chief is reported to have replied that it was because Krueger's would continue keeping open and Proctor's would continue keeping closed. Then the conference ended.

\$1,750 FOR KITTY GORDON.

Vaudeville is going to have Kitty Gordon for four weeks, before she becomes a part of the Shuberts' revival of "Trilby" in musical form.

W. L. Lykens has placed the statuesque English woman for two weeks at the Hammerstein houses (Victoria and Manhattan). The first date runs about Dec. 26. The late star of Joe Weber's "Alma" will sing songs, and receive \$1,750 weekly in vaudeville for doing it.

Miss Gordon, upon leaving the Weber theatre, was at once placed under contract by the Shuberts. Twelve vaudeville agents were also on her trail, some hanging 'round the door, the others waiting for her busy telephone wire to ease up. Lykens got an audience, and Bill saved the way into Hammerstein's. Truly Shattuck replaced Miss Gordon in "Alma."

ADELAIDE AS STAR.

Boston, Dec. 15.

Adelaide, who with John J. Hughes is the added feature of Jos. M. Gaites' "Katy Did" has arranged to appear as the star of a production Mr. Gaites will present next season.

"Katy Did" is running at the Boston theatre. Adelaide and Mr. Hughes are the big hit of the show.

FIFTH AVENUE UNION HOUSE.

The strike situation at the Fifth Avenue Theatre has been cleared by all the stage hands employed during the walkout taking out union cards and two of the old crew being reinstated by the management.

LACKAYE THE PRIZE PACKAGE.

"And over in this corner, gentlemen, I wish to draw your attention to our prize bargain for this week; Wilton Lackaye, with six people in a new one-act playlet, ready to open almost any time before commencing his contract with Charles Frohman.

"Wilton Lackaye! Did you get that name. Now you know your business. Stop crying there's nothing new. I have the goods. The prize package. Do I hear \$2,500. Speak quickly before Lackaye changes his mind. He can only stick around in vaudeville for four weeks at twenty-five per."

It looked good for Bill, Wednesday, also for Lackaye—and that \$2,500.

GOOD CHANCE FOR "SWEET SIXTEEN."

Atlantic City, Dec. 15.

There is a good chance for "When Sweet Sixteen." The fixing process is necessary, with some little recasting.

It was first presented at the Apollo Monday evening. The Ever-Wall Co. is the producer. Victor Herbert composed the music and Geo. V. Hobart wrote the book. The piece is billed as a "songplay." It has many beautiful musical numbers. There are sixteen selections distributed evenly between the two acts. Sixteen girls form an unimportant chorus.

Scott Welsh gave a capital performance in a consistent story. Eugene Cowles is the leader among the men, with Frank Doane principal comedian. Harriet Standon became liked as the leading woman.

ROSE STAHL'S FAREWELL.

Chicago, Dec. 15.

McVicker's is having a real sure enough farewell. Rose Stahl announces that when her present engagement end Christmas eve she will retire from "The Chorus Lady" for good and all. Edna Aug is to play the role of Patricia O'Brien thereafter.

CHARLIE BIGELOW "O. K."

Charlie Bigelow, the comedian, who lately made his debut in vaudeville and the observation ward of the Kings County Hospital, has been pronounced "O. K." and will again take up his tour of the Morris houses in January. Bigelow, with Mizzi Hajos is billed to open Jan. 2 at the American Music Hall, Chicago.

When Mr. Bigelow and Miss Hajos separated at the end of the week's engagement at the American, New York, it was said the split came through the objection of Mr. Bigelow to the continual repetition by the Austrian soubret of one line in the sketch.

During the piece it became necessary for Mr. Bigelow to say "I must disguise myself."

"Don't do that," replied Miss Hajos, "Just stay sober."

SHOW WITH THREE PEOPLE.

Jan. 2 at the Bijou, New York, Henry Miller will present a play with a cast of three people.

The Lorch Family take the Orpheum trip from April 16 onward, booked by the Marinelli agency.

COLLECTING AFFIDAVITS.

The attorneys for the White Rats were busily engaged the early part of the week collecting affidavits from agents and circuits in New York not booking through the United Booking Offices.

The trend of the sworn statements were that the United had "interfered" with their business, enticed acts away from them or notified acts not to appear for "opposition." The intent of the affidavits seemed to be to prove the maintenance of a "blacklist."

The agents and others were called to the offices of the attorneys and there executed the affidavits, drawn up from statements then made.

The hearing in the complaint before the Commissioner of Licenses, made against the United Booking Offices by the White Rats, and set down for Wednesday of this week, was adjourned until Dec. 21, upon request of the complainant, for further time to furnish the bill of particulars ordered at the last hearing.

"THE MAYORESS" EXPIRES.

Chicago, Dec. 15.

Saturday night, at the Colonial, the term of "The Mayoress" abruptly terminated, after one week's run.

May De Sousa and the rest of the company were left without salaries when checks which had been given them were returned because payment had been stopped in New York by relatives of John F. Forgotsen, who "angled" the enterprise.

James J. Brady, manager of the Colonial, contributed the free use of the theatre for a benefit set for this afternoon.

MRS. DR. MUNYON STARTS.

The Casey Agency had a line of brand new goods this week, prepared and displayed under the personal supervision of William L. Lykens, the blonde beauty of the booking business.

In addition to the others, Lykens landed Mrs. Dr. Munyon, the youthful spouse of "Old Doc."

Mrs. Dock, was at the Pier, Atlantic City this week, and she is billed as the feature at Hammerstein's Victoria next week.

For her services Mrs. Doc will pull down fifteen hundred plunks, which have a little something for easy money on the soft coin her husband has been drawing down for years in his profession of curing them all.

Atlantic City, Dec. 15.

Mrs. Munyon opened at Young's Pier this week. Before joining the Doctor in wedlock, Mrs. Dr. was known on the stage as Pauline Neff.

TWO FROM "THE DEACON."

Harry Kelly and Clara Palmer are two applicants for vaudeville from the late "Deacon Flood" production, known as "The Deacon and the Lady."

Both will appear as "singles." For the first time in some years, Mr. Kelly expects to drop the "Deacon Flood" character for his variety specialty.

Miss Palmer, the prima donna of several musical comedies, will have a repertoire of songs.

Sophie Tucker plays at the American, Chicago, next week.

YOUR IDEAL VAUDEVILLE BILL \$200 IN PRIZES

\$100 for the best bill submitted; \$50 second prize; \$25 third prize; \$15 fourth and \$10 fifth.

SELECT YOUR OWN JUDGE

VARIETY will give \$200 for the selections made for the best vaudeville programs submitted between now and March 15. The person submitting the program selected as the winner, will receive \$100; the second best, \$50; third, \$25; fourth, \$15; fifth, \$10. If two or more programs are similar for either prize, that amount will be divided equally among them.

There are no conditions to the contest. It is open to all on this side or abroad, whether or not subscribers to VARIETY. The coupon appearing on this page will be printed weekly. It should be filled out and addressed to IDEAL BILL, VARIETY, New York, or the same style followed upon any sheet of paper, writing upon one side only.

In the spaces, write the names (only) of the acts you may think will go to make up the best vaudeville show. Do not use first names of artists, limiting the name of each act to the single line provided. Where "Overture," "Intermission" and "Exit" are marked (spaces Nos. 1-7-12), write in the name of the musical selection (song or instrumental) you think would be most suitable for that position.

Several of the programs received will be printed weekly.

The contest is not restricted to the profession. The lay readers of VARIETY are welcome to take part, and are invited to, since they are part of the populace which supports the amusement, making their opinion the more valuable.

In a similar contest held by the London Evening News, to which the public only contributed, much interest was created.

While the technical construction of a vaudeville program is not general knowledge, this need not deter the layman from attempting to win a prize by sensibly making up the program he would like to see or believes would be the ideal one.

The competition will close March 15, and the winners shortly after announced by the publication in VARIETY of the programs selected.

From time to time during the progress of it a tabulated list of the artists who have been mentioned the most often on programs submitted will be published, though this will have no bearing upon the competition itself.

MANAGERS BACK DOWN.

Berlin, Dec. 15.

It is now reported the German managers have decided to break loose from the agreement between them to cut salary in order to dodge around the agency law. That requires them to pay the agent five per cent., which the act must also do.

The plan was to offer an act receiving 3,000 marks monthly, 2,850

To fairly decide the competition, the judge of the best bills submitted will be decided by vote. A ballot is printed on this page. Write in the name of any variety manager or agent in the United States and Canada who may be preferred, in the blank space. A vote for judge does not have to accompany an Ideal Bill submitted.

The standing of the vote for Judge will be announced weekly. The person having the highest number of votes at the close of the competition will be the judge selected. In case of a tie vote, those receiving the highest number will act.

This ensures absolute fairness and allows everyone to voice the name of their choice as the most expert judge of a vaudeville program.

MY IDEAL BILL IS

Overture.

1.
2.
3.
4.
5.
6.
- Intermission.
7.
8.
9.
10.
11.
12. Exit

Name

Address

Town or City.....

Write in name only of act.

Fill in "Overture," "Intermission" and "Exit" with titles of musical selection preferred as best suitable.

Mail to Ideal Bill, VARIETY, New York.

VOTE FOR YOUR OWN JUDGE

The blank space may be filled in with the name of any manager or agent preferred.

Any variety manager or agent in the United States and Canada eligible, including resident managers of theatres. (Any agent, male or female, connected with an agency may be voted for.)

(No vote for a professional or newspaper man will be counted.)

marks, leaving a margin to settle with the agent out of the actor's regular salary.

An American act, Collins and Hart, receiving 5,000 marks a month, refused to play the fifteen days from Dec. 16-31 for 2,375 marks, demanding their full half month's salary, 2,500 marks. Slim Collins states he would rather rest at Carlsbad for the two weeks than to accept a cut.

CHARTER ON THE 20TH.

The charter granted by the American Federation of Labor to the White Rats Actors' Union will be formally delivered in New York, Dec. 20.

The first date of delivery was set down for Dec. 15, but Dec. 20 afterwards selected as the proper occasion, that being the evening for the weekly meeting of the Rats.

According to the schedule, the charter becomes operative Jan. 1, when the two organizations empowered under it merge.

CLACQUE OR NO CLACQUE.

Boston, Dec. 15.

Florence Constantino, leading tenor of the Boston Opera Company, entered suit against the Transcript, the local ultra-conservative paper, to the amount of \$100,000, charging that an article appearing in that paper was libellous.

The Transcript's operatic critic said: "Clacques may be essential to the happiness of Mr. Constantine; they may be endurable in Buenos Ayres or in Santiago, but they are not the way of North American opera houses, and they have been unknown in Boston until the tenor brought his hither."

BROUGHT IN JAP ACT.

Ellis Island and Pat Casey have been seeing much of each other of late. For two days this week Mr. Casey spent his time down where the emigrants land to work through a Jap act, called The Namba Troupe.

Mr. Casey brought them in safely and will book the turn on the large circuits.

"DID AN ACT" FOR JAKIE.

"What kind of an act do you boys do?" asked Jack Levy when Sam Bernard and Andrew Mack dropped into his office the other day.

"We do a regular act, Mr. Levy," answered Bernard, "and we would like to have a job on the big time."

"You'll have to show me," said Jack. "All right, sir," replied Bernard, as he turned to Mr. Mack. "Now, Andy," said Sam. "We've got to put it over for this guy, or we won't get a job. I'll be the beggar and you the swell fellow. I'll use this duster for the broom, and this crack in the floor will be the street."

Jack says they did the best little skit following the "Upper Ten and Lower Five" lines he had even seen. When finished, Bernard asked "Will we do?"

"You're all right for \$35, a 'split' and four shows Sunday," answered Levy.

"Can we use your inside office to talk it over?" asked Mr. Mack. Obtaining the agent's consent, Bernard and Mack retired. For sixteen minutes, says Mr. Levy, they argued all over the room whether to accept the price. Finally emerging they told the agent they thought they should have \$50 on the "big time," with \$40 for the smaller houses.

Failing to agree, the agent lost the "team," although he retains Mr. Mack as a "single." Jack says that if he could secure the couple to repeat the same act in any New York house, he would not take a cent less than \$3,500 weekly for the turn.

HATHAWAY'S CLOSES.

Lowell, Mass., Dec. 15.

Hathaway's in this city, booked through the United Booking Office, is closed, temporarily, according to report, though no one would be surprised were the house not to open again with the same grade of vaudeville as previously played.

There is another Hathaway's at Fall River. T. B. Bayliss has been said to book both theatres. Evidently John I. Shannon, the local manager does not estimate Mr. Bayliss' services very highly, from the accompanying statement, which appeared in the Lowell Citizen:

"In order to weed out some acts which are undesirable, and which have been booked for appearance in this city, in the next few weeks, Manager John I. Shannon, of Hathaway's theatre, decided to cancel all bookings and to close the cozy playhouse for the next two weeks. He will reopen the theatre Christmas day, Dec. 26."

"I came to this decision Saturday," said Mr. Shannon, last evening, "I was in New Bedford and saw several of the acts there, which had also been booked for my theatre this week."

"I decided at once that I would put an end to this poor booking of shows. I had trusted to booking agents in New York and they had not sent me shows which pleased here. The result was a continual strain which no vaudeville manager can stand."

"During the first six weeks of the season I did an excellent business. I had booked all of the shows myself and attribute the good attendance to the fact that I knew what people here wanted. After that time I trusted in booking agents, and they apparently did not know what vaudeville goes here wanted, or they did not care."

BECK'S OFFER OFF.

The offer made by Martin Beck for the Manhattan Opera House was withdrawn late last week, according to report, when Mr. Beck received a wire from his partner, Morris Meyerfield, Jr., in San Francisco, saying they had better leave the Manhattan proposition alone.

The first offer made by Marcus Loew and associates for the property is said to have been renewed and to be now pending.

The Hammersteins are asking \$700,000 cash for the Manhattan, according to a story. With this price the purchaser must assume a \$300,000 mortgage on the premises, which is now standing.

One story says that Oscar Hammerstein before leaving New York for London last week offered to dispose of all his theatrical properties for cash, including the Victoria, and interest in Belasco's Republic.

The Victoria is valued at \$700,000, with no liens. The Victoria is on a ground lease having twelve years to run, with the building reverting to the owner of the land at the expiration. The price is reported to be based upon an average yearly earning capacity of the Victoria of \$100,000.

The Republic is under lease to David Belasco for thirty more years. Oscar Hammerstein receives as rental \$25,000 yearly, with one-third of all net profits of the theatre.

FINE XMAS TIMES.

These be fine Christmas times in the show business. From reports between sixty and one hundred shows have closed within two weeks for a "lay off" over the holidays. Many, very many, it is said, will not reopen.

This situation will help to cheer up the country manager of the "legitimate" playhouse, the showmen say. They expect a great increase of patients in the private sanitariums for the care of the incurables between now and March 1. Most will go in through "The Open Door."

Several legitimate "stars" are now angling for vaudeville dates to provide against future contingencies in their own field. The agents are withholding the names, as the players implicated would deny the impeachment if uttered, nearly all the negotiations being conditioned on a couple of "ifs."

JOHNNY COLLINS MARRIES.

Monday afternoon, John J. Collins of the Orpheum Circuit Booking staff in New York, and Adele Oswald were married. Pat Casey acted as the best man.

"Johnny" is a very popular young man between Grand Rapids, Mich., and the Atlantic Seaboard. He has made three stands in his youthful life, Grand Rapids, Chicago and New York, putting it over in each place. Mr. Collins has been connected with the booking department of the Orpheum Circuit for several years. He is now handling the programs for many important points on its route sheets.

Mrs. Collins (the Miss Oswald who was), has been a distinct success upon the stage, she will now retire from. As the prima donna in "The Land of Nod" and "The Top of the World," Miss Oswald became quite noted for her splendid voice and beauty. In vaudeville Miss Oswald was a pillar in the great success of "The Song Birds," vaudeville's biggest production of those days.

Johnny and his frau will start their honeymoon trip next week. Immediately after the ceremony Monday and nightly since. Mr. and Mrs. Collins have been the guests at dinners galore.

MANAGERS FOR NEW THEATRES.

Chicago, Dec. 15.

Within six or eight weeks three brand new theatres will be added to Chicago's abundance. Harry J. Powers will open the Blackstone New Year's Eve, with Wm. H. Crane, in "U. S. Minister Bedloe." Augustus Pitou, Jr., will be business manager of the house.

The Imperial, on Western avenue, near Madison, opens Christmas Day with a Klumt & Gazzolo stock organization. Joseph Pilgrim will be resident manager.

DOWN TO 8 ACTS AGAIN.

Cincinnati, Ohio, Dec. 15.

The programs at the Columbia for next week and thereafter will consist of the usual eight acts. The set policy was departed from upon the introduction of the "big shows" at William Morris' Orpheum.

The reversion to the old bill seems to mean that the Orpheum's shows have not affected the Columbia's business.

"THE BIG MAN IN THE THEATRE"

BY GEO. M. COHAN.

(In "THE AVIATOR" Number of COHAN & HARRIS' "SPOT LIGHT.")

All this noise about there being so many great men in the theatrical profession is table talk and tommy rot. A man is a big man in the show game whenever he happens to do something big, and it takes a great big man to realize the fact that he's liable to become a very "small potato" any minute should his foot happen to slip, and believe me, it is slushy going, and the sidewalk along Fame Avenue is a cold, icy proposition.

A great deal more is expected of a man who tears off a few successes, than is looked for from the man who has been less fortunate. If a producing manager puts over a big hit, he is immediately acquainted with the fact that his next presentation should be ever so much greater than the one he has just staged. Now that he has become a big man, naturally big things are asked of him, and should he fail to hand 'em something very big—good night!

An actor is a big man when he happens to get a big part in a big hit, and now that he has proved conclusively that he is a big actor he must continue to do big things, in order to remain a big man. In other words, he must play only big parts in big plays that are all big hits. Can you imagine what a fine chance the young man has to get away with that?

An author of plays is a big man, every now and then. A hit—Big Man; a Fliwer—Big Dub. Oh, it's a grand little business.

If a man in the show business has ever done something you don't like, and you feel you'd like to get even, the first thing you want to do is to root for him to be a little bit successful. When your dream comes true and he is on the top wave of success, all you've got to do is to sit back and watch the poor guy drown. In any other profession most men are failures before becoming successful. In the show game you've got to be successful before you fail.

It's a perfectly ridiculous thing for a man to feel that he is a big man in any branch of the business. No managers, no authors, no actors,—no any man or men have ever been able to tell how a play is going to be received until that old curtain goes up and down several times. The Public will tell you how good you are. He is the little guy who really decides; he pays the rent of your darned old Opera House; he pays the author his royalties; he pays the actor his salary, and in fact he is the fellow who tells the big men of the theatrical profession how small they are.

He is a talkative chap, this Mister Public, but when he speaks he says something, and this is what he says: "It's a good show," and then again he'll say: "It's a bad show," and the funny part of it all is that all these wise guys of the show world take his word for it, and go along with his opinion. They'll all agree that the very fact of his having paid two dollars to see the show makes him the only really big man in the game.

CISSIE CURLETTE RETURNS.

Following the eventful and fruitless experience of attempting to make her a headliner of renown, which operation was attempted by the Morris Circuit, Cissie Curlette sailed for her English home this week. Miss Curlette before leaving thoughtfully fulfilled all the weeks her contract with William Morris called for.

Miss Curlette was booked for this side at \$250 weekly. Had she held up the expectations of her management, the act would have been worth \$2,000. But she didn't.

PROVIDE FOR EDUCATION.

The Wright brothers of Dayton, O., to whom Ralph Johnstone was under contract when meeting his death by falling in an airship, have agreed with the widow that they will contribute \$75 monthly for fifteen years towards the education of Mrs. Johnstone's two young children.

The Wrights also reimbursed the widow for all expenses incidental to the catastrophe her husband met with.

ILL WITH DIPHTHERIA.

Dec. 15.

Robert J. Larsen, house manager of Keith's is confined to his bed with diphtheria. He is not dangerously ill, but will be at home for six weeks at least. Mr. Larsen was taken ill the first of the month, with what he thought was a cold.

NO ROSENBERG & HARRIS.

Atlantic City, Dec. 15.

There has been no partnership agreement entered into between Walter Rosenberg and Ben Harris. Mr. Rosenberg has the Criterion theatre here, and another at Asbury, with still another seaside place at Long Branch.

Harris lately left the Young's Pier booking department. Since his departure the Pier has had its shows come through Pat Casey's office.

While Harris holds the United Booking Offices "franchise" for Atlantic City, there is no knowing of what value it is in the face of present conditions.

Mr. Rosenberg says Mr. Harris can be a partner of his in the Criterion or any other theatrical proposition he is concerned in, provided Mr. Harris produces long green in connection therewith. Up to date Harris has not approached him, Mr. Rosenberg adds.

ENGLISH ARTISTE COMES OVER.

Maude Mortimer, an English singer, very well known in the Provinces on the other side, arrived in New York Monday, accompanied by her son, Jack, and an adopted daughter Marie Dreams. The children play as one act abroad; the mother is a "single."

B. A. Myers took the English people under his management. Eddie Emerson, who has appeared on the same programs abroad with the two acts, recommended the visit to New York. Their open time is until March, next, only.

A CHANCE FOR SOMEBODY.

"Anybody who wants to go in the show business, I'll get him fifteen theatres within twenty-four hours," said a manager the other day to a VARIETY representative.

"All the fifteen are within a radius of 100 miles from New York City Hall. Four are in the Bronx. Some are Shubert houses. Others take in 'small time' houses and burlesque theatres.

"Anybody asks you where to get theatres, send them to me. I'll guarantee to deliver. Just want the offer made, that's all."

SECOND BASEMAN TRYING.

Chicago, Dec. 15.

Johnny Evers, the second baseman of the "Cubs" is going in for a "try out" on the "small time" as a monologist. If the ballplayer hits anywhere near the mark, he will be brought on as a feature at the Majestic.

PRODUCED IN ST. LOUIS.

St. Louis, Dec. 15.

"The Suspect," a one-act dramatic playlet, was produced at the Columbia. The sketch is to make a tour of the Orpheum Circuit. William A. Brady is given as the producer.

In the cast are Walter D. Freene, J. K. Hutchinson, Westcott B. Clarke, John Goodall and Laura Lemmers.

NO LOTTERY COUPONS ALLOWED.

Ottawa, Can., Dec. 15.

Lou Deffayette, proprietor and manager of the Gaiety, was arrested for giving out lottery coupons with admission tickets. When taken before a magistrate he was fined \$50.

VARIETY

Published Weekly by
VARIETY PUBLISHING CO.

Times Square, New York City.

SIME SILVERMAN
Proprietor.

CHICAGO, 107 Dearborn St.

LONDON, WALTER K. HILL, 418 Strand.

SAN FRANCISCO, JESSE J. FREEMAN, 908 Market St.

PARIS, LESTER J. FOUNTAIN, 66 Biv. Rue Saint Didier.

BERLIN, EDWARD G. KENDREW, 68A Unter den Linden.

ADVERTISEMENTS.

Rate card may be found in advertising section of this issue.

Advertising copy for current issue must reach New York office by noon Thursday.

Advertisements by mail must be accompanied by remittance, payable to Variety Publishing Company.

SUBSCRIPTION RATES.

Annual \$4
Foreign 5
Single copies, 10 cents.

Entered as second-class matter at New York.

Vol. XXI. December 17 No. 2

The boarding house directory says we don't like it! Selah! Says we are now the enemy of the actor! More selah! Then the same man presumably has his name in display type five times on one page and four times on another! Still more selah! If the pause here is long enough it will strike anyone that an organ which plays the same tune nine times in two lead sheets is nothing but a personally conducted press sheet.

Are we the enemy of the actor? Who knows? And do we dislike the hash address sheet? Who knows that, either? We at least have managed to keep our innermost thoughts to ourselves, not having been addicted to public speling.

But anyway, there's "Moe, the cut checker." He looks like a nice little kid. Surprise was all over his face. See the company he was in! Selah! "The 2d Asst. Sub. Ed." and "2d Asst. Sub. Adv. Mgr."!! Some "subs." Give 'em credit. We like po' lil' Mose. He has an honest face.

The boarding house directory wants to know if VARIETY would give it "any good information." Also if VARIETY can tell it how to become a regular paper.

All we did was to say that if the sheet would give some attention to "copy acts" and devote less space to wild ravings, more would be accomplished for the actor.

The reply reminded us—that that paper cannot well campaign against "copy acts" as the biggest "copy" of all is itself. It copied VARIETY, in its first issue—in make-up, ideas and even to the color shade of the cover paper, not forgetting the design of that cover. The work was so "raw," the cover and shade had to be changed.

The only original thing it ever presented was "Moe." "Moe, the cut checker." Evidently a person and term employed in England. What else in the paper that hasn't been taken from VARIETY, has been lifted from the Performer or Music Hall in London.

Even the scheme of actors belonging to the union was attempted in England. It failed. Any member of the Variety Artists' Federation can furnish details.

We are not against the union plan, as developed by Harry De Veaux. There's some sense to a man like De Veaux. At least he has held his organization intact, meanwhile finding time to make a raging rival come begging around his door.

Unionism for the small time actor is very well, when there is no actor's organization alert to protect its members. Collecting a balance of six dollars from a dink manager in Junkville isn't all there is to looking out for the small time actor, not by a long shot.

We are only against the unionism that is intended to result in "strike." "That's silly" as J. Francis Dooley says. There's Mr. Dooley, for instance. He originated "That's silly" for stage purposes. It's Mr. Dooley's.

When a man is worried because his "jobs" are uncovered, isn't it time for the actor that some paper came out with it? We are the paper. If the actor elects to believe we are his enemy because we wish to point out danger he is being led to, all right—we're his enemy.

Now that's settled, we will keep right on. We don't care whether the actor thinks we're his enemy or not. All those actors without sufficient intelligence to know the difference should believe that we are. Their support will be needed to put through the "job" one man is attempting in the endeavor to bring himself to the attention of the big labor leaders. Good night!

When actors will stand for the kind of bunco they are now receiving, they should recollect that the Board of Directors consists of twenty-four members. Three answered the wires asking for their approval of the policy. What of the other twenty-one? Or perhaps three make a majority. That may be possible under the present system.

The boarding house directory has "panned" us. Taken up good space which might have been used for re-writes of letter-notices to "pan" VARIETY.

While we are telling it how to become a paper, we will illustrate how to "pan." In the first place, never "pan" in a manner to excite sympathy for the "pannee." Thus, if it is said that VARIETY is not making money or cannot pay its bills, there may be those who read who will sympathize. "That's silly" says Mr. Dooley.

"When your enemy is freezing don't send him a load of coal." That's the idea. When you "pan," slip it over right. Give it *finesse*, something like this, for instance:

Leery Mountebank, who has been practicing parasitical prostitution upon the actors for two years now, believes he can bunco them into becoming the mass of ruins upon which he will climb to a greatness he can never reach. Can never reach because everyone of intellectuality is aware he has nothing more than the ability to deceive the ignorant into imagining he really amounts to something.

See! There's a little class to a "pan" like that. It says something, that—if studied thoroughly will sum up the entire situation.

The boarding house directory should know these things. Besides having an operator who admits he has had twenty years of experience in the newspaper business, it has nearly all the cast-offs of VARIETY. The best recommendation for a position has been the certificate of discharge by this paper. And now it has the printer it says VARIETY "couldn't" pay. "Couldn't" is but little different from "wouldn't" in the spelling. Since hobnobbing with that cheap bunch of petty printing pilferers, the boarding house directory should also have become aware of our circulation. Why not print that? Also its own, at the same time telling the deluded backers how and why its weekly edition had to be limited.

It is also as well when making a statement on "the floor" like this for example: "VARIETY is now being supported by the United Booking Offices" to explain why that statement wasn't printed. Also when reading the financial statement of the sheet, inform the listeners which are the book accounts upon the books and which are the cash accounts in the bank. These "P. D. Q. assessments" are hard things to explain in the face of "profitable business."

We have been called an "Actors' paper"; a "Morris paper"; a "Pat Casey paper," and now they want to call us a "United paper" (that ought to make Albee smile). Notwithstanding, VARIETY is just VARIETY, saying and doing as it pleases, which several people have discovered. Even the noise made talking doesn't cover up the shortsightedness and faults of the speakers.

Once again we say to the Board of Directors: stay on the job. Don't be kidded or conned. If the actors are going to be led into a strike, see that those who are working have a good reason for it.

And that reminds us. Something we forgot before, too. "That's silly" says Mr. Dooley. Still, we do forget, often. We "forgot" to print an item about a dead beat. Called "suppression of news" by those who know

nothing about it. But since the boarding house directory has become the champion of dead beats, we will give it another instance of when we "neglected" to print something.

It was about two and one-half years ago. A "two-act" came over from England, appearing at the Novelty, Brooklyn for a "try out." Jess "caught" the act. His report was turned in with this comment, "Better pass this poor devil up. He hasn't a chance in the world." The "New Act" review of that English turn was "suppressed."

The act though said the English managers had told the American managers not to let it work, even after that "try out." So the English act didn't work, because it found that making \$200 weekly as an agitator by fooling the actors was better than earning \$100 weekly at acting—only now and then. There were no long future contracts to prevent the act leaving England for America.

There's something to pan us for. Or ask us by what right we take it upon ourselves to keep the actors informed of the inside goings on, which their own organ does not print. Perhaps it dare not, for fear the actors will know too much.

To be a real paper, first get news. Then go after the "copies"; then tell something about the field you are in. And don't tell actors not to buy VARIETY, but borrow it. Somebody must buy it first even then. "That's silly."

Once in a while look the sheet over. Change a September date line to December. When "Bill" from Buffalo, says "Elfie Fay 'done' fine," write "Bill" a chiding letter. And when the telephone reporter reports that "Ed Begley opened in 'The Aviator' Monday night" when "The Aviator" did not open until Thursday night, he should be properly called, too. No VARIETY, cast-off wrote that.

"Moe, the cut checker," should be given a chance. We will bet that Mosey is some kiddo. Probably now Aleck on VARIETY and Sammy on the Clipper will get together, forming the "Cut Checkers' Union." They can make their own scale. A good cut checker is a jewel and Moe has such an honest face. It stands out.

Oh, we forgot the Billboard! When the make-up of the boarding house directory hasn't been copied from any of the sheets mentioned, the Billboard has been used as a model. The Billboard once "panned" the boarding house directory. The panned paper printed the article as a good notice. That *was* silly.

We are through warning the actors editorially of the probable danger they are walking into. It's up to them to look out for themselves. We shall print all the news concerning it, but the actor can think the rest out. Their organ which plays the same tune nine times in two lead sheets won't give any information it believes will edu-

cate them. Therefore, witnesseth, the spectacle of VARIETY, voluntarily stepping in to inform the actor what is being done for and against him.

"When the cruel war is over" hark thee back to the teachings of the False Prophet and wonder whyfore all these things were, for the False Prophet will likely by then be in Australia, working the virgin fields over there. At the present ratio of progress, he will have traveled around the world in about eight years. For has not the False Prophet said: "I am the Greatest Organizer on Earth: I could have been the Greatest Lawyer before the Bar," but never a word about being the greatest actor (that having been tried).

Meantime the New York American continues to print jokes, vaudeville artists tell on the stage. Last Sunday's American had extracts from ten "talking acts" in New York for the week then ending. Ten acts weekly for a season of forty weeks means that four hundred acts are having the material they paid for published to the four ends of the country.

If the actor cares about nothing else, let him wonder whether an actors' association isn't necessary to stop a thing like this. There's no actors' association now that is doing it.

That \$15,000 spent on the double-act legislation at Albany could have been used in part for benefits for the actor. Some of the money might have been expended to stop the American.

That also reminds us. We don't recollect having seen in the boarding house directory an itemized statement of the expense account that footed up \$15,000. That would be an interesting news item, especially to White Rats.

The new Lew Fields' revue starts at Albany New Year's Eve.

Harry De Costa, formerly with C. K. Harris, is now with "Shapiro."

Geo. W. Leslie appears in a sketch next week at Atlantic City.

Fred Fischer, with Jack Chamberlain, opened at Yonkers this week.

Schrode and Chappelle are to appear in a new act in "one" written by James Madison.

William J. Kelly and Co. in "The Sacrifice" are being offered to the managers of M. S. Benthams.

Alice Yorke will appear the last of February in a new piece, "Marriage a la Mode" by Al. Holbrook.

The Ardell Bros. in their new ring act commence on the Interstate time at East St. Louis, placed by Fred Zedde.

The Family, LaFayette, Ind., damaged by fire and water recently, is being improved and will reopen Christmas week.

Burnham and Greenwood, the "sister team" start over the Orpheum Circuit, commencing at Minneapolis Dec. 19. Pat Casey booked.

Jack Irwin, the "wireless" operator from the airship "America" is appearing as a "single" in the small timers, placed by Freeman Bernstein.

Lola Milton has been obliged to cancel her engagements in the west through illness. Miss Milton is at the Mercy Hospital, Cedar Rapids, Ia.

Mrs. Gardner Crane and Co. are contracted for the season over the United time through Jo Paige Smith at \$600 weekly.

Bertisch, a "strong act" has returned to this side and will open at Dockstader's, Wilmington, Dec. 26, booked by Jack Levy.

"Tom Walker on Mars," John B. Hymer's new comedy production, opens at the Fifth Avenue Dec. 26, placed by Jack Levy.

Amelia Stone and A. Kallsz will appear in another singing sketch, "Mona Moore" at the Majestic, Chicago, Dec. 26.

Max Jahn, of the Marinelli New York agency, leaves to-day (Saturday) for a vacation of six weeks abroad. He will head for Berlin.

The Prosit Trio have been re-engaged for the Ringling circus next season. The act is going over the Sullivan-Consdine Circuit for the winter.

"Charles," the "monk" with Ringling Bros. circus last summer, will play vaudeville, opening at Yonkers next week.

The Karno Comedy Co. has been engaged for three more weeks by the Morris Circuit, and is booked solid until next July.

Sam J. Curtis and Co. and Nana hold over at the American next week. Belle Baker holds over at the Manhattan Opera House.

The Frank L. Gregory Troupe will return in time to open on the Orpheum Circuit Jan. 2, the contracts going through the Marinelli agency. The act has been abroad some four years.

Eddie Heron, absent from vaudeville for several seasons, is contemplating a return in "Me and My Friend." Freeman Bernstein has the turn.

Josephine Joy was placed by M. S. Benthams to appear at Shea's, Toronto, this week, replacing Harriet Burt (both "single acts") who could not play through an attack of illness.

Julius Tannen returned home for a couple of days to see his new heir, born Nov. 17. Mr. Tannen left Wednesday. He opens at the Orpheum, Spokane, Sunday.

Henry Berlinghoff, treasurer of William Morris, Inc., celebrated the fifteenth anniversary of his wedding last Saturday with a quiet "at home" reception.

William St. James is the leading man in the Marie Cahill company playing "Judy Forgot." Mr. St. James was formerly of the vaudeville couple, St. James and Daker.

Mrs. Billy Carey (Daisy Stampe) (Carey and Stampe) presented her husband with a ten pound boy Thursday of last week at their home in Brooklyn.

S. B. Lewis and not Mr. Redwood, is the third member of "The Three Lyres." The act at present comprises H. L. Harvey, F. C. Henderson and S. B. Lewis.

Mrs. Milton Post became the mother of a daughter, Dec. 1 at the parents' home in Southold, Long Island. Mrs. Post was Mable Le Ville Simpson, and appeared in vaudeville with Pat Rooney's "Simple Simon" production.

Kara, the foreign juggler, started on the Loew Circuit this week, opening at the National, Bronx. Lina Pantzer and the Long Acre Quartet commence a tour of the same time next week.

Willie Hoppe married Alice B. Walsh at Atlantic City this week. Mrs. Hoppe is a New York young woman, whom Hoppe saved from drowning at the seashore a couple of years ago.

Vilmos Westony has his first regular Manhattan engagement next week when he will appear at the Colonial. Last spring the Hungarian pianist appeared at the Fifth Avenue for a Sunday night concert, only.

Princess Chiquilla and Newell were forced to cancel their bookings on the Gus Sun time through the death of A. Edward Newell's father, E. F. Newell at the Princess' home in Jamaica, L. I.

"John, the Barber" "presented" an act on Hammerstein's Roof last Friday night. Just as the act was ready to proceed, after several minutes of preliminaries, the curtains were drawn—and the Barber lost another turn.

"The Spring Maid," Werba & Luescher's production with Christie MacDonald starred, will be the attraction at the Liberty, New York, commencing Dec. 26. "The Country Boy" now there may transfer to the Chicago Opera House.

"We Can't Be as Bad as All That" is the title of a play by Henry Arthur Jones, to be first presented at the Hyperion, New Haven, Dec. 29. It is the second production by the Authors' Producing Co., leagued with John Cort and "The Open Door."

Fred Niblo is giving a splendid account of himself in the west as the star of "The Fortune Hunter."

"Daddy Dufard", in which Albert Chevalier made his debut as a legitimate star, will close at the Hackett Christmas Eve according to the present intentions of the Leblers, who have the former vaudevillian under management.

Lottie Walton (Bert and Lottie Walton) is at 293 Central Park West, New York, in a private sanitarium, recovering from an operation. The couple had to return from the Orpheum Circuit through Miss Walton's ill health.

Orville Harrold will leave "Naughty Marietta" in another week, to depart for Paris, where he will take a thorough vocal course. Kate Ellmore, originally contracting with the same company for eight weeks, has signed for the remainder of the season.

Maurice Shapiro is expected home about Jan. 15. To-day (Saturday) he is leaving Paris for Berlin. Upon his chief's return, Edgar Selden "Shapiro's" general manager, will take a vacation at Lakewood, following that by a visit of a month to Europe during next summer.

Bedini and Arthur have been placed to open at the Palace, London, next April, going to the Wintergarten, Berlin, for the month of May. The Marinelli agency did it, also fixing "The Geisha Girls" for the Wintergarten in February and the Palace for March, with Italy to follow. The same agency has booked up Rajah until the end of 1911 on the other side. She is held over for this month at Hamburg.

Sophie Leventan, of the William Morris Press Dept., is engaged to Morris S. Silver, a New Englander. The nuptials are to be celebrated some time next year. Sophie was not transferred from the Club to the Press Dept.; she resigned and was hired over again.

Moffat and Clare, after a seven weeks' layoff, will resume their vaudeville work next Monday. Jack Moffat, who had his left arm broken above the elbow, has fully recovered from the effects of his injury. They have booked for a return engagement over the Poli time.

Monie Mine sent her billing matter ahead to Waterbury last week where she appeared at the Poli theatre there. The program maker used everything on the sheet, which was headed by "Bill Matter," employed as a caption slug for house information. The program came out with everything displayed. Monday evening Walter Schrode (Schrode and Mulvey) stopped at the hotel desk for his key. "Pretty good show," said the clerk. "Glad you liked it," replied Mr. Schrode. "What was the matter with that girl, she didn't have her assistant?" asked the young man behind the desk. "Who do you mean?" remarked Mr. Schrode, knowing the program had been complete. "That English girl, Monie Mine. She appeared all alone. Where was Bill Matter?"

RIGHT TO A NAME.

In asking for a bill of particulars in the case of Fay Darling, formerly a member of musical comedy companies, against Louis Glick, for breach of promise, Jacob Stiefel, attorney for Glick, brought to light a decision handed down by Justice Smith regarding the change of name without legal procedure.

Fay Darling, whose real name is Fanny Streimer, is suing Glick for \$10,000, alleging he promised to marry her.

When the case came up in the City Court recently Judge Smith rendered the following decision:

"A person may lawfully change his name without resort to legal proceedings, and for all purposes the name assumed will constitute his or her legal name as much as if he or she had borne it from birth.

"The Code of Civil Procedure, which authorizes the change of name, is not derogatory of the common law.

"At common law a man could change his name without intervention of either the sovereign, the courts or Parliament, and the common law unless changed by statute of course obtains in the United States."

Lawyers were of the opinion prior to Justice Smith's decision that it was necessary to proceed in the manner described by the Code before a person could assume a name other than his own acquired by birth, otherwise, according to the opinion of Attorney Stiefel, a woman may take a name not her own for the purpose of a breach of promise suit, suggesting all sorts of possibilities.

This point will be one of the principal lines on which the case will be fought when it comes up for hearing again in the very near future.

"EAGLE ACT" EXTRA.

Chicago, Dec. 15.

Frank Weisberg for his "Star and Garter Show" has engaged "The Eagle and the Girl" for the remainder of the season.

MISSED HER DOG.

St. Louis, Dec. 15.

The Princess program was placed in jeopardy Monday night by a dog. The pet animal belonging to Idalene Cotton was reported in whereabouts unknown just before the evening performance.

During the Cotton and Long sketch "Managerial Troubles," Miss Cotton fainted, caused by a nervous collapse. Tuesday the dog was found and Miss Cotton will finish the week at the theatre.

FIRE DIDN'T STOP SHOW.

Reading, Pa., Dec. 15.

Though an expensive fire broke out at the Orpheum last Saturday after the matinee, causing a loss of several thousand dollars, Manager Egan gave a night show, with little delay.

The fire started in the basement. It is believed the blaze was smoldering while the afternoon show was progressing, but no one became aware of it, the audience departing blissfully ignorant.

The quick work of the local department kept the flames confined.

PRESIDENT BUTLER SANGUINE.

James J. Butler of St. Louis, president of the Empire circuit, is spending the week here. His mission is a double one, Mr. Butler paying the Western Wheel houses a personal visit and incidentally helping his wife select some Broadway Christmas novelties.

Mr. Butler predicts a most successful season for the Empire Circuit shows.

SINGER'S NEW MANAGER.

Jack Singer, after spending some time with his "Serenaders" whipping it into shape since the departure of some of the former principals, has entrusted the welfare of the company to Arthur Riesenberger, who succeeds George Armstrong as manager.

Mr. Singer joined "The Behman Show" in Chicago last week. He will remain with it until it returns to the Columbia here early in January.

IN FLA. UNTIL MARCH.

Richard Hyde, the Brooklyn manager, is now in Florida, where he will remain until the middle of March, his usual winter custom.

SAYS GIRLS WERE STRANDED.

Boston, Dec. 15.

Through Lillian Morrelle as spokeswoman, the chorus and company engaged for the musical comedy to be produced by the Worcester Amusement Co. (T. W. Lynch, president) at its Woonsocket house, has voiced complaint of the treatment accorded them by the men behind the project.

Miss Morrelle in a signed statement says that the company rehearsed two weeks without pay and at their own expense, and also played one week. She further says that the general manager refused to pay them according to agreement, being given four days' notice instead of two weeks.

The girls were stranded in Woonsocket, owing three weeks' board. On Dec. 3 they refused to sign a paper waiving all claims against the Worcester company. After consulting an attorney, suits for attachment were placed by each member. The company gave bond for \$900.

BILL'S DUSKY 50.

Bill Lykens is determined to put a colored act of quantity over. He has handed them all the way from a duo to one hundred or more. Now Bill is splitting to average up. He has Jean Europe's Colored Troubadours—50—all colored and count 'em for an opening Dec. 26.

Bill says he has them placed, but if there's a manager who wants a dusky colony around that date, slip the news to Bill in the Casey Agency. He'll pull out an act from Mt. Vernon for a regular house anytime.

OLYMPIC TEMPORARILY CLOSED.

The Olympic, New York, was temporarily closed by the fire in Tammany Hall early Monday morning. The former Pastor theatre reopened Thursday with Hurlig & Seamon's "Follies."

The Academy of Music, next door, was not damaged. The Olympic is a part of the Tammany Hall building, and suffered from a deluge of water.

GETTING CIRCUIT TOGETHER.

The Weber-Scribner-Mack-Hynicka circuit on the rotary "Wheel" system is gathering impetus, from reports. It is said the combination has gathered in twenty-eight houses towards their first chain of forty theatres and forty weeks.

The plan is to establish five classes of attractions, each to play eight weeks in the total of forty, alternating in every theatre. The consummation of the first route will probably be followed by others until a producer can be assured of a long life for his production.

Of the first forty houses selected, though each manager will be entitled to a franchise for a show, if he fails to accept the opportunity, the "franchise" will revert back to the booking office, which may then dispose of the privilege as it likes. The "booking office" in this instance will be the L. Lawrence Weber Co-operative Circuit, the corporation formed to conduct the new venture.

The second enterprise framed along similar lines and which was to have been promoted by Gus Hill and Ed. F. Rush has fallen by the wayside. With things theatrically looking as ferocious as they do just now, says Mr. Hill, he was waiting for clear weather before going ahead.

Still though the daily conferences between Messrs. Hill, Rush and Cliff Gordon (Gordon & North) keep right on.

DIVORCE IS GRANTED.

Katherine Rooney Middleton, formerly of "The Merry Maidens," was granted an absolute divorce from her husband, Arthur Percy Middleton, and custody of their child, Harold, by Justice Guy in the Supreme Court last week.

The defendant was unable to secure witnesses, losing the case by default. A counter claim was entered by his attorney, Jacob Stiefel.

THE PRESS AGENT.

W. DAYTON WEGEFARTH.

I'm press agent bold, and a pest, I am told,
By the editor men whom I know;
For I'm paid ninety per cent just to kick up a stir
'Bout the actors who play in my show.

It's a thing I dislike when I'm ordered to write
Of a player who's not quite the best;
But the people all know what I write is not so,
So my conscience is always at rest.

If the blonde on the end is the manager's friend,
It's a cinch I must write of her fame;
I tell how she keeps all her family in "cats,"
In a punk little town up in Maine.

If the dainty soubret is the owner's pet,
I must feature her most every day,
I tell how the lass has a Sunday-school class,
And instructs little ones how to pray.

If the treasurer's dear heart has a bit of a part,
I must make her the star of the show,
I must boost up her act (?) and her bit of a part,
Though it pains me to do it, you know.

It is really a sin that the business I'm in
Must exist on my bluster and blow.
I'm paid ninety per cent just to kick up a stir
'Bout the actors who play in my show.

Emil Hoch and Co. open on the Pantages time Sunday.

Gray and Graham will leave Australia in a few days, sailing for London. The act was originally engaged for eighteen weeks in the Antipodes. It has played thirty. The couple will probably appear in England.

ACCEPTS A CHALLENGE.

The letter below, from B. J. Cate, manager of the Four Musical Cates, may result in a musical contest. Mr. Cate has set the time and date, it remaining but for the challenger to "make good":

New York, Dec. 12.

Editor VARIETY:

Replying to the jealousy inspired and insulting letter from the C. G. Conn Co., printed in a musical trades paper on the slim chance of advertising another musical act, will reply that we do advertise and claim to have the best saxophone soloist and quartet in the world.

We have never issued a challenge to anyone although we have been challenged and cheerfully accepted each time, but the challengers never came forward with their money.

Mr. Conn wishes to "call" us for our "bluff" and give us a chance (kind and generous of him) to "crawl back" or argue. We will do neither, but accept Mr. Conn's challenge for a saxophone contest to take place Friday, Dec. 30, at 10 a. m., at Prospect theatre, New York City, for \$1,000 a side.

Now, please come on, Mr. Conn, with your saxophones and bring any saxophone player or players you like.

Also bring good legitimate U. S. money and you will find us with the same thing.

Now don't you "crawl back" or argue the question as you anticipated we would do. If you don't appear, you will be known as a bluffer and "bull conn" artist.

B. J. Cate.
(Four Musical Cates.)

FRIENDLY INTERCHANGE.

By one of those peculiar coincidences that sometimes arise in the best regulated "Wheels," Annie Kelly who left "The Bon Tons" Saturday was engaged for L. Lawrence Weber's "Dainty Duchess" Monday. "L. Lawrence" was once known as "Larry" and was also once a partner with Rush. When partners they were like brothers; now they don't even resemble half brothers.

The exchange of players and staff people kept up during the week. M. Mannist, who had been behind and ahead of "The Bon Tons," came in and annexed himself unofficially to the Weber side, with the expectation that he will again become a permanent institution on that end.

PETITIONING FOR SUNDAY.

Little Rock, Ark., Dec. 15.

A petition is being circulated among the business men of Little Rock by Richard Bird, of the Scenic theatre, asking Judge Woods to permit the theatres to keep open house Sundays, running pictures only. Just a bare few of the merchants declined to put their John Hancock to the paper. Hundreds of names have been secured.

Cissie Loftus, who recently became a mother in London, was reported dangerously ill this week.

Fred Zobedie is starting his third tour of the Interstate Circuit, commencing at the Majestic, Little Rock, Ark.

THE BACK YARD CIRCUIT

Adam Sowerguy, the famous "small time" impresario, has been engaged by Gordon & Kelley, the agents, as general manager of the firm's newly formed and now forming Back Yard Circuit.

Mr. Sowerguy lately disposed of his theatre in the middle west, coming to New York to start another house on Broadway. Things being dull around Christmas time, and rents being higher on the main thoroughfare than Adam suspected, he called upon Dave Gordon after reading of the new circuit in *VARIETY* last week, and was immediately engaged.

Mr. Sowerguy has established general headquarters at the Mail in Central Park, and will direct his crews from there.

"I have looked the old town over," said Mr. Sowerguy, to a *VARIETY* representative this week, "and I think I have made a good selection for an office. It is centrally located, with some of the best yards in the world within walking distance.

"I have yet to look Harlem over, but it seems to me that we should get right to work on the yards in the houses of those swell guys who live around the park.

"My experience as a manager tells me that if we can get the Back Yard Circuit working properly, and throw a crew of pretty bad players into one of the rich fellow's yards, he will give a lot of money to get rid of them quick. In this way we could work the district in a week, give the yards a rest for a couple of weeks, then send another and worst crew along. If my theory comes out all right, we are going to keep those guys hustling in Wall Street to get enough money to keep us moving along.

"I walked up to Central Park the other morning early and noticed that quite a few people were sleeping on the benches without any overcoats on. I have instructed all my crews to accept clothing, if there is not enough coin flowing towards them. I think we can trade some of the clothes for what loose change the bench warmers may have. Under this heading we become a philanthropic institution, and as we charge no commission the state will have no jurisdiction over us. If they take the matter to Congress, of course, we shall have to prepare, but just now we are not looking forward to any unfavorable legislation.

"I am waiting for the next general meeting before proposing that while we are touring the slick stocking yards, the hours of entertainment shall be from 5:30 a. m., until 11 a. m., only. I have been given to understand that these Fifth Avenue fellows sleep later than we do in the country. If we could throw a crew of hardy workers into, say the yard of 658 Fifth Avenue, at about six a. m., we might catch a guy just turning over, and you know what you would give for that second morning snooze.

"From six until 8.30 a. m., the instruments to be played will be brasses and the drums. From 8.45 until 10,

there will be songs with musical accompaniment, and 10.15 until 11, the organ grinders are to be there.

It is a poor season of the year to start a venture of this character, Mr. Sowerguy said, and he regretted the enterprise was launched during the first snow storms. "But I have heard so much of how you city chaps grab off any good idea that we feel it is imperative that we should proceed so that we may become thoroughly organized."

General Manager Sowerguy continued:

"After we leave the swell section of the town we shall strike out for the intermediate communities, gradually working over into the tenement districts and finally reaching Brooklyn.

"As we make the first shipment of crews next Monday morning early, I wish you would have one of your critics along to catch our shows. We think *VARIETY* should see the importance of this circuit and give us the same attention that is given to the others.

"Here are a few of the rules and regulations I have drawn up:

The understanding when entering into a contract for consecutive time will be that three open lots on one block shall constitute a "lay off" with salary pro rata per yard, calculated on the total number covered during the day. No "lay off" shall exceed 82 minutes. If lunch shall be thrown from a window, the customary time for eating at midday not to be figured in addition to the "lay off."

The first crew starting out Monday morning will be instructed in a code to warn the Tuesday afternoon and Thursday morning crowds, who are to follow the same route. The code will be of signals, chalked upon the front door steps. The foreman in charge is to first walk up the block, on the front, noting the signals, then dividing up the period permitted for the entire list to give the major portion of their entertainment in the yards recorded as contributing over ten cents each. The penny and two-penny yards will be ranked as "losing time," and may be rapidly passed over.

Where a janitor demands a 50-50 "split" or a "stake" to permit the crew entering the yard, he is to be reported to the booking agents, who will either engage him as a clerk or place him in charge of his block.

Each city is to be sub-divided, with territory running five blocks uptown and two avenues across. A crew starting at East 115th street and Second avenue in the morning, cannot do business beyond 120th street and Park avenue for that day, and must reach the terminal by 5 o'clock.

The agents, who are now working out the details, say that when the enterprise is fully organized, it will be known as "The G. O. O. A." (Grand Order Open Air Actors)—and then application will probably be made to join a union.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, Dec. 4.

Rehearsals of a new revue commenced this week at La Cigale, the authors being Laroche and Paul Ardout. The Nouveau Cirque is rehearsing a burlesque "Au pays des echasses." The revue announced at the Eldorado was produced Nov. 29, a day sooner than the date originally set. It is generally the contrary. The Folies Bergere however announced Dec. 3 for the premiere of its successful revue, and Clement Bannel was quite ready for the date, in spite of the change of roles a week before the opening, due to the reported illness of Gaby Deslys.

Some French senators are considering the advisability of proposing a law regulating theatrical agencies in France.

An operette "Baby Pepper" was produced at the Concert Mayol Dec. 2. The book is by Lucien Boyer and the music by Willy Redstone, with Mlle. Aliens in the leading role.

Concert European will give a revue, "Boum, Volla," with Jane Lux as comedienne, Dec. 10.

At the Olympia several changes were made in the revue Dec. 2. Having been at the dress rehearsal of the Folies Bergere revue, I was unable to review it for this week. Bessie Clayton remains, as already mentioned. Among the new comers are Genevieve Williams, Jane Jug, Bianca de Bilbao, Paule Delys, and the six English juvenile dancers. Frey has also brushed a new luminous scene for Lina Muratti in her metamorphoses.

The question of the ballet dancer has cropped up in the French budget, for two musical houses in Paris are sub-ventured by the French Government—the Opera and the Opera Comique. In his report to the Chamber of Deputies on the Fine Arts estimates Mr. Paul Boncour, chairman of the commission on that subject expresses the opinion that the Opera ballets are out of date, and do not convey the meaning of this art which in ancient times was one of the hand-maids of religion. He pays homage to Isadora Duncan for having revived the real traditions of dancing. Three of the Parisian danseuses, Mmes. Zambelli, Regina Badet and Rosita Mauri, express doubt as to the possibility of any change in the opera ballets, while Isadora Duncan admits that her method of dancing is not theatrical and would not supplant the accepted classical style. The traditional short skirt of the ballet girl is appropriate as well as graceful. Miss Duncan, who is preparing new dances for the Chatelet, where Cluck's "Orpheus" will be given in January, complains of the many imitations of her style, which she renovated from that of the Greeks.

Another law case of interest has just been decided in Paris. Henry Lamothe was engaged by Hertz & Coquelin to play at the Porte St. Martin, but they wished to transfer him to the Ambigu, another drama house here which they manage. Lamothe declined to be shifted to the more popular theatre in spite of the fact that his contract had a clause that he owed \$4,825 in the event of non-fulfillment. Hertz and Coquelin started a suit to recover this amount, whereupon Lamothe sued for \$9,650, alleging that his directors had informed the Association of Theatrical directors of his action and that this was identical to "blacklisting" him. The Court decided that some material damage might have been caused by this procedure but considered that \$965 was sufficient compensation. On the other hand the court allowed the full amount claimed by the directors, so that both sides won their case, but the actor was condemned to pay the full amount of his forfeiture, less \$965 for the "black listing."

VARIETY is on sale in Paris at the principal kiosques on the Boulevards. Back numbers may be obtained at the Librairie Etrangere, 37 Rue Street. Augustin (near Place de l'Opera).

POSING AS A LLOYD.

San Francisco, Dec. 15.

One Harry E. Lloyd has been posing around these parts as the father of Alice Lloyd. He is believed to bear no relation to the Lloyds. Miss Lloyd is billed to play here shortly at the Orpheum, and will probably make the status of Harry E. clear at that time.

There is no "Henry E. Lloyd" related to the English Lloyds. The father of Alice is and has been living in London.

Spokane, Dec. 15.

The record for receipts at the Orpheum, held by Alice Lloyd, was broken by Miss Lloyd on her return visit last week. The receipts at the box office for the week were \$150 over those of about a year ago, when Miss Lloyd first came here.

Spokane was the first stop of her return engagement over the Orpheum Circuit.

SHOWMAN ACQUITTED.

Vincennes, Ind., Dec. 15.

M. E. Moore, under indictment for murdering C. D. Gibson, a wealthy oil man of this vicinity, a few months ago, was placed on trial last week and acquitted.

The shooting came about because of Gibson's undue attention to Moore's wife. Moore manages the "Rah! Rah! Boys" in vaudeville, has an interest in the Grand and Red Mill theatres here, and is otherwise concerned in theatricals.

NEW ACTOR'S SOCIETY GATHERS SOME HEADWAY

Application Blanks for the Organization, Known as "The Variety Actor's League," Have Been Issued. Organizer Replies to Attack

That the "small time" artists are in earnest to form the new union with a stipulated wage scale was evidenced during the past week when application blanks for membership made an appearance in the "small time" booking offices.

The wage scale has caused no end of discussion among those who are interested and would be affected.

The membership blanks give the name of the organization as the Variety Actors' League, Independent, and the headquarters at 751 Sixth avenue, Manhattan. The application makes an appeal to the "small time" act and gives a general outline of what the intentions of the new organization are.

In reply to a printed statement the acting secretary of the newly launched actors' society sent the following to VARIETY with a request that it be published:

THE VARIETY ACTOR'S LEAGUE.
(Independent)

Temporary Headquarters, 751 Sixth Ave.,
New York City, N. Y.
Dec. 13, 1910.

Mr. Harry DeVeaux,
President, Actor's International Union,
City.

Dear Sir:—
After reading your article printed Dec. 9, denying the approval of members of the Actor's International Union relative to the formation of a new society for the welfare of the variety actors, vaudeville agents and theatrical managers, I regret that the statement denouncing such a worthy undertaking should be made by you or any other person of ordinary intelligence without first investigating the good intentions of this new organization.

We take sincere exception to your statement wherein you brand as a traitor any person who would uphold the objects which we advocate and it is only acceptable to a class of persons not familiar with the details of the movement in question.

To begin with the good features of the new organization were briefly discussed with intelligent laborers well versed in unionism, various reputable artists, including members of The White Rats and the Actor's International Union, in order to obtain their views as to the good qualities, etc., outlined.

After being assured of the good results to be obtained by the formation of such a society, its object was called to the attention of a number of vaudeville agents who were continually undermining each other to obtain business (to the detriment of the performer) for their expression of opinion, and after considering the remarks and ideas of the aforesaid parties combined with the urgent appeal from "small time" artists for the betterment of conditions it was decided by a few performers in fairly good financial standing to assist their sisters and brothers in the elevation of the profession by organizing an independent league and formulating features not already shown by any other organization already in existence.

Upon calling the attention of one of the officers of the White Rats to the new organization and acceptance of a contract by a team from a small time agent at a salary of forty dollars a week pro rata seven days, calling for five shows daily (the team were members of the White Rats) his reply was "Well, they didn't have to take it." At the time that the team accepted the contract they remarked that if they did not accept the contract they would remain idle; that others would take their place, and as an honest living must be acquired they were compelled to accept it. We call this instance to your especial notice as being one of the disagreeable features that we intend to eliminate.

It was also stated by a representative of The White Rats of America that by classifying the "small time" and moving picture houses and adopting a minimum on a salary scale, "would be placing the performer on a standing with an ordinary laborer," when they failed to consider that they are affiliated with a labor organization and must be recognized as such.

It is not the intention by the formation of the new society to cause any antagonism or dissension but to compel rules and regulations to be adopted in general by performers and agents and managers for their mutual benefit

and for the elevation of the theatrical profession. And we feel that every one interested in vaudeville, possessing common intelligence, knowing the conditions existing at the present time, will treat this subject with consideration instead of trying to dissuade or discourage an undertaking so worthy.

Respectfully yours,
THE VARIETY ACTOR'S LEAGUE

(Independent)
(Signed) HARRY HEINE,
Acting Secretary.

Cobalt, Ont., Canada, Dec. 9.

Editor VARIETY:

Permit me to thank you for the very able paragraph of Dec. 3, headed "Small Time Acts Want Salary on Wage Scale."

I can assure you I am entirely in sympathy with the movement, and if approached will give it my support and co-operation.

I feel if such an organization were properly established, it would mean eventually the "survival of the fittest," and "mediocrity" would go to the wall.

There are occasions when "acts" which have played "bigger time," find it necessary to remain in New York or Chicago for some months, and the smaller houses prove very acceptable; but at the same time, a performer, while playing such time, does not wish to be treated as a "machine," and have every particle of voice "ground" out of him by the avaricious small-time manager. Therefore a well-constituted organization would obviate such an injustice.

During the many months I played in and around New York, I observed the inconsideration shown the regular vaudeville acts, in preference to the many "chorus girls" who (after the theatres had closed for the season) would learn (?) two or three popular songs, call it an "act," invariably obtain work, and the regular vaudeville single or sister team would be laid off for the introduction of these new faces.

Such a union would, I am sure, deal with this difficulty. I would like also to point out the advisability of an "inspection committee" to visit some of the New York "small time" theatres and report on the sanitary conditions, and evil-smelling dressing rooms, which the artists are compelled to occupy and endure.

I could, if necessary, report more minutely on these conditions.

In conclusion I wish the organization every possible success.

Walter Rivers.

(Rivers and Rochester, 1553 Broadway, New York).

B. A. Myers has booked "Paris by Night," Cleopatra En Masque, "The Hold Up" and "The Star Bout" for a tour over the Theatre Booking Corporation time, which includes the Miles and Churchill theatres in the mid-West.

JACK ARTOIS DIES.

The remains of John Lilley (Jack Artois) aged 34 years, of the Jack Artois Duo, a foreign comedy gymnastic team playing Orpheum time, who died Dec. 7 at Sioux City, Ia., were brought to New York this week in a hermetically sealed cabinet by the widow, Mrs. Lilley and his partner, Walter Gardner. The remains were placed on an ocean liner Wednesday. Interment is to take place in London.

Lilley had been falling for two weeks, but worked until forced to go to the hospital. He joined a circus when a boy and performed as a clown for years in England, where he was born. Later, he entered vaudeville and had played in every country except China. He had been in America for the past two years.

News of Jack Artois' sudden demise came as a big shock to his many New York friends, the young performer being popularly and well known in the profession. A. E. Johnson, who placed Jack Artois Duo on the Orpheum time when connected with the Pat Casey agency, was the New York "pal" of the deceased and was greatly surprised to learn of Jack's death.

The Artois Duo had been booked to return to London after its Orpheum engagement to play the Moss-Stoll circuit. They were also booked to open in Australia next August.

Artois' father, Jack Artois, was killed in Dublin about twenty-six years ago when executing a leap from a flying bar to a still bar.

VICTOR SMAILEY'S FIGHT.

New Orleans, Dec. 14.

Late last night at the Tumor Hospital the physicians said Victor H. Smalley had small chance of living the week out.

He was brought there last Saturday suffering from an acute attack of appendicitis. Operated upon immediately, he was at first given up following the operation, but rallied, only to sink again.

Mr. Smalley came here on business. He is the general manager of the Dan Casey Co., New York City, and was formerly the press representative of the local Orpheum theatre.

New Orleans, Dec. 15.

At the hospital at one this morning the physicians said Mr. Smalley was resting better and had a fighting chance for his life, with prospect of recovery somewhat brighter than since the operation Monday night.

OBITUARY.

The father of Mrs. Billy A. Falls died recently at Kansas City. Mrs. Falls has returned to her home to await the recovery of her mother from the shock.

Chicago, Dec. 15.

Frank Hartwell's mother died in Chicago Dec. 8. Mr. Hartwell was stage manager of the Olympic, for ten years. Friends are unable to locate Hartwell to acquaint him of his loss.

Paul Durand is running the show at the Warburton, Yonkers, this week.



BERT LEVY AND HIS LATEST CREATION.

MR. LEVY has but lately returned from EUROPE where he made a tour of the BRITISH ISLES and the CONTINENT playing all of the principal Music Hall and VARIETY THEATRES. On his return he made his appearance at HAMMERSTEIN'S presenting an European novelty, "THE SILHOUETTE GIRL," in which he appeared personally.

Mr. Levy decided to abandon that venture and returned to his first love, that of sketching with a projecting machine and returned to play HAMMERSTEIN'S again this week. Among the new features he has added to his already extensive repertoire of drawings is a bust of that famous actor, DAVID WARFIELD.

HERE'S BILLY GOULD

By WILLIAM GOULD

Now that the Pennsylvania Tunnels are open I have a few ferry boats for sale cheap. (I merely mention this as actors buy anything.)

A Merry Christmas and A Happy New Year to every one. I know that this is two or three weeks ahead but I like to be ahead of the times.

A lot of money saving vaudevillians are getting the managerial bee and are seriously thinking of being producers in the burlesque field. That's the trouble, friends—you will certainly be producers. Coin producers, and remember, likewise and also, that the managerial bee has a sting. Stung is past tense for sting.

A lot of friends have complimented me for my article, in the Anniversary number on Geo. M. Cohan. Thanks. I merely broke a very old rule, giving credit to the man while he is alive.

Fred Mace is going to be some candy in "The Chocolate Soldier." (Huyler's number.)

Wanted: A nice old Santa Claus, one that is not "black listed."

The Count de Beaufort is not a cheese, though imported. You were evidently thinking of Rocquefort. The count threw his wife down a flight of stairs and that makes him a vaudeville headliner.

And Zelaya, son of a president of a South American country, is also doing a vaudeville stunt. Why doesn't some moving picture concern grab him and send him back to South America to start a revolution. I'd love to see the pictures of a real South American revolution. I suppose it would be just like a Democratic primary in New York.

If we could only get the King of Portugal, his engagement, in Portugal having expired, to come over and tell us all about Kinging interspersed with a "rag time" number and a little dance, we might be able to get him three or four weeks. Of course he'd have to try out in Camden and Union Hill. Then send him over to the Orpheum. That's in Kings County.

Family Note:

Rita Gould broke in a specialty in Yonkers last week and was very well received.

I love to watch a swell head grow. I have been watching two of them for the past month. One will surely burst before the New Year. Many enlarge but few get wise.

My little friend Danny Maher, the American jockey, who has been riding in England for the past twelve years and who is about to retire as a jockey, will be with us for Christmas. Danny has saved a million and is nearly as rich as Fred Ward (Fanny Ward's father).

A man named Bernard wrote an article the other day entitled, "How to write a song." Who is Bernard?

Dave Figelson is playing Hammerstein's this week and made a very big hit. Dave is playing under the name of Dave Furgerson, just to fool me, but I'm wise. "It can't be did."

Tom Terris is making a fine impression with American audiences through his ability as a character actor. Come to think of it, Tom should be as good as his father, William Terris, one of the best actors in England.

Catherine Hayes lost 50 pounds of "stage wait" this winter.

If the agents mark us high that makes the manager Marcus Loew. (Nut stuff.)

If a manager were to die and go to heaven and become a booking angel what would the other Angels Albee. (Blame this on Leo Carrillo.) (N. B.—Leo Carrillo is not a cigar, although he draws well.)

Now that the bicycle races are over Carter De Haven and I don't know where to go—early in the morning.

ANOTHER "LITTLE MOVEMENT."

Another movement "Madame Sherry" had the other day was when her managers Lederer, Frazee & Woods wrote to Nat Wills, the singing monologist, informing Mr. Wills that his parody on the show's musical hit, "Every Little Movement" was a violation of the rules and must be stopped.

Mr. Wills said to himself "I'd like to see them do it" and has kept right on singing, waiting for the publicity he thinks the managers may bring to him.

Several acts of late have been singing parodies on "Every Little Movement." The singers believe the parody is an excellent advertisement for the show. Most of those who know vaudeville agree with the singers.

DURAND, THE GAMBLER.

Paul Durand, the sport. When not gambling, Mr. Durand is a plain vaudeville agent, but this week he is all swelled up—for he "put the bill" into the Warburton, Yonkers, playing the house on percentage.

Now that the gambling fever has caught the foreign agent in a stranglehold, he may keep the house for another (next) week, trying to get even. Up to Wednesday it looked like Yonkers would have to make up a contribution to cover the deficiency in the Warburton payroll on Durand's account.

It was nearly as bad then as when Pat Casey thought he would treat Brooklyn to a couple of weeks at the Brighton Music Hall last summer. Mr. Casey did all the treating; Brooklyn never knew it.

THE WOMAN IN VARIETY

BY THE SKIRT

I am told that the widow of a very well known song writer, not so long laid at rest, is contemplating her second matrimonial venture.

After a tour of the Williams houses Julius Lenzberg returned to the Colonial Monday. He received a rousing welcome and incidentally a harp of flowers from the staff of that theatre. Captain Adams, Odiva's manager, made the presentation speech to which Julius responded. Nellie Revell sent word down the aisle that Julius should stick to the fiddle and give up the monolog. The visiting orchestra each gave the Colonial what they thought to be a treat; grand opera selections, so when on Monday the Colonial band played "Poker Rag," the audience rose as one and cheered.

Miss Puck of the Two Pucks (Colonial) is growing prettier every day. A yellow and a white flowered chiffon were the two dainty dresses worn by this miss Monday.

Mattie Choate as the adventures in Edwin Holt's sketch (Colonial) dresses charmingly. A gown of rose broadcloth and a huge white hat covered with white plumes, faced in black, became this actress wonderfully well.

Two of the handsomest dancing frocks seen this season are worn by Nana (American). The first is a shading from white to salmon pink; the second from white to goblin blue. Both are handsomely spangled.

Mignon (American) is wearing a light blue chiffon over pink. It had quite a home-made look. More care should be given the slippers. The low heels have a tendency to make the feet appear large.

The separation between Dr. Munyon and his wife is something of a spiteful affair, I take it, from what I have heard. The last bit of information was that the Doctor had taken possession of the family seat at Philadelphia, which ousted the wife from that domicile. So now she's going into vaudeville. Well, the managers at last will reap the benefit of all that vast amount of money Dr. Munyon spent to keep his name before the public. But will they? "There is hope."

BATH TUB THE RUB.

"Where are you living now?" said the actor to the other fellow, as they met on Broadway.

"Oh, I suppose because you have been traveling all over, stopping in any kind of a joint, you think you can kid me," answered the other fellow.

"No kidding," replied the actor. "What's the trouble? Aren't you living any more?"

"I thought it was a job," mused the other fellow as his mouth watered while watching some home grown vegetables on the sidewalk. "I'm living in a family hotel. Everyone who

talks to me about hotels or eating I think has been cued up by some of the people who know about it."

"Well, if you don't like it, why don't you hike back to the kitchenette arrangement?" said the actor.

"I know," said the other fellow wearily, "I thought of that before I stuck the living rooms in storage. But it's all did now. What once looked like home is in camphor, packing cases and spread round relatives, while we try to grub along at a hotel that thinks it's almost real."

"I'll tell you how it was," continued the other fellow. "We had a nice little dump that looked good to us all excepting the wife. She wasn't satisfied. It hurt her to leave a restaurant at 2 o'clock in the morning and say Harlem. The taxi man might not think we were of the proper set. Get the drift. You know, the stuff that looks right on paper, but is a four-flush all over the lot."

"So we had to move. The bath tub didn't suit. It was one of those old-fashioned bath tubs. The kid learned to swim in it. It couldn't have been such a rummy. We used to enamel our bath tub every week or so, just to keep the wife in good humor."

"I wouldn't have cared if she had got her grouch over the cracked wall in the parlor or the bum looks of the hall. She grew accustomed to them, but wouldn't stand for that fine, big oath tub."

"What could we do? You can't have the wife growling and dissatisfied. So we went to a hotel. A nice hotel in its way. We have lots of fun betting every day who will die first among the bunch."

"If we laugh in the dining room there's an echo. Some of the waiters would be omnibuses in any other place. They take your order, go down to the kitchen, come back and ask you what it was. It's a great patience tester."

"You believe you are a horse thief after the second week. By that time though you are hungry. Every meal you read the bill of fare over again, then order what you had the night before."

"I know you've travelled some, but you never stopped at a family hotel, did you? Well, never do."

CLAIMS PARTNERSHIP.

Chicago, Dec. 15.

Cyrus W. Simon has made application to the Supreme Court to order an accounting for "Madame Sherry." He claims a partnership with Frazee & Lederer.

Says the engagement of the show in Chicago and New York has brought the firm over \$150,000, while he has received but about eight dollars weekly.

Mayme Gehrue joined the "Three Twins" Monday, cancelling the vaudeville engagements Geo. S. O'Brien had procured for her.

SHAYNE WITH ASSOCIATION.

Chicago, Dec. 15.

Eddie Shayne entered the employ of the Western Vaudeville Association this week. He takes Kerry Meagher's book. Kerry will occupy an office near the elevator landing where he will interview actors who apply for time.

Shayne came west a few months ago and established himself as a "ten percent," with offices in the Crilly Building. This occupation he will now abandon to devote his time exclusively to the association. He was the first among outside agents to place acts with the W. V. A., very soon after he established himself as a representative.

BOOKING TWO IN LAWRENCE.

Lawrence, Mass., Dec. 15.

With the Broadway open and playing the smaller grade of shows, this town has two theatres supplied with vaudeville from the United Booking Offices, New York.

The Broadway is looked after by the Family Department of the agency. The other house, Colonial, secures first grade bills from the first class booking division of the United.

With a capacity of 1,700 the Broadway is apt to dent the business of the Colonial. This town, with a population of 110,000, has been educated up in variety. What the Broadway will do when it demands a feature to top the bill hasn't been guessed out by the natives. The United could hardly place feature acts in two houses within the limits of one city of this size.

ANOTHER LEAVES S-C.

LaFayette, Ind., Dec. 15.

The Victoria, which has been playing S-C acts and giving three shows a day, has changed its policy and with acts from the Chicago office of the William Morris company, are offering "two-a-day." This week, the house advertised a "jubilee week all star" bill, headed by Frank Bush.

AMERICAN, OMAHA, TO REOPEN.

Omaha, Dec. 15.

New Year's Day the Brandies house which opened as the American Music Hall, with William Morris' bookings and which has been dark for the past few weeks, will reopen under the management of D. Jack Bondy, late of the Majestic, St. Paul, and will play Sullivan-Considine bookings.

It will be called the American, and conducted as a popular priced house.

AUDIENCE OF STOCKHOLDERS.

Joe Wood claims he will have a theatre in Troy by June 1, next. It is to seat 2,100, says Mr. Wood, and will be located within two blocks of the present F. F. Proctor house there.

Mr. Wood's plan, which he states is practically put through, is to have thirty-one citizens of the city subscribe an equal amount, form a corporation and build.

When the theatre is running, in the event of poor business, Mr. Wood will call a meeting of stockholders during any night performance to fill the orchestra.

PICTURES IN CITY.

The shows at the City will have eight acts and pictures, placed by Edw. F. Kealey, the booking man for the Fox houses. Prices will be 10-15-25.

The Bijou, Brooklyn, under lease to Fox, opens next Monday with a "pop" bill. The other Fox house, new, at 149th street and Amsterdam avenue will open Jan. 2, it is expected. The theatre has been named "The Washington." The usual Fox program will prevail at each place.

Fox is reported to have figured he can draw in more profit with a picture show where the receipts may run to \$6,000 or \$7,000 weekly than he could with a regular vaudeville program, varying in cost up to \$5,000 and requiring a weekly gross of \$10,000 to cover expenses.

The City in its picture policy will "split" with the Nemo.

Fox is said to be paying \$65,000 rent per annum for his latest theatre.

Late last week a vaudeville program was booked for the City theatre by Geo. S. O'Brien, acting for William Fox, through the William Morris office.

The bill opened Monday. It costs about \$3,500 for the week. Prices at the City range from fifteen cents to one dollar.

No contract has been entered into by Fox for Morris bookings. A trial of the variety policy there for a week or so will determine the manager upon his future course, when the permanent booking agent will be chosen.

The application for United Booking Offices bills had not been passed upon up to the moment when the Morris show was secured (to prevent any fluke at the opening). The understanding is reported that the City can not bill its shows above 34th street, while booking through Morris. Mr. O'Brien may continue to represent Fox.

HOLDS THE STAR.

Chicago, Dec. 15.

Jones, Linick & Schaefer, in announcing that they had leased the Star, stated that the bookings, for the present, would remain with the Western Vaudeville Association which has booked the house since it opened. Chas. R. Hagedorn is resident manager for J. S. & L. Starting next Monday the policy of the house will be changed from two to three shows a day, six vaudeville acts and pictures.

CROWL STAYS WITH W. V. A.

Chicago, Dec. 15.

The representative of Gus Sun in the Western Vaudeville Association will continue to be Chas. Crowl who came here from Springfield when the connection with the Sun Time and "The Association" was first established. In addition to doing the Sun bookings, Crowl is selecting the acts for Hurtig & Seamon's Casino, on the North Side.

Ryan and Richfield have been obliged to cancel a few weeks, owing to the illness of Miss Richfield. They were to have been at the Columbia, St. Louis, this week.

STILL ANOTHER.

Philadelphia, Dec. 15.

It has been announced that J. Fred Zimmermann, who recently opened the Liberty at Broad and Columbia avenue, will build another "pop" vaudeville theatre at Germantown and Lehigh avenue. Mr. Zimmermann has purchased a plot of ground 90x200, and will erect a thoroughly modern house, fully equipped to play big vaudeville acts.

The new theatre will probably be named The Keystone and will be managed by M. W. Taylor of the Taylor & Kaufman agency, who is manager of the Liberty.

NOT MUCH INVOLVED.

A certain firm of booking agents voluntarily surrendering their license will begin an action shortly to recover the amount paid to the city as a license fee at the time that the certificate was granted.

The agents maintain that when they secured the license it was issued under the old law and that it was under the impression that they would be permitted to operate under the old law.

TWO "LOEWS" ON "SMALL TIME."

The opening of a new "small time" theatre in Long Island City by a manager whose name is Loew and who advertises the fact he is playing "Loew Vaudeville" may lead to interesting complications.

Marcus Loew, the president of what is more commonly known as the Loew Circuit, threatens to invoke the aid of the courts in restraining the interloper from using "Loew" for advertising purposes.

ANOTHER AT THE BEACH.

Long Branch, N. J., Dec. 15.

There's another busting into the Branch's summer business. Jake Meyers and Ben Levine, New York parties, think they will build here. The building is to be a "small timer," playing vaudeville and pictures.

There are almost as many theatres at Long Branch now as there are summer visitors.

STRONG ON AGENTS.

To have three agents lying awake nights figuring what shall be the best for his shows is the good fortune of Frank A. Keeney, who has a string of "small timers" around the country.

Mr. Keeney started with Felber & Shea, but branching out his managerial enterprises, he added a trail of agents, until now he counts 'em by threes.

Felber & Shea still remain the principal arm, booking the Keeney houses in Bridgeport, New Britain (Conn.) and New York City (Third Avenue).

M. R. Sheedy is slipping the stuff into the Armory, Binghamton, N. Y., for Mr. Keeney, while Joe Wood is providing the Orpheum, Watertown, with bills, so that the shows there may split with another Wood booking at Rome, both in New York. (Keeney has the Watertown end.)

Mav Yohe is reported to have married F. M. Raymond in Seattle. Her husband is with "The Ginger Bread Man."

SOL. SCHWARTZ, REGULAR BOOKER.

"Get out of the way, I'm busy. Where's Bill Lykens? Oh, Bill, have you any try outs for next week. I can use 115, with two good acts." The speaker is Sol. Schwartz, a young man with almost a mustache and little hair left on top. He is booking the Orpheum, Yonkers; has been for a long while, right through the period that Brunelle has been taking care of Mt. Vernon and other F. F. Proctor "small time" places.

The race between Messrs. Schwartz and Brunelle has been evened up lately by Sol securing the placement of programs for two new houses in New York. One is at 145th Street and 8th Avenue, seating 1,000. The second is on Clinton Street, with a capacity of 800. Both are said to have M. Gosdorfer as the main fellow. He is also the man behind at the Yonkers Orpheum.

It is reported that Morris Schlesinger and Mr. Schwartz are confabbing about the new Schlesinger house at Newark. This report doesn't please Mr. Proctor who has had Newark to himself for a while now, and has grown to like it. The new house may open in February.

(Schwartz books through the United.)

GANE BOOKING DIRECT.

William J. Gane, who has been booking acts for his Manhattan theatre, through the Marcus Loew Agency, will book independently hereafter. The first bill under the new regime was arranged this week.

ANNIVERSARY FOR "SMALL TIME."

According to the mass of eight and three sheets spread over the dead walls in the Lincoln Square district that "small time" house is to have an anniversary next week. The bills set forth a promise that a bill of extraordinary quantity and quality is to be given.

NO MORE "FAM. DEPT."

The Loew Circuit has lost its "Family Department," a division established in the Loew agency to take care of the "smallest time" on the "small time."

Booking some of these, the Loew people discovered that many of the picture houses were billing "Loew vaudeville" in three foot letters, adding "Look out for pirates. This is the real vaudeville."

BELLE BAKER.

Playing her first real engagement in New York at the Manhattan Opera House this week, Miss Baker has scored an unqualified success.

So strong in fact has the little girl, who, but a few years ago was selling papers on the lower East Side, put it over that William Hammerstein has engaged her as one of the features of the bill at the same house next week.

Miss Baker did something out of the ordinary when she landed at the Manhattan, for she was placed in the unusual position for a "single" woman entertainer, that of closing the show.

The Broadway, at Chico, Cal., damaged by fire, Nov. 25, is being rebuilt.

NEW ACTS NEXT WEEK

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

Grace La Rue (New Act), American.
The Cromwells, American.
Mile. Clark and Morse, American.
Six Castillians, Colonial.
Christy and Willis, (New Act), Colonial.

Mrs. Dr. Munyon, Hammerstein's.
Conroy and Harvey, Hammerstein's.
Norton Sisters, Hammerstein's.
Doneden Family, Hammerstein's.
Ethel Green, Fifth Ave.
Stickney's Circus, Bronx.
May Elinore, Greenpoint.

SMALL TIME.

Allan, Delmain and Harold, Fourteenth Street.

Ben Pierce, Fourteenth Street.
"Counsel II," Savoy.

"Three Thieves" (Melodramatic).
20 Mins.; Full Stage.
Bronx.

Paul Armstrong wrote "The Three Thieves," headline at the Bronx this week. If the act is to continue as a headline attraction around the circuit it will have to be the name of Paul Armstrong that will draw the money. The sketch never will. The program lays stress that Armstrong wrote "Alias Jimmy Valentine,"—good for the billing, but hardly so for Mr. Armstrong. "Valentine" is a great show. "The Three Thieves" is not a great sketch. It is hard to work up a real heart interest or feeling when the cast calls for three men, each a crook. A burglar breaks into a house. While in hiding the owner enters. The burglar jumps out in time to save the man from suicide. The owner confides to the burglar he is an embezzler, and that the man who holds the forged paper is blackmailing him. The blackmailer is due to arrive in ten minutes to collect a little coin which the man cannot produce. Exposure threatens. The burglar hides again. When the blackmailer arrives he breaks out and pretends to be robbing the house. Holding up both men the burglar gets the forged paper which he turns over to the embezzler to burn. The sketch finishes with the burglar putting the eighty cents which he has managed to pilfer into the embezzler's child's bank. There is one moment in the sketch where it reaches an exciting point, but this is quickly passed over. Talk is the principal ingredient, not particularly bright talk at that. When the burglar looks into one of the rooms and discovers a child sleeping, he turns to the audience, saying "I thought someone was trying to kid me." Frank Deshon is the burglar and is featured. He should be, for Deshon carries the brunt, giving a very creditable performance. Robert Taber is the embezzler and A. Kline the blackmailer. Neither role is played convincingly. The piece is needful of the best cast that may be procured, for it is not strong enough to stand alone. The act may do for the bigger houses, aside from Paul Armstrong's name attachment, but it is not big enough to top a bill in a theatre like the Bronx or any other Williams house. "No. 3" up there, yes; later, no.

Dash.

Carstens and Brosius.
Fencing.
15 Mins.; Full Stage.
Star, Chicago.

In this hey-day of wonders with the public clamoring for novelties, the managers striving to supply the public demand and the producers endeavoring to unearth things before unseen, an original offering of any kind is generally welcomed into the vaudeville circle with open arms. Carstens and Brosius are delivering something original, something novel and something well worth while in their fencing turn, which with the smallest amount of doctoring should develop into one of the season's finds. A third man does the announcing, acquainting the audience with the past history of the principals, explaining the nature of the different weapons used and the rules of the contests as well as acting in the capacity of time-keeper and referee. According to the latter, both men are heavily laden with titles in their chosen profession. The costumes worn are evidently made for the sport. If it could be called a sport, and help add to the general picture. The act opens with French fencing foils. The contest is timed and the man scoring the most points is the victor. The costumes hardly permit an accident, nevertheless the contest can be worked up to the exciting point. Something that sounded like "touch-shay" was called when an opponent scored. This gave the rough-necks at the Star an opportunity to try and twist the novelty into a comedy offering. The Italian dueling swords followed the foils, and next the modern sabre was introduced. For the latter two contests the men donned helmets that protected the head from injury for the rules permit a stroke to count on any portion of the body. For a finish the pair were busy with English staffs. The staffs are made of stout bamboo, six feet in length and look capable of crushing one's skull with the proper pressure. Everything goes in this game and both men seem to grow enthusiastic. It looks bully to the average American, for it carries a certain amount of danger and with Carstens and Brosius behind the staffs it hardly looks like a frame-up. If it is, they have rehearsed it well. This is the best bit of the turn and is sufficiently strong to carry the act through anywhere. The one drawback is the announcer. He gives the whole affair the unpleasant appearance of a freak attraction. Perhaps, if featured as it should be, since it is really a novelty and one possessing value, this fact would be overlooked. (A program description and explanation could cover his absence.) A black velvet drop gives the setting a good background. At the Star Carstens and Brosius opened the show. In this position they scored a hit. In a lower spot they would probably have shown up better. The swordsmen have something which carries a certain amount of possibilities. They must arrange them suitable for vaudeville. This should require very little work, for it will appeal to the patrons of the better grade vaudeville houses. At the Star the audience look for the slap stick brand of comedy, still they opined that Carstens and Brosius were the goods.

Wynn.

Nana.
Dances.
7 Mins.; Full Stage (Palace).
American.

"Nana" is new billing for Les Souloffs, foreign dancers, who opened on the Morris Circuit in the west. All the reports reaching the east about these dancers are true. Nana's assistant is programed as "M. Alexsis." Nana is a corking looking girl, with two changes of costume, each extraordinarily attractive. For whirlwind work, they have had no equals, and for general appearances there has been no dancing act to touch it. Were Alexsis to extend himself a trifle, if he could do so, there's no Russian male dancer with anything on him. His whirls especially are exceptional. But Nana is the queen. Some gal that. The act can headline any show.

Sime.

Arthur Deagon.
Songs and Talk.
16 Mins.; One.
Alhambra.

"Songs and talk" is miscalling the specialty that Arthur Deagon has arranged for vaudeville. Songs would cover it much better, or songs and travesty even more appropriate. The talk consists only of a couple of dialect stories, not particularly new but still giving Deagon a chance to catch his breath between songs. Mr. Deagon is a versatile chap. When he decided upon entering vaudeville it was merely a question of which of his many accomplishments he should feature. He has decided that voice was the big thing. From the manner in which the Alhambra audience received his efforts he has made no mistake. The first few minutes might be braced up a bit. There is too much of the sameness, starting with an Italian number with the usual grand opera strains running through it and then going into a medley of grand opera airs, is going it a little strong on the heavy stuff. The medley is travestied but still the music is there. From the medley on, the specialty is all that could be asked for, and moves quickly with many good laughs besides the excellent singing voice of the comedian to recommend it. A good finish is provided through a parody idea on "Every Little Movement," in which the singer uses a dummy with which he dances. He places a big laugh at the finish, just where it ought to be. Arthur Deagon will have no trouble in the vaudeville field. He has a likeable personality, is versatile, clever and a natural entertainer. The Alhambra audience clamored for more, but Deagon wisely made a neat little speech with a good laugh in it, and left them clamoring.

Dash.

Franklin and Pierce.
Songs and Dances.
One.
American.

A boy and girl have framed up an act that will do for "small time" only. The one noticeable portion of it is when the girl wears a "mirror dress." The dance behind the newspaper merely serves to hide their faces. Some must have been joking them when suggesting this and it has been done before.

Sime.

Lydia Barry.
Songs.
15 Mins.; One.
Fifth Ave.

Lydia Barry's first New York appearance as a single is a welcome addition to varieties which numbers very few successful single female entertainers. Miss Barry made rather a radical change when she essayed a lone turn. For the past few years she has been second to George Felix in a comedy sketch in which she figured more as a "feeder." Her initial appearance held interest for the inner circle, for it is generally conceded she was trying in the most difficult field. It is not easy to follow the three or four high-priced single women. No matter what the salary the comparison is always there. Lydia, however, will without a doubt convince the ones to be convinced before the week is out that she is to be considered in the running with the best. Always a good dresser Miss Barry is displaying a couple of wonderful frocks, that poor man could not describe, unless of course, one is a Melville. The specialty, however, is not one of dress. The singer wears only two frocks, although it seems as though she wears several through the discarding of furs and a hat at different times. Miss Barry affects no particular style in her work. Her charm lies in a certain hidden sense of humor, or travesty it might be called. It is not brought out in big type but there is always a covered smile or laugh in whatever she does that becomes infectious. Miss Barry adds value through becoming a good comedy number as well. One more good song is all that Miss Barry needs to give her a corking repertoire. Working with a piano player, she opens with "Barry" a song about her "Dad" that has a catchy melody and becomes a good number solely through the clever handling by the singer. "Twenty Years Ago," in which the singer in a different manner than has been before shown displays the style of song popular twenty years back and the ones that we rave over in our modern times. It is an excellent opportunity for Miss Barry to put into action her comedy spirit. She sends it over quietly and to the best possible effect. After each bit the applause and laughter were of sufficient volume to guarantee success on this one number alone. The third number called "Original Bits" brought out imitations, but not the usual sort. It is more the idea of how popular artists would sing the same song. It is not carried far however. Only Anna Held and Maggie Cline were given and these more for comedy purposes. It did very well. A strong number is needed to follow this. At present Miss Barry is reciting a short bit and then showing how a Boston society girl would do it. Well done and laughable, but not strong enough to follow the good things gone before. Miss Barry was on "No. 4" at the Fifth Ave., registering a solid hit. She will have no trouble doing it on any bill. Each time she left the stage, there was a real reason for her coming back, and she has the right idea of not doing too much.

Dash.

Frank Campeau and Co.

"The Tin Horn" (Melodramatic).
17 Mins.; Three (Special Set).
American.

"The Tin Horn" for vaudeville, as a sketch, means nothing. Arnold Daly presents it and must have produced the piece, for it bears his handiwork. There's a certain class and quality to Mr. Daly's work that, could he only grasp the vaudeville field aright, would give him a big vogue as a producer in it. In his selection of playlets as well Mr. Daly evidences that he believes certain sketches must get over. And assuredly they would were he to bring them within the vaudeville limitations. Take this piece as the example. Going right to the finish of it, why could not the melodramatic shooting and deaths have been averted by the gambler holding his accusers at bay, without a shot fired—no deaths (they were dying fast enough at the American Monday night up to then—and after), with the girl returning to claim her lover as a living hero instead of a dead one—almost. Those are the kind of heroics that get over for your mellerdrummer crowd, Mr. Daly. They don't appreciate the finer points, never did and never will, while the admission runs from fifteen cents to one dollar. And then again, why place the excellent actor that Mr. Campeau is to uphold a dramatic incident all by himself. Not one of the other five principals did anything for the piece. It was Mr. Campeau's strong playing at a critical moment that held the gallery in submission. At most the story is trite, nearly foolish, and doesn't start until the piece has nearly ended. The early portion is about sufficient to cause the ordinary gallery of these times to drive it off the stage. An honest gambler loves a girl in a mining camp. He is called "The Tin Horn," (expression is the vernacular to describe a "small" betting man). The girl loves another. The other is a crook. He robbed the bank. The gambler causes him to disgorge the money, but permits the girl he loves to flee with a self-confessed robber, who is not on a plane surely with an honest gambler. Once away from the camp and broke, the robber confesses to his lady love that the gambler is the real fellow. So she goes back to the "lay out," to tell the gambler she picked a lemon, but will stick to him. Upon arriving there the girl finds her gambler all shot up. A mob of miners came to arrest or lynch him for robbing the cashier he did not rob. Did he "squeal" on the other fellow? He did not. Just turned off the light, backed up in the corner, and when the mob entered, fired two shots at the floor. The leader of the mob fired another, hitting the floor at the same place. Those shots were deadly though, for the leader was dragged off, while it required a drink of brandy to bring the gambler back to tell Mamie it was right, he knew, etc., which let the curtain down on a well-produced but impossible piece as it is now constructed. *Sime.*

Dooley and Sales open for a thirty-week tour of the Orpheum Circuit starting Jan. 9.

Five Keiths.
Singing and Dancing.
22 Mins. Full Stage.
Star, Chicago.

The Five Keiths have constructed a first-class dancing turn, principally because it is away from the cut and dried troupe work, but mostly because of the calibre of the dancing. What they attempt they do well and leave nothing unfinished. Their gracefulness is a great asset to them and does not escape the notice of the most unobserving. The quintet is made up of three men and two women. The latter offered one song probably to fill up the time taken for a change. The stage wait would have done just as well, for the girls are not singers. All the talent and grace apparent in their footwork seemed to vanish during their vocal effort. One of the men plays the bag pipes throughout the whole act, but does not seem to produce the sweet toned music which has made the pipes one of the favorite musical instruments. Perhaps it was the fault of the pipes. In the dancing routine the Keiths offer a Scotch dance, a sword dance, a sailor's hornpipe and an Irish reel. The girls have a dancing specialty of their own which went quite as well as anything else. The dancing is excellent all the way, especially as the Keiths offer it. For each number the costumes are changed which helps considerably. With an appropriate setting this act should soon find its way to the front for the dancing will guarantee its success. The song and pipes need attention, though, for they reflect on the general merits of the offering. At the Star the Five Keiths scored a substantial hit. *Wynn.*

"Figures de Ciro" (Dramatic).
Grand Guignol, Paris.

Another Parisian "shocker" by Andre de Lorde and naturally a collaborator, M. Montignac. A man who boasts of iron nerves, wagers to spend a night in a chamber of horrors of a traveling waxworks show. A girl, fugitive from justice, who has sought refuge there, gives the place a touch of "the real" that causes the man to die from sheer fright. His dying shriek attracts the police and the girl is nabbed. The minions of the law think the corpse is one of the wax figures fallen from its stand. The play is horrible, and although admirably presented, would be better left undone. *Ken.*

"Condolence" (Comedy).
15 Mins.; Full Stage (Interior).
Grand Guignol, Paris.

"Condolence" is a study of human nature. It portrays the visits made by friends to the family of a deceased son-in-law. Much comedy develops from the efforts of a would-be sculptor to gain undue newspaper publicity at the expense of the deceased. An amusing Parisian type is that of the undertaker, who is a check taker at the theatre, and who sells "Authors' tickets" to some of the mourners to make a theatre party the night of the funeral. The act is a little gem and contains real satire on modern society. *Ken.*

Tasmanian-Van Dieman Troupe.
Acrobatics.
12 Mins.; Full Stage.
Fifth Ave.

Five girls make up the troupe which spend the first half of time allotted in ground acrobatics and a display of strength by one of the women in holding the others in various pyramid arrangements. The acrobats by the women are attractive but at present spoiled through the poor idea of dressing. The girls wear ankle length dresses, always an ugly length on the stage, and in the case of acrobatics, an awkward one. If dresses must be worn, and they are not necessary, knee length should be the thing. Following the acrobatics, an arrangement similar to the Curzon Sisters is used in which the girls take part in a flying affair while holding on by their teeth. The wheel allows of three of the girls working at one time. While it brings applause, neither the apparatus, the work nor the manner of presentation can be compared with that of the Curzon Sisters. The Tasmanians were probably brought into New York just at this time to stand off the Curzons, playing the Hippodrome. The Hippodrome girls have nothing to worry about. The Van Diemens would do well to drop the latter part of the performance and work out a more prolonged routine of acrobatics. A troupe of woman acrobats would be novelty enough in itself. *Dash.*

"Sabotage" (Dramatic).
Grand Guignol, Paris.

"Sabotage" is the principal one-act play at the Grand Guignol. This newly coined word means wilful damage done in the course of a strike. The father of a sick child goes to a strike meeting. The latter's condition takes a serious turn. The doctor declares an operation may save the child's life. The sudden failure of the electric current to shed sufficient light to permit the operation results in the little one's death. The mother is weeping over the corpse when the father returns greatly elated, saying the strike has been won by the cutting off of the electric current. The curtain falls with the mother shrieking "Murderer!" at the stunned and bewildered father. The piece is poignantly dramatic, and produces a terrible effect. Moreover, it is splendidly acted. *Ken.*

"Un Peu d'Idéal" (Comedy).
Grand Guignol, Paris.

This is one of the two humorous sketches on the program of the Grand Guignol for December. "Un Peu d'Idéal" is by Urbain Gohier. It is a funny idealization of crime. It shows a burglar with an oily tongue robbing a senator, not of his valuables, but of the affections of his lady love. *Ken.*

Clarice Mayne secured an extension of English time for five weeks. Miss Mayne will play that much longer over here, appearing Dec. 26 at Buffalo, then Toronto, going on to the Majestic, Chicago, and other middle western houses for the remainder of the limited term. The Marinelli office fixed it.

Ray Montgomery and Healey Sisters.
Songs and Dance.
15 Mins., One.
Fifth Ave.

This being the trio's first New York appearance it would appear from the general frame-up of their routine that they held the Metropolitan audiences very cheaply. "Alexander Jones" and a couple more of the songs they are using are quite familiar even though they may be very well rendered. In these days of popular-songs-reeled-off-while-you-wait and with a thousand artists about ready to grab them as they come out of the finishing machine the "Old Boys" won't do at all. The usual routine is followed with too much "coon shouting" by the man and not enough pretty dressing by the girls. The opening costume should be relegated to the rear at once. First impressions, if not lasting, are at least important. The frocks worn later are an improvement but they still need lots of attention in order to compete successfully with the Melnotte girls and other pairs doing the same style of work. The finish in "rube" character is the best the trio offers. Here also an improvement could be made by more dancing. The man seems to be a good dancer. The act, with improvements, may do for an early position in the big houses. The first step should be new songs. *Dash.*

Ed. Wynn and P. O'Malley Jennings.
Talk and Songs.
16 Mins., One.
Hammerstein's.

Ed. Wynn returns to vaudeville with a new partner, from the legitimate. The newcomer is P. O'Malley Jennings, an English comedian. He also returns and is welcome. The turn the two present is of the regulation talking and singing variety, at present largely made up of the "daffy-dills" that appear in one of the dailies, and which Wynn did before. The men dress in evening attire, worn effectively. Large laughs are obtained from the "Panama" comedy hat worn by Wynn. Jennings makes an excellent foil as an asinine Englishman. At Hammerstein's this week, in a fine spot, (next to closing the first part) the act provoked much laughter. It is a clever comedy turn worked out along familiar lines. *Fred.*

OUT OF TOWN

Guido Gialdini.
Whistler.

7 Mins.; One (2); Two (4); Or Chutes, San Francisco.

Gialdini is billed as an "European Novelty Whistler." The "novelty" is that of accompanying a whistling record on a cabinet graphophone. Gialdini possesses whistling ability of great range and power, hitting the high notes true and easily which sound not unpleasant to the ear, as they are of a soft round tone free from shrillness. The routine is of classical selections, straight throughout, no trick whistling being introduced. As a vaudeville offering Gialdini will probably prove pleasing to a small majority, but will never secure the appreciation due his ability. *Fountain.*

(Continued on Page 18.)

ALHAMBRA, PARIS.

(Estimated Cost of Show, \$1,900.)
Paris, Nov. 30.

The muse Terpsichore reigns at this popular hall for the next fortnight. Out of fifteen vaudeville acts on the program six are mainly dancing. In spite of this the show is varied and pleasing.

Mlle. Borelly, chanteuse, is first on the program, but appears at 10.30. I remember her in "The Prince of Pilsen" at the Olympia. She possesses a strong voice, somehow did not receive the applause expected. Jenkins Brothers make good as eccentric comedians. Cray and McCarthy, comic acrobats, also go well.

Foot Gers, an imitator of Fragon and an "Apache" dancer, has made much progress during the past two years. He has become quite a star in his way. Harry Lamore, however, is a better parodist, and uses his talent as a wire walker to good purpose. He retains his former imitation of a Chinese magician.

Heldenreich has brought his aerial ballet from the Folies Bergere. The show is much appreciated. I should explain he is presenting his own show—with the Alhambra scenery—of seven "flying sisters" but it resembles the aerial section which he introduced into the Folies Bergere ballet in September.

Rastus and Banks (colored) take several curtains with their "rag time." The woman is new to Paris, perhaps more proficient than the partner of last year.

The Kobertys find their former success at this house. The woman with her two young dancers, certainly merit the applause they secure.

The Dufor trio, danseurs; Laura Cabiacs, with her animated scene; the Condors, contortionists; Chevalier de Kenroff, haute école, with his danseuse which the horse is made to imitate as gracefully as possible; Les Silvas, two Portuguese ladder performers (attired as firemen); Les Tatanos, Spanish singers and dancers, and pictures constitute the remainder of the program.

Any and either can claim to be the headliner. It is a good all-round show, without any particular novelty or main attraction. *Ken.*

ALL OFF THIS TIME.

The second disruption of the James and Sadie Leonard act is the final one, according to the booking agents. Richard Anderson who is now out of the turn, will remain out. It is also said that Mr. and Mrs. Leonard will not appear together on the stage.

A season's tour, threatened once before when temporary annoyances caused the act to cancel a couple of weeks, has now been abandoned.

Pat Casey is the commission-suffering agent.

GOULD'S SOCIETY CIRCUS.

A big society circus has been planned for the holidays at Georgian Court, the beautiful estate of George J. Gould at Lakewood, N. J.

The tan bark ring of the Casino will be fitted up to resemble the interior of a big circus tent.

DAINTY DUCHESS.

L. Lawrence Weber's "Dainty Duchess" needs comedy. Until that is there, it won't be a good show.

Things go in fits and streaks. All season the troupes have been coming into New York on both Wheels short good principal women. Weber's show enters with all good principal women, and short of men. It's like playing teter-tauter. Either side is always up. The plank never balances.

The principal comedian in "The Dainty Duchess" is Joe Morris. Not alone that he is the principal comedian with his name spelled out in capital letters, but he is the only comedian in the pieces. As Mr. Morris plays the same Hebrew character in the first part and burlesque, he's got to be a mighty good Hebrew comedian, not quite good enough to bring the "Dainty Duchess" up to where it should be with the Watson sisters and Margie Hilton for the feminine support, along with good dressing and fairly well put on numbers. There are plenty of better pop selections than those in use.

In the first part, a farce credited to Chas. Horwitz and named "Bradley From Wall Street," it's all Morris. When he enters shortly after the curtain goes up, Morris goes into a monolog, winding that up with parodies, mostly on old airs. Sometime after he and the Watson girls compose a conversational "three-act" for the purpose of permitting Morris to "spring gags." It's all dialog. No action and no "business." In burlesque nine times out of ten a "situation" will draw more laughs than the best line ever written. There is some attempt made at fun by selling a hat, the wearer of which will be handed money by every passer-by. That's pretty old money changing stuff.

At the Columbia Tuesday evening the house laughed immoderately at many things, including the verses of Morris' "Hickory Tree" song in the burlesque, a continuation under another name of "Hinky Dee" in business and melody if not in lyrics. That a Morris also sang this may mitigate. One or two of the verses were warm; the others harmless.

The nearest approach to real fun in the burlesque was when the men gathered around a table in a scene that was given in Lew Fields' piece "It Happened in Nordland" several years ago. It is not carried out nearly as well here as in the original.

In the burlesque also a couple of the men besides Morris assume to be comedians, but they are not. The nearest approach is the grotesque character taken as a female impersonation by J. Maurice Holden. He secures little from it, though carrying the role through both parts, along with Morris. It is too grotesque in make-up to procure additional comedy unless roughhoused.

So the show drifts from opening until close barren of that which it needs the most. Three women and Joe Morris have been assigned to make the "Duchess" a ranking show. They are not enough, though the three women can handle their share.

Those Watson girls, Fanny and Kitty, are classy looking for burlesque. Each has several numbers. Fanny

doesn't handle "Mandy" very well in the first part, depending too much upon the "mirror dresses" worn by the choristers and her own Alice Lloyd spotlight mirror, for the encores which are given. Mr. Weber should take a good look at the dresses in the number, and the little round mirrors (given away as advertisement) sewn on the clothes. It makes a cheap looking outfit for a "novelty."

The remainder of the costuming, of many changes, is very tasteful throughout the performance. A couple of the costumes are quite pretty.

For dressing though the Watson girls are away up. Their clothes look good always and they wear them well. In the olio act, Fanny and Kitty though dancing little, change twice, each time presenting a dressy appearance, and score more on looks than on the songs. The singing repertoire could be improved. The sisters seem to be trying to leave gingery selections requiring action and energy.

With a "moon" song in the olio, Miss Hilton had another "moon" number for the first selection of the burlesque. It's a poor arrangement. Margie sang two numbers in the opener, looking very pretty as a Scotch girl, leading "The Bloom is on the Heather" with the chorus in kilts also. Again in red tights Margie showed finely in the burlesque leading a march, in the center of which some comedy was attempted once more by the comedians. The burlesque is "Sultan for a Day" held over from last season and perhaps seasons before that.

Fanny Watson had a number in each piece, with much more dialog to handle than Miss Hilton. Beyond singing and changing her clothes, Margie wasn't very busy. She gowned herself attractively, equally with the Watsons, for opportunities permitting.

Sixteen girls are in the chorus with one who may become noted for looks. She had the principal part in an entirely unnecessary undressing scene at the finale of the first part. It approached vulgarity.

The olio starts off well with the Watson Sisters, followed by Oscar Lewis and Sam Green. These men play principal parts in both pieces. For a burlesque olio their restaurant scene with the comedy signs recalling the days of the American Four or Quartet, makes an excellent act. The entire turn scored, one of the men being seated in an orchestra chair at the opening.

It should have closed the olio, with the Baker-Devoe Trio in between. This grotesque comedy acrobatic number needs a little more speed for the desired results.

L. Lawrence had better get to work on the comedy department. He needs it three ways, players, pieces and fun, though a capable complement of the first can make the other two.

Sime.

Alfred Whelan has cancelled his American time, sailing to-day for London where he is to open Dec. 26 at the Palace. Mr. Whelan says ill health since arriving on this side caused him to return abroad. He had a long tour booked in the west through the Marinelli office.

LINCOLN SQUARE.

A good "small time" show was the answer at the Lincoln Square for the first half of the week. There were two sketches—dramatic and comedy—two comedy singing turns, a single woman doing classical numbers, and a gymnastic act.

Caroline Dixon was the single, opening the show. Her repertoire of classical songs was well received. The next number was a black-faced team, Spiegler and Dunn, who cleaned up with a corking singing and talking act.

Shorey Campbell and Co. had a comedy skit based largely on "Rube" Goldberg's "Foolish Questions" which make up half of the dialog. The act was a laugh producer.

Robert Lee Hill and Co. presented "The Swag," a melodramatic thriller, in which the author has incorporated his entire profane vocabulary. "Hell" is heard no less than nine times. There are also a few "damns" thrown in for good measure. The act is no longer using the phonograph and flashlight tricks to trap the "crooked" detective, but instead the telephone plays a prominent part in his unmasking. The male portion of the cast is sufficiently strong, but the woman is lacking.

Kenney and Hollis were next to closing. As they came on a few started to walk out, but the boys soon stopped them and after they got started, did their regular turn and then filled in for eight minutes longer, pulling down the hit of the show. The Democtos (New Acts) closed the bill. Pictures. *Fred.*

GAINE'S MANHATTAN.

Billy Gaine is now booking acts on his own hook, and the first bill under the independent regime was given the stamp of approval by the Manhattan regulars, although it was not as strong as some of the others that have previously appeared at this house.

Gaine says things will come his way as soon as he has his booking office fully established.

The bill, in addition to Chinese Johnny Williams, McCauley and Donnelly, Richards and Thatcher, Palean and Marie Mason (New Acts) offered two strong-voiced soloists, male and female, with illustrated songs. An excellent array of pictures.

Chinese Johnny Williams, with his exposure of feats of legerdemain, was greeted with laughter, while Palean and his ventriloquist figures, were the source of amusement. McCauley and Donnelly made a good impression, the dancing of the blackface comedian scoring in particular.

Richards and Thatcher did well, considering the severe hoarseness of the woman. The man's "Whoops My Dear" song was a big hit with the men. A piano is used in the act. The woman makes an attractive change of wardrobe for the closing song. The team would benefit by omitting the "kidding" of people in front. *Mark.*

"They'd better get more novelties for that vaudeville game," says Geo. M. Cohan in the current issue of Cohan & Harris' "Spot Light."

FIFTH AVE.

(Estimated Cost of Show \$3,750.)

It seemed a pity to waste a first class show Monday night, but that is what happened. The house was not more than half-filled and the audience not over generous in applause.

The show for no known reason started late. Things never seem to go as they should at the Fifth Avenue. The orchestra didn't show until 8.25, and the performance proper commenced at 8.35. The Two Vivians opened the entertainment. The Vivians have improved their specialty since first hereabouts sometime ago. They have worked out a showy and interesting routine. It started the show with a rush.

The Pedersen Bros. were "No. 3," a rather unusual place for an acrobatic act. The boys deserve it for a slight reception evidenced they were known and the capital work of the comedian brought big returns. The right idea of getting comedy out of his work is what brings the boys out head and shoulders above other ring acts.

Augustus Neville and Co. hold down an important spot with a sketch called "Politics and Petticoats" in which the author has shown a keen knowledge of the wants of vaudeville. The piece depends entirely upon an unlooked for climax and it comes at just the proper point and puts the act over in fitting style.

Laddie Cliff sang five or six songs and then topped off a real hit with a smasher with his eccentric dancing. The lively "kid" just can't keep still and his bright face and manner gets the audience a-moving with him.

"The Courtiers" filled in nicely. The act does not improve any with seeing. It is a pretty, clean musical specialty. Noisy at times, red fiery at others and just nice in spots. The horns kicked up a big fuss and a few patriotic ones stood up while they played "The Star Spangled Banner."

Nat Willis came along in the second half. He has a whole new bunch of talk and has divorced Hortense forever from the way the patter got over.

Nat has left the fat girl for cows. His experience while crossing the Atlantic acting as chambermaid to a bunch of bovine beauties is highly amusing. Some of the talk gets edgewise now and again but Nat can handle the stuff in a manner that makes it funny. It is really as much the funny little grin that he pulls as it is the talk that gets the laughs. Nat is not as strong in parodies as usual. "Every Little Movement" and "Barber Shop Chord" are his two best. These went exceedingly well. Willis with his new talk (which is his) is a new act. Let us hope he will be allowed to be the first to take it over the circuits.

Ray Montgomery and Healey Sisters, Lydia Barry and Tasmanian-Van Diemen Troupe, (New Acts).

Dash.

Sophia Bloom, formerly secretary to Edward C. Hayman, of the W. V. A., Chicago, has accepted another position. This will correct the impression she severed her connections with "The Association" to be married.

AMERICAN.

(Estimated Cost of Show, \$4,810.)

The show on the stage at the American this week could not have been recognized from the program Monday evening. The bill was all chopped up, many names listed in the billing not appearing on the indicators. Others had their places. The house was top heavy.

The show started rapidly, because they died fast. They were dying all evening. But a few successes came out of the eighteen acts. The faster they died, the better the show seemed, for that gave speed through speedy exits.

Will Van Allen opened. He is the foreigner who once talked, then played a violin. Now he plays the violin only. That's better. The illusion, "Woman in the Case," was "No. 3." All the act needs now as it needed when at Hammerstein's, is showmanship. The trick is excellent, and the act should have been made important through a better position.

The Four Amaranths got the first good applause. They are an English acrobatic girl combination. With two minutes out of the act, it would be a dandy. There is much useless matter in the opening.

Sam J. Curtis and Co. scored in their "school act," with Isabel Crawford, a pretty blonde, seemingly new. Elsie Gilbert is still the valuable comedy assistant to Mr. Curtis, and Olive Drown sang her song nicely.

Jessie Broughton reappeared, scoring quite hard when singing a light number by herself upon the stage. This should suggest to Miss Broughton that her chance over here lies in becoming a single pianologist. She needs no company. Her voice and looks, with even fair numbers, will put her over very big.

At the Monday matinee Tom Terris and Co. presented "A Man's Shadow." Once was enough. In the evening "Scrooge" was around again, which filled the lobby with the "deadheads" just before intermission.

In the second part Karno's Company in "A Night in a London Club," a revival over here, made the laughing hit of the bill. Though full of rourh slapstick, and the usual Karno ingredients, it looks like the best of all the Karno acts, not excepting "The Music Hall." The hit with S. Jefferson as the dude was really very funny. Mr. Jefferson, Chas. Chaplin, Arthur Dandee, Muriel Palmer and Frank Melroyd all did famously.

Before the Karno act, Winsor McKay drew one sketch, retiring, and Allen Shaw, just returned from Australia, stepped into one of the vacancies and the worst spot in the bill, though he held them. The Bros. Lloyd closed.

One of the applause hits of the evening appeared under an assumed name. The act is a new one to the east.

Nana, "The Tin Horn" and Franklin and Pierce are under New Acts. Ed. Latell, Murphy and Francis and La Petite Mignon also appeared. Miss Mignon is foolishly attempting an impersonation of Bert Williams. Her best is of Marie Dressler. With a new repertoire, this girl might do something. *Time.*

HAMMERSTEIN'S VICTORIA.

(Estimated Cost of Show, \$3,425.)

Just what the cause of the dearth of audience at "The Corner" was early in the week would be hard to define. Perhaps it was because Aaron Kessler had gone out of town. No matter the cause the fact remains.

The show wasn't one that would attract a howling mob but withal it was pleasing, for anybody that hasn't been to a New York vaudeville theatre for the past year or so.

The procession was started by Ford and Miller a couple of boys who presented a pretty routine of hard and soft shoe dancing, with a song or two thrown in for good measure. The house was walking in but they managed to put over their three trick steps at the close with good effect. Count DeButz and Tossell, a comedy cycling act, with one man working straight and the comedian clowning in an eccentric costume held down the second position with honors.

Yvette, the violinist from the Victoria Roof, filled in at third. She did her regular routine of classical selections and closed with a "rag" number. This is her third week "down stairs." The "Yvette wriggle" done to the accompaniment of the "rag," caused quite a stir.

Ed. Wynn and P. O'Malley Jennings (New Acts) were on next to closing the intermission. Billy B. Van and the Beaumont Sisters were the closers. This trio held the stage for thirty-three minutes and made them laugh.

Opening the second part Dave Ferguson was billed. He did three numbers closing with his "classy" recitation of "The Charge of The Six Hundred" which earned him three bows.

Following came Bert Levy, the biggest hit of the show up to his time. Levy did his usual sketching routine.

Closing there was Gus Edwards' "Song Revue." The act ran almost three-quarters of an hour. *Fred.*

UNION SQUARE.

There was something wrong at the Union Square, Monday afternoon. It wasn't the fault of the stage hands as normal conditions had been resumed behind the footlights. The people on the bill apparently worked hard enough but enthusiasm was away below par. The show did not strike the people as favorably as many of the preceding programs.

Ernest Dupille entertained with English songs, but his work did not receive the applause it merited. The Musical Brandons had an off-day, but managed to register some applause.

Dale and Pearson did well under the circumstances with songs and patter. Driscoll, Hall and Co. pleased.

The pictures were caught in the "cold wave" too. *Mark.*

The following sailed for South Africa on the Norman booked for the Empire. Johannesburg: R. G. Knowles, Bessie Knight, The Nicholsons, Harvey Boys, Bonnie Lexie, Dorothy Toye.

Vic Williams returned to New York Sunday, very much improved in health and with fifteen pounds added onto his system.

MANHATTAN O. H.

(Estimated Cost of Show \$5,875.)

Cold as the proverbial winds from Medicine Hat and apparently as full of life as an Egyptian mummy, the audience at the Manhattan Opera House Monday night proved a hard nut to crack until the second period when Eddie Leonard, Bedini and Arthur, and Belle Baker stirred up enough applause to make up for what was lacking during the first half.

To Miss Baker must be handed the palm as she closed the show. She landed with a hit of round proportions and seven kowtows. A merry "I thank you" was given in response to the spontaneous applause. It is a rare occurrence when a single woman, with only songs can close what might be termed an "all-star" bill in New York and pull down big honors.

Fields Brothers opened with dancing. Through the reportorial lorgnette, the boys worked hard and were fairly well rewarded. Harry Breen was in "No. 2" position and gave satisfaction with his Gatling gun delivery, arm contortions and unending flow of song. O'Brien, Havel and Bessie Kyle ("No. 3") combined repartee, singing, dancing and acrobatics to good advantage.

Miss Dazie's dramatic pantomime, "La Tragedie D'Un Mardi Gras" was the artistic offering of the evening and the graceful dancer added fresh laurels to her terpsichorean crown. Her act closed the first part.

Eddie Leonard and Mabel Russell followed the intermission, although the program had Belle Baker carded for that spot. Before the afternoon show, it was decided to put Miss Baker on last. In passing, it may be said Eddie worked twenty-five minutes and the audience capitulated with a hearty outburst of applause. Eddie introduced his wife for the skeen-teenth time and sang "Big Brown Boola Eyes" on the windup, as only Eddie can sing it.

The audience seemed to wake up and take notice after the intermission. Bedini and Arthur got a hand before the blackface one had even "cracked a plate." They burlesqued Dazie's act and the results were gratifying. Arthur was "Dazie" and his dance provoked much laughter.

Nearly everybody stayed to see Moran knock out Nelson via the camera. *Mark.*

PERHAPS IT ISN'T.

This is not a press story. The Primrose Four played Norfolk, Va., last week. As they called to claim their baggage at the station were surprised to find an additional charge for excess.

The boys investigated and learned that the Norfolk baggage-man, seeing the trunks lettered, "1,000 Pounds of Harmony," took it for granted that the baggage called for so much excess without any further argument.

Floyd Mack has been placed for the Orpheum Circuit by the Casey Agency, opening Jan. 8 at Lincoln.

Charles Hadfield will in the future be associated with Frank Galvin, the six-day rider, in the aeroplane sky.

GETTING A START IN VAUDEVILLE

BY J. A. MURPHY.

Bannif, Mich., Dec. 13.

Dear Ed:

Well, last week was the easiest job I have had yet, as they only gave five shows a day instead of running continuous. There were five acts on the program, juggler, sister act, three acrobats, banjo player I met at the depot, and myself. They opened with a picture then me next; then the rest of the acts. The house was filled every show, but I didn't take good at all, neither did anyone else.

The sister act cried because they went so bad and the banjo player said the audience was a lot of embalmed stiffs. The juggler was the only one who didn't seem to care. He said he had played the house three times and it was always the same, the only thing he ever saw that started them was a picture in which a fat woman fell through a coal hole in the sidewalk and a lot of other folks fell onto her, then someone dumps a load of coal on the whole pile of them. None of my jokes took at all, and they used to laugh so hard at the entertainments at home. I think I will practice juggling.

I wrote to the Jasbo Agency and asked them why they told the man in Waupaso to only pay me \$20, also why they sent me to Wetwater without the manager knowing it. They answered and said, "Enclosed find commission slip for Wetwater. Sign and return. Next week Dreamland, Banif, Mich., first three days. Casto, Soose Center, last three days. \$30 very best, five dollars over the limit at that. Rush photos to both places. Wire confirmation."

I found it would cost \$2.75 to get to Banif and \$1.90 from Banif to Soose Center, besides having my trunk hauled twice in one week, but it would cost more than that to get home so I took the job. I don't think my trunk will last long.

Will Pickitt, the banjo player, came here with me. He was not engaged by the Jasbo Agency. He has a special agent. He has been over the country before so he gets his own engagements and notifies his special agent where he is going to work. Then all he has to do is to pay the agent his commission. Otherwise he would have to pay for half a dozen telegrams every week and the commission also. There is more to learn about this business than I thought there was. He has a lot of press notices from New York, Philadelphia, and Boston. He said he had never been in any of those cities, neither had the managers he was working for, so it didn't make any difference. He is going to help me get up a letter head.

Newcom Pyker.

The Democro (2).

Roman Rings.

6 Mins.; Four.

Lincoln Square.

A woman and a man, both dressing very neatly, put over a pleasing routine of gymnastics on the rings. The act was in the closing position at the Lincoln Square and did nicely. They should have no trouble holding that position on any "small time" bill.

Celest.

Wire.

9 Mins.; Full Stage.

San Francisco.

The present opening of baton swinging is weak and adds nothing to the act. To the wire Celest should devote his entire attention. On the wire Celest can easily hold his own with the best. Included in his rou-

time is a drop from tight to slack, ladder climbing and balancing on the slack wire, ending with drawing it taut, then suddenly releasing it and dropping with the latter to the floor for the finish. Clever work is accomplished upon the slack while swinging. The act is nicely staged, a woman in military cape and cap acting as assistant. At present Celest is a safe scoring number. *Fountain.*

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

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CHICAGO

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Advertisements and News Will Be Accepted at the Chicago Office, for the Current Issue of VARIETY, Until 10 o'clock Thursday Morning.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—One of the largest Monday afternoon audiences here in quite some weeks was attracted by the wonderfully beautiful Annette Keilerman's water specialty. Not much of value to the program otherwise, the "class" comedy, "Three Peaches" served mightily for months was lacking. After the pretty Stafford and Stone "forest" had been shown with its engaging occupants and peachy dog, not much really happened until Annette hit the springboard. The Two Decamos opened with acrobatics, the Hawaiian Duo followed with song, and a second acrobatic number. The Three Livingstons, Irene Hawley changed clothes for four songs and pulled the prettiest gown of the lot at the close. Her singing pleased fairly, but she tallied high on appearance. Ashley and Lee made good headway with character studies, talk and song. Thomas Smith and "Three Peaches" served mightily in directing thoughts to the same act. Al Leach and the Rosebuds so bravely held up. The Imperial Musicians offered bare of brass and crash of "traps" as noisy contribution. Bond and Benton traded "My Awful Dad" for much laughter, and next to closing the Empire Comedy Four "roughhoused" the proceedings.

WALT.

AMERICAN (Col. Thompson, mgr.; agent, William Morris).—The big circus bill at the Music Hall this week starts off fair, good, better, becomes real good and then monstrous. Forgetting for the moment the big reception handed Bob Fitzsimmons on his entrance, the whole show didn't accumulate enough applause to satisfy one first-class act under ordinary circumstances. This doesn't mean that the show wasn't appreciated. It surely was, but the audience Monday afternoon just happened to be one of those peculiar gatherings that don't believe in applause. And the show isn't one of those shows that call for applause to prove appreciation. Dora Martini followed the opening overture, presenting her trapeze specialty. With her plentiful supply of beautiful hair Miss Martini makes a pretty picture on the bar, and with her excellent gymnastic routine she proved a first-class opening selection. "Vulcan on Wheels" followed, and after offering a series of difficult stunts on the wheel, at times ably assisted by a male partner, stripped to her black union suit. This seemed to strike home with the audience and her posing captured the entire male portion of the house. Yberri and Taylor came next with a series of single singing and dancing. Their style of work dispenses with stage waits and while the act could be bettered to some extent it seemed to fit in nicely on the long bill. Kenes Graham, the diminutive male impersonator filled the time allotted her with two songs. Two verses and three choruses of the first number proved too much at once and her second selection found the house song-weary. "The Operator" has played the house several times, but it is doubtful if the piece ever went as big at any of its previous visits. Loos Brothers was flashed on the indicator next, but the brothers turned out to be an ill-illustrated song singer. LeClaire and Sampson brought home the required amount of laughs with their burlesque song act. Walter James brought back memories of Lauder's visit with his imitation of the Scotch comedian. James finished well. Mr. and Mrs. Bob Fitzsimmons were a popular hit. The act of the evening, the ring is looked upon as a grand old man and the house applauded everything. Monday the ex-pugilist was badly handicapped because of a heavy cold. Mrs. Fitzsimmons is an act by herself. Dancing Davey and Pony Moore have rearranged their new offering a little. Miss Moore still carries the marks of her Cowboy character with her at all times. This was particularly evident in the swagger walk. In evening dress she makes an excellent boy. Her change to female costume should be arranged so that the house can see it as in their previous act. There is no question about Miss Moore's cleverness, but she should arrange her work so as to show herself off to the best advantage. She could do it in the present vehicle. Webb's Scals put up their usual entertainment. Adele Ritchie scored one of the afternoon's hits. Mandrill's Band played three numbers, closing with a medley of patriotic airs that found favor. Hallen and Hayes worked themselves out. The dancing would have been sufficient to carry them through

in the late spot. Bussie's Dogs worked too long. Here is a dandy animal act, but the spot they held was too much for them. The audience wanted to see the finish and wanted it quick. An imitation of Tanguary by one of the poodles pulled a small riot. This looks original, but the Violinsky should have been on an hour before. Five minutes satisfied him that supper was waiting, and while he scored strongly, his showing was by no means satisfactory. He received a reception on his entrance, one of the two acts on the whole bill favored that way. Wartburg Brothers closed here the show with the music, and the audience half way home. Godewski Troupe, well received, average Russian act, and Burt Earle Trio, still Burt Earle with his good single banjo.

STAR (Jones, Linick & Schaefer, mgrs.; agent, W. V. A.).—The Star show might have been the comeliest monster singling organization had it not been for the two acts on either end. After Carstens and Brosius (New Acts) the singing festival started with Catherine Padden, a local favorite with nothing else to recommend her to vaudeville. Unfortunately Miss Padden cannot carry her audience with her singing, but she is perfect, and perfect alone will never guarantee her success. Her voice barely traveled beyond the orchestra pit, nevertheless she was the hit of the evening from the applause end, which proves that even Milwaukee Avenue loves home talent. Ed C. Jordan and Co., in "Katz's Night Out," supplied the comedy for the show. Jordan's act as the drunk is excellent. Carrie Brauneck, who essays the part of Katz's wife, is without expression. Chulita, the third member of the company, scored an individual hit with dancing. Chulita is quite clever. The rough-house finish tickled the residents. Flo Jacobson entertained next with a few of Ted Snyder's latest. Miss Jacobson should reach out for something beyond ill. songs. Her voice is a hundred per cent. better than most of the so-called "refined female singles." Needless to say, Miss Jacobson had things her own way. Brown and Newman with their familiar offering in "one" followed and the others still found a lot of applause left. Miss Newman carried things almost to the disgusting point with her "ragtime" actions, and since she has found this unnecessary heretofore there is no reason why the Star should be selected to show her versatility. This team doesn't have to stoop to unclean methods to secure appreciation. The Longworths presented one of the "classiest" singing acts the Star has had the honor to offer in some time. The program truly says "for a superior audience." Any old kind of an audience will like the Longworths. The Star audience voted them the best of the bill. They deserved the decision. This team belongs on big time. The Herbert Germain Troupe closed with a laughable casting act. Five Keiths (New Acts). *WYNN.*

STAR AND GARTER (Wm. Beebe, mgr.).—Phil Sheridan's "Marathon Girls" put in an appearance last Sunday well equipped for the entertainment of the customary capacity night business. The present offering is about six weeks' old and although it might at first have been hastily contrived the rough edges are off and a fast performance does credit to the company. "Bankers and Brokers," which served Yorke and Adams as a musical comedy, has been adapted to burlesque use and works over very well indeed. The bill is given in two parts with an olio intervening. Adelaide Stone, in finishing her thirteenth week in 10-20 vaudeville hereabouts, having played both sides of "the fence" and in all sections of the city. She has secured "The Juniper Tree," a sketch which won favorable attention when shown in the east, and will present it under the title of "The Little Mother," with R. E. O'Connor, Jessie Stevens and Allen Murnane in her support.

John T. Prince, Jr., manager of the People's, is presenting a new play from his own pen, "The Floodgate," this week, with the Marie Nelson Stock Co. enacting the several roles. Prince was for a long time the local representative of an Eastern theatrical paper and has previously shown a tendency for sketch and play writing.

Owing to the illness of Mary Richfield the Majestic bill was minus the services of Ryan and Richfield after last Tuesday's performances. The Ryan-Richfields have gone east

and will not play in vaudeville again until Miss Richfield has recovered her health. Will J. O'Hearn and Co. were offered the vacant place on the bill, but owing to Mr. O'Hearn's voice being "off" they were unable to accept.

The Four Mortons, the Plaza's "\$1,000 headliner" last week, are in topping position at the Kedzie this week.

The Savoy is abandoning vaudeville, in so far as lengthy bills go. Mae Taylor has been booked as soloist for Christmas Week.

Alice Sullivan has been given the second soubrette role in "The Sweetest Girl in Paris," at the La Salle.

Sam K. Otto, who has been ill at his brother's home in Kansas City for several weeks, has sufficiently recovered to again resume his vaudeville bookings.

Mrs. Stone, the mother of Stone, of Ward and Stone, arrived in Chicago from Boston, accompanied by her daughter, three days after her son had died in a local hospital. She was destitute, but upon telling her story to the staff of the Association, and several employees who were on the "Eleventh Floor" at the time, \$110 was quickly raised for the purpose of defraying Stone's burial expense and returning the mother to her home.

Manager Karger is contemplating a change of policy for the Oak a new house which he recently dedicated on the northwest side. The Morris office will book in ten acts and one show will be given nightly, with three matinees, at 10, 15, 25 and 35 cent gate. The experiment will be watched with considerable interest.

The Theatrical Booking Corporation is this week taking possession of its new quarters at 85 Clark Street, where they will occupy the entire second floor of the building, moving from the offices in the Schiller Building which have heretofore been Walter F. Keefe's headquarters.

Ex-scrappers are occupying considerable attention in local vaudeville just now. John L. Sullivan and Jake Kilrain are at the Lyda, headlining; Bob Fitzsimmons and wife, are one of the American's "22," and Joe Choyneki with McCloud, "the white man's hope," are doing a boxing sketch heretofore. Jack Johnson is being used as an "extra attraction" to the audience; at the Lyda Sunday eighty cents' worth of seats were pointed to as the black-man's reservation for the Sullivan opening.

Jim H. Rutherford, a circus clown of repute, has broken into local vaudeville with a "college comedy" which he calls "Half Back Hank." The "Hank" style of bling seems to go with circus clowns in vaudeville, as Art Adair has been using "Hank Sponge" for several seasons.

Christmas Night "Mme. Troubadour," with Marietta Oilly featured, will succeed "The City" at the Grand.

Margaret Illington announces that she will produce a new play at the Lyric next week, but does not give the title.

Crown audiences have no fear of the cold these days; Jeanne Towler is playing "Three Weeks" there.

Paviowa and Mordkin were given as an added feature with a special Sunday afternoon and evening rendition of grand opera at the Auditorium, 11. This was the third engagement of the Russian dancers in Chicago.

The last two weeks of Ettinge, in "The Fascinating Widow," at the Illinois, and Frank Daniels, in "The Girl in the Train," at the Spadnafer, are announced. Likewise is "The Spadnafer" in its concluding fortnight at the Chicago.

Eddie Foy and Emma Carus, in "Up and Down Broadway," begin an engagement at the Lyric Christmas night.

Jake Sternad has been confined to the Washington Park Sanitarium for the past week where he underwent, successfully, a surgical operation. Pat Henry, another vaudeville agent, has been in the same institution, a sufferer from pneumonia.

APOLLO (Robert Levy, mgr.; agent, Frank Q. Doyle).—Meehan's Dogs, Ruf and Cusick, Ray and Ray, Charles Weis, Cordua and Maude.

RICHER (Henry Schoenstead, mgr.; agent, Frank Q. Doyle).—Bartlett and Collins, Five Gaffney Girls, George Tacius, Rose Johnson, Carolina Comedy Four.

CRYSTAL (Frank Schaefer, mgr.; agent, Frank Q. Doyle).—Van Kather, mgr.; agent, Sheppard and Co., Searies and George, Four Musical Lustlers, Emery and Nodine.

WILSON AVENUE (Jones Linick & Schaefer, mgrs.; agent, Frank Q. Doyle).—Felix and Calre, Bennington Bros., Alsace and Lorraine, Billy McBobbie, Joe Murphy and his Kentucky Belles.

WILLARD (Jones Linick & Schaefer, mgrs.; agent, Frank Q. Doyle).—Girard and Gardner, Albert Bears, the Braminos, Eddie Gilmore, Jeannette Adler and Pinks.

LYCEUM (Fred Linick, mgr.; agent, Frank Q. Doyle).—Tom and Stacia Moore, Myrtle Douglas, Anne Blanke and Co., Ed LaZelle.

VIRGINIA (J. V. Ritchey, mgr.; agent, Frank Q. Doyle).—Hilnes Kimball Troupe, DeVan and Verne, E. C. Ackerman, Burkhardt and Barry, Robert Wassman, Kelfer and Klein, L. R. Pomeroy, Maurice Malcom and Co.

PREMIER (Charles Schaefer, mgr.; agent, Fuego, Paul Bauwens, Steel and Conley, Ford and Louine, Olivan Clayne, Avalan Sisters, Frank Q. Doyle).—Le Roy and Diamond, Del Billy Browning.

BIJOU DREAM (Sigmund Faller, mgr.; agent, Frank G. Doyle).—DeCotret and Rego, Clark Duncan, Brown and Davis, Rose Mitchell, Tyler and Hubbard, Little Harbour, Foster and Sinclair, Irene Ferguson.

GEM (Charles Schaefer, mgr.; agent, Frank G. Doyle).—Young and Young, Long and La-Mond, Ethel Dyer, Bessie Knowles, Quinn Trio, Carr and Mitchell.

WONDERLAND (Guy B. Mills, mgr.; agent, Frank G. Doyle).—Gluck and Gluck, Hazel Lynch, Lottie O'Malley, Knapp and Curtis.

ESSEX (Bilharz & Lewis, mgrs.; agent, Frank G. Doyle).—Bradley and Barnes, Bradley and Erb, Luella Blaisdell.

ACADEMY (Frank Raymond, mgr.; agent, W. V. M. A.).—Dave and Pierce Martin, Coffman and Carroll, Princess Regina, Bruno Kramer and Co., Romany Duo, Coy De Trickey, the Higgenbothams.

CASINO (Gus Schlessenger, mgr.; agent, W. V. M. A.).—Fields and Hanson, Marj Ann Brown, Davis and Walker, Ethel Alton, Diecks Bros., Orren.

ARCH (Geo. L. Brown, mgr.; agent, W. V. M. A.).—Billy Howard, Teleswari Troupe, Church and Church, Mile. Sidona, Jeanette D'Arville, Pontti Christopher, Patsy Komar, Three Graces.

COLUMBIA (J. H. Kahn, mgr.; agent, W. V. M. A.).—Church and Church, Billy Howard, Teleswari Troupe, Mile. Sidona, Jeanette D'Arville, Pontti and Christopher, Patsy Komar.

GAITY, South Chicago (Harry Wilson, mgr.; agent, W. V. M. A.).—Carroll Gilllette Troupe, Keene Trio, Louis Granat, Elliott and Neff, Martin Howard.

KEDZIE (W. B. Malcolm, mgr.; agent, W. V. M. A.).—Le Roy and Harvey, Campbell and Brady, Big City Four, Four Mortons, Delaplane.

CIRCLE (Balaban Bros., mgrs.; agent, W. V. M. A.).—Leona Pam, Coogan and Parks, Hickman Bros.

VERDI (Geo. Theodore, mgr.; agent, W. V. M. A.).—Montambo and Bartelli, Dreyer and Dreyer, Swift and Casey, Charlotte Duncan, Harvey Hammond and Co.

PLAZA (Fred W. Hartman, mgr.; agent, W. V. M. A.).—Tom Linton and Jungle Girls, Blimm-Boom-Brrr, Doc White, Warren and Blanchard, Harras Family.

ASHLAND (W. V. M. A., agent).—Williams-Thompson Co., Reiff, Clayton and Reiff, Chas. O'Toole, the Vedemars, Leroy and Harbey, Samuels and Chester, Delaplane.

LYDIA (Geo. Hines, mgr.; agent, W. V. M. A.).—John L. Sullivan and Co., the Langdons, Bert Colton, Wolf and Zadelia, Hazel Swanson.

SCHINDLER'S (L. Schindler, mgr.; agent, W. V. M. A.).—Edith Haney, Symonds, Ryan and Adams, Paul Kleist, Carysle Vaux and Co.

LINDEN (C. S. Hatch, mgr.; agent, William Morris, Inc.).—The Levanos, Geo. W. Day, McKee and Levine, Mayo and Vernon, Austin Bros., Clayton Drew Players, Chester and Jones, the Stillmans, Signs Roberts, Iskawa Japs.

CLARK (Jos. Grein, mgr.; agent, Wm. Morris, Inc.).—Kimball and Donovan, Varsity Four, Broomey Troupe, Tom Caspers, McKenzie Shannon Co., Criselle Trio, Carter Taylor and Co., Geo. W. Day, Ioleen Sisters.

JULIAN (J. O. Condemner, mgr.; agent, Wm. Morris, Inc.).—Julian and Dyer, Gladys Vance, Romo's Spanish Orchestra, Watson and Dwyer, Mme. Bedini's horses.

OAK (M. J. Karges, mgr.; agent, Wm. Morris, Inc.).—The Macagnis, Tom Brantford, Lynn and Bonnie Hazard, Allen and Corraline, Ramsey and Dogs, the Levanos, Kirby and Donovan, John P. Reed, Varsity Four.

SAN FRANCISCO

By Lester J. Fountain.

ORPHEUM (Martin Beck, mgr.; agent, direct).—A slow bill at the Orpheum brought very few returns Monday night. The house remained passive during most of the performance. Richard Nadrage opened, grabbed one bow and retired. Scheda managed to do a bit more with the violin and went through fairly well. With better selection the act would be vastly improved. Stanley and Norton started away in a promising manner but sagged in the middle and then passed the danger mark safely at the finish. Hite and Donlin were moved from "No. 7" to closing first half. In the second week Miss Hite was given the reception and pulled the act over. Hilda Thomas and Lou Hall were well received, opening after the intermission. Cook and Lorenzo after a struggle put over the hit of the evening. Mr. Hymack did nicely. Marvelous Griffith held interest.

WIGWAM (Sam Harris, mgr.).—McNamee opened the bill slowly. Becky Blake well received. Lind scored through the elaborate dancing finish. John Dillon did fairly. Chas Wayne and Co. did not get over with a tiresome sketch called "The Morning After." Flo Adler did very big. Johnson, Davenport and Lodella could not connect.

CHUTES (Ed. Levey, mgr.; agent, Pantages direct).—Gilmore, Kenny and Gilmore, poor dressing and ordinary work, brought nothing. Dare Bros. showed a poor routine of head and hand balancing. Tony Genaro, with a quantity of old material, got no further than was to be expected. John and Mae Burke were a big laughing success in "How Patsey Went to War." Winnie Baldwin, very well liked. Familia Bell, musical, with ten people, big hit and should prove a winner for any program.

EMPRESS (Sid Grauman, mgr.).—Business good at the new house. Stonewall's Seals, an excellent animal act liberally appreciated. Beatrice Turner, quietly received. May Mannary and Co. finished strongly although slow in the early portions. Ronin, Wizard of the Violin, managed to squeeze through. Perseus and Mason did fairly well and their efforts were highly appreciated. Happy Jack Gardner and Co., enjoyed. Billy Chase, in a hard spot, managed to pull out a real hit. The Rials

finished strongly, although the comedy might be cut. It does not belong.

During one of the performances of Jewell's Manikins at the Orpheum, Oakland, a cable operating one of the manikins broke, allowing the figure to fall to the floor with a resounding crack. Seated in a box with her mother, a little girl, who had been an admiring and interested spectator, no doubt thinking the figure was a live personage, and that it had been severely injured, burst into tears, which were found impossible to stop. Mrs. Jewell, hearing of the little one's grief, had her brought behind the scenes and showed her the figure was wood, which sufficed to assuage the child's grief. Mrs. Jewell considered it one of the greatest compliments she ever received for the lifelike work of her manikins.

Charlie Greiner (Jones & Greiner) is expecting to take a partner for life sometime around Christmas.

Billy Dailey and his talented wife (May Nannery) arrived in town, 6, a year to the day they left for the East. The present occasion is quite different from a year ago, when Billy, after repeated and unsuccessful attempts to secure recognition here for his present offering, finally decided to hit for the East and stamp of approval, which he brings back with trimmings.

The Gilton Stock Co., at the Valencia, is meeting with poor success.

The Chutes this week started giving two evening performances instead of one, as formerly.

Paul Stanhope is busily engaged perfecting a novelty singing and dancing act for vaudeville, in which he will appear with Miss Fritz Guy, a clever little dancer.

Billy Rice, the O'Farrell Street saloon man, arrested some time ago on a charge of scalping theatre tickets, was dismissed by Judge Weller.

The Portola Louvre Cafe, under the able management of Herbert Meyerfeld, is doing a thriving business, tables being at a premium after the theatre hours.

The two extremes of a mob's feeling were manifested in a startling manner at the Wigwam in the Mission one morning during the counting of the votes for the election of the Queen of the Mission Carnival. During the contest, lasting several weeks, the Wigwam had been issuing coupons to its patrons. After the performances, Tuesday night, the doors of the house were thrown open to the public, and the ballot boxes opened before the audience. Among the coupons were 700 credited to Miss White, the leading candidate, issued by the Wigwam Amusement Co., found to be unstamped. The committee refused to allow them and informed the vast crowd the reason, which immediately threw them into a howling, jeering mob, shouting "Kill 'em," meaning the management, and fear down the building. While the din was at its height, Manager Sam Harris stepped upon the stage theatre, with the remark, "Ladies and gentlemen, remember you are in America," quieted them, securing their attention. All blame for the absence of the company's stamp he took upon himself, and called upon the committee to allow the votes which he stood ready to make good for. The feelings of the vast throng were immediately changed to a cheering multitude. Miss White was elected, and jumping out upon the stage, she gave the astonished Samuel an osculatory salute that resounded throughout the place.

Nick Brown, formerly leader of the Wigwam orchestra, is wielding the baton in the pit of the new Empress. Charlie Albert, from the National, succeeded Brown at the Wigwam. Bartlett Briggs, formerly with Pantages' Empire, is at the National.

John T. Scully, proprietor and manager of the Savoy, 1020 Euclid, L. J., has purchased the Empire, a Class A concrete theatre, with a seating capacity of 1,100, with balcony. The Empire is located directly opposite the Savoy, which opened a little over a month ago. Vaudeville and pictures will be the policy of the Empire, charging 10-20-30.

Sid Braham and Mat Taylor, who stranded in Vallejo several weeks ago with M. M. Thiese's "Morning, Noon and Night" show, are working a singing and talking act on the Bert Levey team.

The case against Benny Michaels and his business associate, Nathan Herzog, for making copies of the Johnson-Jeffries fight pictures, has been continued until the 17th. This is the fourth continuance.

Maud Lillian Berri, recently divorced from Frank Moulan, the comedienne, has been engaged by Manager Nat Wagner to fill the position vacated last week by Beatrice Michelson. Middleton. Percy Benson takes the place of Thomas Whiffen. Miss Berri and Mr. Bronson are strong local favorites, and should prove a valuable addition to the company with which they will appear, 11, in "The Merry Widow and The Devil," playing the roles they had in the former production with the Kolb & Dill Co. at the Princess last season.

COLUMBIA (Gottlob & Marx, mgrs.; direction K. & E.).—"Polly of the Circus."

SAVOY (F. Bussey, mgr.; direction John Cort).—"Madame X."

PRINCESS (S. L. Loverich, mgr.).—Vevani Opera Co.

VALENCIA (Alex. Kaiser, mgr.; stock).—Gilton Stock Co.—"The Cowpuncher."

GARRICK (S. L. Loverich, mgr.; Musical Comedy).—Max Dill Co. in "The Merry Widow and The Devil."

ALCAZAR (Belasco & Mayer, mgrs.; stock).—"The Girl With the Green Eyes."

PORTOLA (Alburn & Leahy, mgrs.; agent, Bert Levey).—Kenneth & Duffy, De Marest Bros., Doherty and Levey, Joe La Rose, Bevan Duo. Two to fill.

GLADSTONE (Alburn, mgrs.; agent, Bert Levey).—Gladstone Sisters, Bell and Du Bell, Wyler Barnes.

MARKET STREET (Hallahan & Getz, mgrs.; agent, Bert Levey).—Burke and Burke, Crawford and Meeker, Ed Quigley.

HAIGHT STREET (Hallahan & Getz, mgrs.; agent, Bert Levey).—McGregory and Bailey, Hazel Wainwright, Fritz Christian.

LIBERTY (Brown & Estes, mgrs.; agent, Bert Levey).—Del Adelphia, The Wilsons. Two to fill.

PORTOLA CAFE (Herbert Meyerfeld, mgr.; amusement director, Henry Garcia).—La Estrella, Mene, Renee, Harry Bloom, Trencle Morrison, Deice and Dumard, Duce, Pitzkow and Blanchard, Portola Operatic Sextette.

BOSTON

By J. Gooltz.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—The holiday season had no effect on the attendance at the local house. The bill is a good one. Trained fleas are on exhibition in the engine room before the performance. Every act on the bill this week is a "first time here." Mason, Keeler & Co., in a screamingly funny sketch, went great. The Ellis-Nowlan Co., acrobatic pantomime, good; Skrenka Sisters, aerial gymnasts, opened, too good for that position; Barnes & Robinson, clever piano and song, pleased; Chick Sale, protean artist, new idea, clever; Steve White (New Act), John B. Hymer & Co., in "Tom Weller," Marie and Dumard, Duce, Pitzkow and Blanchard, Portola Operatic Sextette.

ORPHEUM (J. Morris, mgr.; agent, Loew).—Young Bros. and Veronica; Knox Bros.; King Sisters; Florence Hughes; Geo. Roland and Co.; Adams Bros.; Mannon and Hall; De Camo and "Coral"; Rose Washburn; Lillian Sisters; Walker and Ill. Swann; Lombard Wally Trio; Emeralde; The Ozava; Rigelow and Campbell; pictures.

HOWARD ATHENEUM (Jay Hunt, mgr.; agent, Ed. Kelley).—"World of Pleasure," House Bill, Count La Gusta, Randall's Ten Men, Youngsters; Pels City Four; Landis & Knowles; Marie and Dorothy; Curtin and Wilson; Michaels and Michaels; Lillian Houston; pictures.

BOWDOIN SQUARE (J. E. Commerford, mgr.; agent, National).—Mrs. Gen. Tom Thumb and Co.; Todesca-Keating Trio; Bolden and Quinn; Henkle, Martin Co.; Kilt Carson; "L'Aiglon," pictures.

HUB (Joe Mack, mgr.; agent, Fred Mardo).—Kalma and LaFarion; Three Juggling Hard-digs; Murphy and Andrews; Don Ramsay's Harmonists; Burns and Lawrence; pictures.

GLOBE (R. Jeanette, mgr.; agent, Jeff Davis).—Dobado's Circus, Morse and Ray; Shamlaye Sisters; Betty Shaw & Co.; POTTER HALL (B. E. Jones, mgr.; agent, Jeff Davis).—Bob Milo; Harry Clinton Sawyer; pictures.

CASINO (Chas. Waldron, mgr.; agent, direct).—"Columbia Burlesques."

GAITY (Geo. Batchelder, mgr.; agent, direct).—"Younger."

COLUMBIA (Harry Farren, mgr.; agent, direct).—"Americans."

CASTLE SQAIRE (John Craig, mgr.; agent, direct).—"Stock, 'Love Route'."

PALACE (I. M. Mosher, mgr.; agent, National).—Bernier and Sella; Lew Welch and Co.; Three Sirmars; Billy Adams; Musical Co.; Virginia Fisher; Betty Shaw & Co.; Bob and Bertha Hyde; Jenne Curtis; The Two Shermans; Orville and Frank; pictures.

BEACON (Jaron Lourie, mgr.; agent, National).—Dion Bros.; Freeman and Carr; Jack Freed; Nina Espey; Del Warnos; Ritter and Boyce; Musical Tremains; Harry Mantell; Gertrude Mann; pictures.

PASTIME (M. Murphy, mgr.; agent, National).—Lillian Herbert; Harry Boyd; Bobby Reid; Prof. Carey; pictures.

OLYMPIA—SOUTH BOSTON (F. Woodward, mgr.; agent, National).—Gertrude Townsend; H. F. Newmarker; Vetta Peters; Henderson; pictures.

SUPREME—JAMAICA PLAIN (John Levey, mgr.; agent, National).—Henderson; Mel Eadman; H. F. Newmarker; George Fickett; pictures.

OLD SOUTH (Frank I. Browne, mgr.; agent, C. B. O.).—Earle and Bartlett; Hart and Riley; Steppin' Trio; Earle Jerome; John Heaney; Musical Tremains; Harry Mantell; Gertrude Mann; pictures.

WASHINGTON (Frank L. Browne, mgr.; agent, C. B. O.).—Levin and Grenier; Carreiros; McNaughton and Lantry; Eddie Shaw; The Brownsters; LeVeaux; Dan Haley; Ray Coutier; pictures.

IMPERIAL—SOUTH BOSTON (M. J. Lydon, mgr.; agent, Jeff Davis).—Millard Bros.; Chas. Stone; pictures.

V. J. Morris, who came here to take charge of the local Loew house, from Elizabeth, N. J., received a real "welcome to our city," from the local lodge of Elks. Mr. Morris is well remembered in the Elizabeth Lodge, No. 289.

On his first day in town, the Boston boys looked him up.

Many of the small time houses in the outlying towns about Boston have closed until the holiday season has passed. Business is usually at its lowest ebb during that season of the year.

Gordon's Chelsea is playing the Gladys Clark Co. this week instead of the weekly bill of small time acts. Next week they will require the regular method.

The Castle Square theatre will be closed the first four days of the coming week to allow for the proper production of "Jack and the Beanstock," the annual Christmas show.

Eleonora Sears, Boston's versatile society girl, one of the real "blue bloods" of Back Bay society, made her stage debut on a dare last Friday night during the performance of the "Yankee Girl," the production in which Blanche Ring is starring. One of her society friends dared her to walk across the stage while the performance was on. She won a dinner at the Touraine by the stunt. Miss Sears is the unusual young woman who made neoplane flights, won walking matches, swimming and yachting matches and other things too numerous to mention.

PHILADELPHIA

By George M. Young

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—The absence of a lively comedy number kept the pace of the show very slow in the early half of the bill. Charley Grapwin and Anna Chance, with the familiar "Awakening of Pipp," put over the first big laugh. Yorke and Adams were on two numbers ahead of the "Pipp" sketch, and had a soft spot to get away with a laughing hit, but failed to hit the mark. The Five Armanis offered a straight singing turn, called "A Night in Naples." The stage setting formed the principal basis for the title. The quintet offered operatic numbers and some instrumental music. Their voices blend harmoniously. The act was well received. Ergott and his Lilliputians had the closing position, and filled it very acceptably with their showy and well-handled routine of acrobatics. The Eight Geisha Girls, with the same act offered here several months ago, won favor. Some really remarkable results were secured from a one-stringing instrument stage presence, works one or two of his numbers up so as to get comedy out of them without forcing it. He mixed classy music with the more popular "rag" stuff, and got away with it well. The Carbone Brothers opened the show. This trio was making the claim that might be a more important act if it was sent over right. At present they are featuring a head-slide which makes a showy trick. The remainder does not hit a very high mark for the big time. One of the three makes too much of a display of his breast. There is no reason why he should feature himself. Eva held over for her second week, again handily.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—Bill hit a high average with Nan Aker and Co. in the ventriloquist sketch, "On The B. and O." This makes a corking good number, especially for the small time, and the principals have worked over a clever business for comedy with the dummies. The Four Dancing Dolls also proved a likable number. The girls are dressed neatly, and change the usual order of things by splitting up for two sister team acts and doing some posing in a frame. The girls wear no tights, and with a liberal display of bare legs. The Pan-American Trio pleased with several xylophone numbers. Two men and a woman are in the act, and all handle the sticks cleverly. The list of selections include one or two right up to the day for freshness. The Attel Sisters form a singing and dancing act newly put out, and they have not been working enough to show to their best advantage. Pretty dressing is a feature of the act, and the two girls dance and sing fairly well. One of the two was formerly one of Gertrude Hays's "Six Bricktops." The other is only a child, but she has a good idea of stage dancing, and the two put over a dance number which ought to do very well. It will get better if they work steadily. Charles Bartholomew offered a straight singing turn. Bartholomew is a poser and takes himself very seriously. He could probably put songs over if they were right for him. Now he is using a couple which he cannot handle. Santelli did some weight lifting after his muscle display and worked up some comedy with the aid of a "committee" from the audience and an assistant. The iron weights did not make the impression that the handling of the men did, and more of this might help. La Rose Brothers did nicely with some lively comedy numbers. Troxel and Winchell offered some songs and talk and a bit of dancing. The Brinkleys, colored, tried the same. Pictures.

PALACE (Jules E. Aronson, mgr.; agents, Taylor & Kaufman).—The bookings for this house have been switched from H. Bart McHugh to the Taylor & Kaufman Agency. This is the first show since the last week the bill was poorly balanced. Monday, all the good acts being bunched in the last half of the bill, giving the show a poor start. Joe Rose opened with some talk which never got over, and just about did fairly well with his parodies. Rose is using Billy Wells line, "You Can't Do It," but got nothing out of it. The Kingsburys failed to start anything with a musical act in which some comedy was attempted. The man has selected a poor line for his comedy. Van and Davis hit only a fair mark with their talk and songs. The first act to start anything was Electro, a dancer and poser. The first part of her offering was of ordinary merit, but when she posed as a background for some very pretty and well-selected pictorial views

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By PAUL GOUDRON,

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she won immediate favor. Either a poor lamp or operator held the pictures too long, but the act went through nicely. Four Stagnoles, with their lively acrobatic comedy, landed solidly, despite that they were cramped for room with an act of this size. A pleasing singing act was offered by Kennedy and Hockey, the latter at the piano. It is a straight singing turn, but the boys have fresh songs to offer, and Kennedy sent them along in good shape, playing up one song about a letter in fine shape. The wire walking and perch work by the Yamamoto Brothers kept things going, and after Ward and Dillon had followed this up with a couple of songs, which went fairly well, they tried to put over some comedy talk without result. The Georgias Brothers scored a hit with a sharpshooting act, getting away from the ordinary routine by offering some unfamiliar trick shots. This is the best act of its kind seen on the small time. Pictures.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—Sydney Deane and Co., Frank Wilson, Eugene West and Catherine Henry, Stewart and Donohue, Dick Stead, Handers and Mills, Beaumont's Ponies. Pictures.

WILLIAM PENN (George Metzel, mgr.; agent, Fitzpatrick Agency).—John Lane and Patty Allison, Hayes Trio, De Faye Sisters, Anderson and Evans, Warren and Goodwin, The Lisettes. Pictures.

TROCADERO (Sam M. Dawson, mgr.).—The crowded condition of the theatre is Billy Watson's claim that the patrons of burlesque will stand for, and really demand some of the old-time style of show. Billy has been handing this kind of material over the footlights for many years now, and is still getting away with it.

This does not argue well for those who advocate the "cleaning up" of burlesque; neither does it prove that the cleaning up is not the best thing for the show business. Taking it from the money-maker's standpoint, the argument has a strong face, and Watson seems willing to stand for all that goes with it, as long as he can look out and see the long-green rolling in.

Watson is repeating here this week; Dan Guggenheim and Colonel Sam Dawson help Billy smile. There is not much use trying to take Billy Watson or his show seriously. The veteran has had many shows on the road that were superior to what the "Beef Trust" is this season, but the Watson name brings the crowd in, and few are ever heard to complain when they leave.

Watson must be credited with being a willing worker, though he takes everything easily, and puts in anything that he thinks of. You have to be careful to work with Watson, for he never goes through two shows in the same manner. Watson takes liberties which no other comedian in or out of burlesque could attempt and get away with it, and he secures laughs where other handlers of the "blue" matter fail. There is not much left for the others to do but feed Watson, and in this Ida Walling, Lizette Howe, Pat Kearney and John West figure prominently. The former handles a character role which calls for a good bit of rough work, and the latter does a straight, while Miss Howe, neatly dressed and

looking well, as usual, has what might be termed the soubret part throughout, leading two or three numbers nicely. Miss Walling also leads an Irish number, backed up by the chorus in white dresses and green ribbon trimmings. And it is some chorus. Where Watson manages to recruit that bunch of femininity is a mystery. The crowd looks bigger than ever, though there are one or two narrow ones mixed in, and one or two might be classed as ponies. The real "pony chorus" of the show is Laura Glineretti, Kitty Lucette, Ray Hanvey, Emma McVeigh, Bethel Newton, Maud Barrett, Fanny Massey and Maud Hamilton. Watson is overlooking something with this troupe. The "ponies" dressed as Buster Browns, with a cute "kid" song, ought to be a riot. The size of the Watson chorus is no handicap, for they put just as much life and do better work generally than many of the regular pony variety, and one mark of merit is that the women are always nearer looking around the feet than any other bunch along the line. The dressing does not help much, for the "Beef Trust" is not rich on costuming. One set of march clothes, blue and gray, is pretty. Several of the women prove ability to handle lines. Toney Devere is back with the show, playing a small part and leading a near-coo number. Alice Gilbert, Pearl Radcliffe, Lottie Lisecord, Ray Hanvey, who has accumulated an almost-French accent, and one or two others of the girls have "bits." Margaret Hayes helps in two numbers and allows Ed Laler to throw a love song at her. Tom Mack and Nat Silver, also called "bits," helping to make up one of the finest-looking bands of stage brigands that ever wore muffs for whiskers. Horse play runs rampant throughout the show, with Watson always leading the way. The "beef" display finish is still a feature, with a goodly supply of comedy cropping up through the application by contestants for the prize. Pearl Radcliffe's tough girl standing out for special mention. The "High-cost-of-living" plaint has no room in the Watson show, for, from the biggest to the smallest in the group, including Ethel Earl, who is a little of both, and is runner-up in the prize contest, there isn't any member of the "Trust" that looks as if she were not well fed. That crowd is a trade-mark with Billy Watson, and it is the biggest picture act in burlesque. Watson is one of the few burlesque managers who sticks to old principles. He don't claim to have the best burlesque show on the road. Watch him when he walks on the stage for his first entrance. While the others are reading their line, Bill is counting the house and smiling. That's the only answer Watson ever offers.

Jim Harkins, well known about town as a "coon shouter," and Marion Harrison, who has been doing a "single" in vaudeville, were married two weeks ago in Washington, where Harkins is playing vaudeville dates.

Marion Turner, who says she is a vaudeville actress, had David B. Ganley, also a vaudeville, in the magistrate's court last week, charged with threatening her. Ganley promised to be good, and was allowed to go.

Eva Van Osten, who has been playing a small part with "Queens of Jardin de Paris,"

will leave the show Saturday night. John Fields, one of the principals, will also quit at the same time. Fields will play vaudeville dates, while Miss Van Osten threatens to rest.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—Ladell and Belmont; Prince Toki Kishi; Ballo Brothers; Jules Herron; Ten George Campers; John E. Brennan and Co. Pictures.

PARK (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—Cycling Demons; Manning Trio; Dumatreau Troupe; Poloff Sisters; Romany Trio. Pictures.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—Hamilton and Massey; Four Howards; Hildreth and Co.; Lukens Lions; Count and Countess Shiloh. Pictures.

STANDARD (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—Four Musical Woods; Barry and Black; LaRue and Miley; R. H. and R. L. Pictures.

LIBERTY (M. W. Taylor, mgr.; agents, Taylor & Kaufman).—Sherwood Sisters and Belmont; Warren and Brockaway; Burrows and Travers Company; Mexican Street Singers; Nine Dollar Troupe. Pictures.

FORBES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—Raffine Monkeys; Great Powers; Lang and May; Roma Trio; Dick Thompson; Harry Taylor. Pictures.

GIRARD (Kaufman & Miller, mgrs.; agents, Taylor & Kaufman).—Four Whirlwinds; Waldron Brothers; Walton and Brandt; Musical Buskirk and Co. Second half—Thermos Ark; The T. T. Acorns. Pictures.

EMPIRE (Stanford & Western, mgrs.; agents, Taylor & Kaufman).—Fields and Lewis School Days; Two Franks; Naval Trio; The Acorns. Second half—Waldron Brothers; Walton and Brandt. Pictures.

MANHEIM (Fuhrman Bros., mgrs.; agents, Taylor & Kaufman).—Tom Howard and Co.; Eckert and Francis; The Tois; The Burke Bros. Second half—Goodwin and Tice; Two Franks; The Quillians. Pictures.

GEM (Morris and Ancke, mgrs.; agents, Taylor & Kaufman).—Melvin and O'Neill; Jackson, Price and Montgomery; Felton. Second half—Kennedy and James; The Tois; June Le Veay. Pictures.

TWENTY-NINTH ST. PALACE (C. H. Kellner, mgr.; agents, Taylor & Kaufman).—Gordon and Gordon; Alder and Evans; June Le Veay. Second half—Melvin and O'Neill; Jackson, Price and Montgomery; Felton. Pictures.

FLAZZ (Chas. Oeschlager, mgr.; agent, H. Bart McHugh).—Gust and Gruel; Three Ernesto Sisters; Jack Atkins; Four Bragados; Haubert's Examination Day. Pictures.

GRSAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—Al Wilson; Dreano and Goodwin; Renzetta and La Rue; The Tois. Second half—Zeda; Gary and Travis; Fox and Ward. Pictures.

AUDITORIUM (W. Herkenroder, mgr.; agent, H. Bart McHugh).—Rene Vedmar; Trilix Comedy Four; Schwab and Ne. Second half—Flying Belmonts; Nash; Wheeler and Wheeler. Pictures.

GLOBE (B. Israel, mgr.; agent, H. Bart McHugh).—B. Israel; James Glides; Miller and Jones; Sheppard and Ward. Second half—Emma Krause; Florence White; Perry and Elliott; Three Livelys. Pictures.

GERMANTOWN (Walter Stumpff, mgr.; agent, Chas. J. Kraus).—Eagle and The Girl; Wilson and Pierson; Goldie, St. Clare and Goldie; Tucker and Lawrence; Harry Batchelor. Last half—Eagle and The Girl; Stanton's Athletes; Four De Wolfs; John O'Brien; Jeff and Leverage Healy.

JUMBO (R. Hagener, mgr.; agent, Chas. J. Kraus).—First half—Panky and Cook; Fantan's Athletes; Leslie Thurston; Daniel Leighton and Co. Second half—Cole and Coleman; Wilson and Biersen; Coleman and DeLano; Samuel Thorneberg and Co.

THE IRIS (M. J. Walsh, mgr.; agent, Chas. J. Kraus).—Lester Bros and Creighton Sisters; Margaret Arnold; Cole and Coleman; Eddie Foyer; Whirl's Harmonist. Last half—Lester Bros and Creighton Sisters; Raymond, Leighton and Horas; Frans Miesel; Mae Frances; Jack and Clara Roof.

FIFTY-SECOND ST. (Geo Bothwell, mgr.; agent, Chas. J. Kraus).—La Paiva; Friedland and Clark; Franz Miesel; Grotesque Randolphs. Last half—Florence Levere; Trewe Bros.; Harry Batchelor; Daniel Leighton and Co.

AURORA (Donnelly & Collins, mgrs.; agent, Chas. J. Kraus).—First half—Oyst Trio; Trewe Bros.; John Devlin; Mae Frances. Last half—Leslie Thurston; Goldie, St. Clare and Goldie; Tucker and Lawrence.

CASINO, BROAD ST. (Mr. Jacobs, mgr.; agent, Chas. J. Kraus).—Four De Wolfs; John Lyons; Bulla D. Bus; Second half—Panky and Cook; Warren and Dale; La Paiva.

HIPPODROME-PALACE (Chas. Segal, mgr.; agent, Chas. J. Kraus).—Bellzaer Bros.; Raymond, Leighton and Morse. Last half—Leroy; Kline Sisters; Whirl's Harmonist. Four.

MAJESTIC (Wm. Hall, mgr.)—Topack and West; Horas and Horas; Leonard Phillips; Smith and Eaton; Mason and Lee; Jim Mack; Sam Roberts.

CRYSTAL PALACE (D. Baylison, mgr.).—The Buckley Troupe; Von Serey Sisters; Jeff and Vera Healy; Hodges and Lunchmeyer; Young Sisters.

CRYSTAL PALACE (W. Morris, mgr.).—The Shorts; Mark Cobden; Wilson and Frankford; Grace Coyne.

ALEXANDER (Geo. Alexander, mgr.).—Casidy Trio; Andy Johns; Mason and Lee; Willis and Dally; Clark and Taylor; Queen Ruby; Delmore and Ralston; Helen Horn and Co.

FAIRHILL (C. Stangel, mgr.).—The Yeakies; The Hillmans.

GAYETY (John P. Eckhart, mgr.).—"Queens of Jardin de Paris."

CASINO (Ellas and Koenig, mgrs.).—"Vanity Fair."

ATLANTIC CITY

By I. B. Pulaaki.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Mrs. Dr. J. M. Munyon. "There is hope," Charles Olcott, pianist, hit; Mr. & Mrs. Esposito, singers, excellent; De Noyer & Danie, did well; Woodwell Bros., acrobats, excellent; Chas. Herrera, equilibrist, clever; Willard Lee Hall & Co., didn't land.

SAVOY (Harry Brown, mgr.; agent Louis Wesley).—Stewart Sisters & Escorta, headlined, very good; Herbert Books, excellent showman; Walters & Frank, good comedy sketch; Honey Johnson, monolog, well liked; Barrows & Milo, acrobats, excellent; Payne & Lee, very good; Brown & Brown, songs, good; Victor Faust, musical; M. P.

"When Sweet Sixteen" played the Apollo for the first half of the week. Pictures were the attraction the last half. Next Friday night, Charles Frohman presents Billie Burke in a new comedy entitled "Suzanne."

ST. LOUIS

By Frank E. Anfenger.

PRINCESS (Dan S. Fishell, mgr.; agent, William Morris).—Announced bill is Joe Welch; McMahon and Chapelle; Harry Johnson; Connelly Sisters; Long and Cotton; Roland Travers and Co.; Marie Dorr; Polk and Polk.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Kremke Brothers; Lillian Ashley; Walter McCullough and Co.; Granville and Rogers; Four Fords; "The Suspect"; Frank Tinney; Herzog's Stallions.

GAYETY (Frank V. Hawley, mgr.).—"Loversmakers."

Beginning Sunday the Morris bills at the Princess start Sunday instead of Monday as has been the rule. The Columbia (Orpheum) bills start Monday.

J. C. Weber, manager of the Bijou airdome at Jacksonville, which was destroyed by fire last September, was convicted of arson according to a special dispatch to the St. Louis Times from that town.

The Virginia, a picture house, capital for which was supplied by August Busch, the brewer, was opened Sunday, capacity 1,000. H. M. Schmitz is manager.

A demurrer has been filed to the bill filed by Kate Claxton (Mrs. Kate E. Stevenson), an actress of "The Two Orphans" fame, to have the divorce granted to her husband in East St. Louis set aside.

Mrs. C. B. Rigby, one of the cowgirls in the Elk Circus given for charity at the Colosseum last week fell, was run over and kicked in the face during a performance. She will recover.

DENVER

By Will P. Green.

ORPHEUM.—La Pertajada, applause; John P. Wade and Co., pleased; Meyers Warren and Lyon, clever; Grover and Richards, well received; Balzars, fair; Phil Kaufman, medium; Six Abdallahs, entertaining; Pantage's, Vanu and Hoffman, fair; London Quartet, big; Andy McLeod, good; Burke and Carter, audience in uproar; Schenck Family, pleased; Sophie Tucker, star extraordinary.

CINCINNATI, O.

By Harry Hess.

KEITH'S COLUMBIA (H. K. Shockley, mgr.; agent, U. B. O.).—Sunday rehearsal 11).—Melrose and Kennedy, very clever; Nichols Sisters, good; Bert Cooie and his wife, McLean, ball player turned actor—still ball player; "The Tales of Hoffman," very badly received; Doolin and McCall, good; Sam Mann and Co., "knockout"; Jarrow, scream; Maxine's Models, good.

ORPHEUM (William Morris, mgr.; Sunday rehearsal 10).—Ed. Blondel and Co., hit; Mason and Bart, fine; Billy Dillon, scored; Moore's "Rah Rah Boys," fair; Cameron and Gaylord, big hit; Foster and Day, excellent; Garcia, very good; LaBelle Nello, novelty; Jones and Grant, very good; Erosini, hit.

EMPRESS (Howard E. Robinson, mgr.; Sunday rehearsal 10).—John Hamilton, clever; Reynolds and Miller, hit; David Schooler, very fine; Murray and Hamilton, good; Whitehead and Grierson, scored; Bobby Pandur and Bro., fine.

AMERICAN (E. C. Dustin, mgr.; agent, W. V. A. and Gus Sun; Monday rehearsal 9).—Musical Simpsons, Percy Reed, Little Walter, Davis and Bogard, Dewar's Comedy, imal Circus, Bean and Hamilton, Hilda Melaister, "Maurice," Henry Bollner, Real tartist.

ROBINSONS (Forrest V. Pilon, mgr.;

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agent, Casino Co.).—The Westons, Lehteyam Bakrab, Lipman and Lewis, Costello and La Croix, Claude Austin, Berry and Benson, Van and Van, The Melvilles.
PEOPLES (James E. Fennessy, mgr.).—Kentucky Belles.
STANDARD (Frank J. Clemens, house agent).—Star and Garter Show.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Orpheum Road Show this week. Weakest in ten years, opinion here. La Pia, beautiful effects, pleased; Rigoletto Brothers, only quantity to recommend; Melville and Higgins, familiar, but well received; Howard, liked; Flo Irwin and Sidney Broughton, racy duolog; Irene Romaine, fair; Paulinetti and Piquo, good finish brought mild reception.

AMERICAN (James R. Cowan, mgr.; agent, William Morris); Sunday rehearsal 10.—Stevens and Valero, opening, did nicely; Douglas Flint and Co., "The Mixers," laughter; Morris and Kramer, enthusiastic reception; Maxine and Bobby, thorough approbation; Lamb's Manikin, warmly welcomed; Genaro and Bailey, finished strong; Carpetti Bros., closed.

WINTER GARDEN (Chattman & Chase, mgrs.); Vera Lancaster, posing, showy; Audin and Fritz, sword swallowers, scored; Goodwin and Goodwin, favor; Ollie Delworth, musical; Devitts, acrobats.

MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co., vaudeville and pictures.

HAPPY HOUR (Al. Durning, mgr.).—Famous Morgans, Ruth Riley, Al. Flores and Pritchard Sisters.

BIRMINGHAM, ALA.

MAJESTIC (Carl Rettick, mgr.).—Dec. 5: Treviso, good; Dixon and Hanson, very good; The Markenne Duo, hit; Arthur Rigby, great; Lakellors, clever.

PASTIME (Sam Pearl, mgr.).—Dec. 5: Why-sall and Edwards, good; Al Wheeler, fair; Mable Butterworth, pleasing; Al Bernard, excellent; Billy Does, took; Miss Talbot, pleasing; Sam Pearl, good.

AMUSE U. (E. E. Newsome, mgr.).—Coden and Clifford, good; Lois and Baird, pleasing; Bert Fielding, took; Ben C. Duncan, hit. MARVEL (Percy Spellman, mgr.; agent, Greenwood).—Bratten and Bratten, good; Percy Spellman, pleasing; The Marshalls, big; James O'Hare, good.

NAT. W. WILLIAMS.

CAMDEN, N. J.

BROADWAY (W. B. MacCallum, mgr.; agent, U. B. O.).—Rhodes and Adams, Maude Tiffany, Arnold Brothers, Gertie Carlisle and Jule Bernard in "Kids and Kiddies"; James A. Klerman and Co., McAvoy and Powers, Billie Burke's Wild West. Pictures.

CHATTANOOGA, TENN.

AIRDOM (W. B. Albert, mgr.; agent, W. V. M. A.; Monday rehearsal 10.30).—Week 5: Rockway and Conway, fair; Al Harrington, fair; Dayton, went well; Maybelle Fisher, hit; Prof. Roberts' Rats, big hit.

The strike of stage hands at the Lyric still continues, though Manager Cassidy expects to have the trouble arranged by 15, the date here of "The Arcadians."

CLEVELAND, O.

Hippodrome (H. A. Daniels, mgr.; agent, U. B. O.; Monday rehearsal 10).—Besale Wyon, excellent; "College Life," fair; Pope and Dog Uno, entertained; Riata and Gordon, fair; James H. Cullen, always good; Charles and Fannie Van and Co., pleased; Crouch and Welch, clever; Three Nervaros, novel.

PROSPECT (H. A. Daniels, mgr.; agent, U. B. O.; Monday rehearsal 10).—Nello, nicely; Lewis and Chapin, fair; "Six Gypsy Singers," did well; Milton and Dolly Nobles, fairly well; others, Cook and Stevens, Valveno and Treask.

WALTER D. HOLCOMB.

COLUMBUS, O.

KEITH'S (W. W. Prosser, mgr.; agent, U. B. O.; Monday rehearsal 10.30).—Rice, Sully and Scott, amusing; Verona and Albin Verdi, entertaining; Rooney and Bent, good; Victor Niblo and Talking Birds, interesting; Murphy-Nichols and Co., hilarious; Nellie Nichols, excellent; Capt. Gruber's Animals, fine; Daylight Motion Pictures, favorable comment.

GRAND (Jack Levy, mgr.; agent, Gus Sun; Monday and Thursday rehearsal 11.30).—Buck Freeman, fine; Lew Woods, pleased; Leon and



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CHAS. BUSBY, Mgr.

Bertie Allen, entertaining; Fred Hamill and Boys, well liked; Mile. Zaza's Trained Animals, satisfactory. COLUMBIA (Thompson Bros, mgrs.; agent, Columbus Vaudeville Agency; Monday rehearsal 10).—DeLange Sisters, hit; O. W. Florence, good; Edward Barrett Co., enjoyed. PRINCESS (Edw. Brown, mgr.; agent, Canfield, Cincinnati; Monday rehearsal 10).—Charles Sherman, well liked; Rogers and Buustead, good; De Rosa's Cats and Pigeons, clever. LITTLE CHARLEY.

DES MOINES.

MAJESTIC.—Bristow and Warner, fair; Surren, good; Pearl Russian Trio, pleasing; James and James, good; Demonic Co., good. ORPHEUM.—Charles Marville, good; Mignonette Okin, fair; Piano Store, hit; Fay, Miller and Weston, pleasing; "Dinkelspiel's Xmas," good; Daquiner Bros., good; Galetti's Circus, fair. JOE.

ELMIRA, N. Y.

HAPPY HOUR (G. H. Van Demark, mgr.; agent, U. B. O.; Monday rehearsal 11).—11-14. Leroy and Earl, hit; Shaw Twins, excellent; Gus Fredericks, good; Josef Samuels, good. FAMILY—Closed for alterations. Reopens Christmas day. J. M. BEERS.

ERIE, PA.

COLONIAL (A. P. Weschler, mgr.; agent, Gus Sun; Rehearsal Monday 10).—Dana Bartlett, good; Dark Knights, very good; The Lucados, clever; Richards & Beverly, well received; Will Bradley & Co., excellent; Mile. Corio & Co., in "Paris by Night," fine.

PARK (Jeff Callan, mgr.; agent, U. B. O.; Rehearsal Monday 10).—Winkler Kress Trio, very clever; Gaylor & Wiltzie, good; Von Hoven, clever; Terry, Elmer & Co., very amusing; McBride, Purcell & Shelby, excellent; Bailett's Dogs, well trained.

HAPPY HOUR (D. H. Connelly, mgr.; agent, Marshall).—Flying/Waldo, very good; Du Brelle & Retlaw, good.

ALPHA (J. J. Raymond, mgr.; agent, direct; Rehearsal Monday 10).—Rouse & Rold, clever; Edna Leader, very good.

M. H. MIZENER.

FALL RIVER, MASS.

SAVOY (L. M. Boas, mgr.; agent, Leon; Rehearsal Monday 10).—La Vior, very good; Hayes and Johnson, good; Fulgora, excellent;

ZEISSE'S HOTEL

Opposite the Walnut and Casino Theatres, Philadelphia, Pa.

Elida Morris, good; Jno B Cooke and Co., hit; Fiddler and Shelton, very good; Stelling and Revell, good. BIJOU (L. M. Boas, mgr.; agent, direct; Rehearsal Monday 10).—12-14, Lillian Sisters, good; Swan and Barnard, very good; Bigelow and Campbell, excellent. PREMIER (L. M. Boas, mgr.; agent, direct; Rehearsal Monday 10).—12-14, Ozaves, good; Rose Washburn, very good. E. F. RAFFERTY.

FORT WORTH, TEX.

MAJESTIC (T. W. Mullaly, mgr.; agent, Interstate).—Week 5. Carlisle's Dogs, fair; Jerry Sanford, whistler, and tells some old stories; Mr. and Mrs. Borlin, singers, well liked; Allie Leslie Hasson, comedy, good; Lawrence & Edwards, very good; "Moto Girl," novelty; Billy Beard, b. f., easily gets headline honors.

IMPERIAL (W. H. Ward, mgr.; agent, C. E. Hodgkins).—Newsoms, good; Courtney and Jeanette, fair jugglers; Princeton and Yale, good; Nellie Dure, very good; Imperial Trio, mus., well received; Clarence Able sings. PRINCESS (Joe Aronoff, mgr.).—Jenny's Cats and Monkeys, good; McGee and Hays, sketch good; Diamond Four, singers, well received; Charles Webber, good juggler; Eddie Dolan, fair. I. K. F.

HAMILTON, ONT.

TEMPLE (J. G. Appleton, mgr.; agent, U. B. O.; Monday rehearsal 10).—Williams and Segal; Kenny, Nobody and Platt; Will H. Fox, Sebastian Merrill Co.; Tempest and Sunshine. G. D.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.).—Laypo and Benjamin, pleased; Laura Buckley, good; "The Littlest Girl," well received; Quinlan and Richards, caught laughs; "Moultin de Jardin de Paris," hit; Albert Hole, entertained; Woods and Woods Trio, scored. J. P. J.

HARTFORD, CONN.

POLIS (Oliver C. Edwards, mgr.; agent, U. B. O.; Monday rehearsal 10).—Mr. and Mrs. Gardner Crane, big hit; Willette Walker, very good; Theo and Daning Boys, went big; Watsons Farmyard Circus, scored; Haviland and Thornton, good; Anthony and Andrew Visoch, pleased; Ferrell Bros., clever. M. P.

HARTFORD (Fred P. Dean, mgr.; agent, James Clancy; Monday and Thursday rehearsal 11).—12-14, Magnani Family, went big; Fay St. Clair, scored; Krusada and Job, went well; Barton, cyclist, clever; Halston Boys, clever; M. P. 13-17, Artie and Florence Nelson; Alva Bates, Mr. and Mrs. Frank Gibbons; Arthur Connelly; M. P.—SCENIC (Harry C.

Young, mgr.; agent, direct; Monday rehearsal 10).—Floyd and Banett; Armrnan; Jean Ryan; Marion Marshall; M. P. R. W. OLMSTED.

HOUSTON, TEX.

COZY (Maurice Wolf, mgr.; agent, C. E. Hodgkins; Rehearsal Sunday 11).—Week 5. Reese Trio, hit; Francis Fairfield, good; Westernman and Hopkins, pleased; Arlington and Helston, hit; Marie Clark, good; Dave Lullin and Co., very good.

ROYAL (W. C. O'Brien, mgr.; agent, Frankel Bros.; Sunday Rehearsal 1.30).—Montrose and McCoy, good; Albert Bailey, pleasing; Donna Teresa, fair; Trueheart and La Valle, good; Dailey Bueley, good; Harrison Bros., good.

EMPIRE (R. B. Morris, mgr.; agent, direct).—Sunday rehearsal 1).—The Wren Musical Comedy Co., good.

THEATRO (W. F. Hennesey, mgr.; agent, W. M. Fairman; Sunday rehearsal 1).—The Gridleys, Four Grohms.

PRINCESS (Billie Finnigan, mgr.; agent, W. M. Fairman; Sunday rehearsal 1).—Musical Comedy.

ORPHEUM—Has closed. Poor business.

JAMESTOWN, N. Y.

LYRIC (H. A. Deardourf, mgr.; agent, Gus Sun; Rehearsal 10).—Henri French, hit; Sernado McCree and Co., good; Shields and Rort, satisfactory; George Revere, fine; The Hyataki Troupe, clever. L. T. BERLINER.

KALAMAZOO, MICH.

MAJESTIC (H. W. Crull, mgr.; agent, W. V. A.; rehearsal Monday 1).—Six Kirkumth Sisters, high class; Kate Watson, hit; Frank Achison, Ely and Mabel Florence, good; Lee Barth, clever; Yalto Duo, pleased.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Howard and Howard, big hit; Bird Millman, also hit; Fred Singer, excellent; J. C. Nugent and Co., pleasing; "Roses of Killdeer," fair; Arthur Brown, fair; Lane and O'Donnell, comedy, acrobats. EMPRESS—Van's Minstrel Jubilee Four. Lester and Moore Four Lancers; The Glaziers; LeRoy and Clayton. GAYETY.—Jersey Lilies. CENTURY.—Imperials.

LOS ANGELES.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 10).—Week 5. Excellent program. Imperial Russian Dancers, headliners, instantaneous hit; Three White Kubns, singers, capital; Camille Ober, excellent; Felice Morris and Co., sketch, fair; holdovers, Old Soldier Fiddlers, Frank Morrell; Barrymore and Rankin; Onlaw Trio. LOS ANGELES (E. J. Donnellan, mgr.; Monday rehearsal 11).—Harry Van Fossen, b. f., very funny; Campbell and Yates, sketch, meritorious; The Imperials, music, popular; Downs, colin, deaterous; Three Escardos, nimble; Marie Cheville, dancer, good; Celat, wire, darling. LEVY'S (Al. Levy, mgr.; agent, L. Behmyer; Monday rehearsal 10).—Fine bill. Ethel Leslie, vocalist, very pleasing; Sharp and Turek, b. f., laugh producers; Cosmopolitan Trio, operatic, big favorites; Miramba Band, took well. PANTAGES (J. A. Johnson, mgr.; agent, direct; Monday rehearsal 11).—Fred Bigelow's "School Time Frolics," big success; Finn and Ford, dancers, entertaining; Baader Lavelle Trio, bicyclists, clever; Romanelli, eccentric violinist, passable; Hamilton Bros., comedy acrobats, funny; Guido Gaidin, whistler, liked. EDWIN F. O'MALLEY.

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, mgr.; agent, U. B. O.).—Four Huntings, good; Swat Mulligan, scream; Six Koozmanns, entertaining; Tony and Erna Hulot, good; Tom Waters, good; Cunningham and Marion, good; Rosa Roma, pleasing; Mr. and Mrs. Colby, fair.

WALNUT ST. (Mr. Ward, mgr.; agent, Gus Sun; George Alexander, very good; Three Harris Bros., clever; Fuller, Rose and Co., big scream; Fox, Peck and Franks, hit; Tossing Lavelles, clever; Murphy and Washburn, fine. GAYETY (Al. Boulter, mgr.).—Cruise Girl.

BUCKINGHAM (Horace McCracklin, mgr.).—Cherry Blossoms. J. M. OPPENHEIMER.

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POLIS (Tom Kirby, mgr.; agent, James Clancy; Monday rehearsal 11).—Musical

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GEM (D. J. Hennessey, mgr.; agents, Williams-Coolley).—5-10, Nash and Reinhardt, very good; Les Copeland, hit. H. B. MAY.

MILWAUKEE.

MAJESTIC (James A. Higler, mgr.; agent, Orpheum Circuit; Monday rehearsal 10:30).—Adele Norwood, charming; Kitamur, Japs, gorgeous act; Crosby and Layne, clever; Adeline Capitaine, remarkable; The Bluns, comedy musical; Williams and Schwartz, pleasing; Paul McCroix, novelty juggler; Lawrence and Fitzgerald.—CRYSTAL (Ed. Raymond, mgr.).—Hill and Ackerman, pleasing; George Wilson, master minstrel; Alice Mortlock and Co., very good; Aradia, pleasing; Myrtle Byrne and Bro., splendid.—EMPRESS (Wm. Grey, mgr.; Sunday rehearsal 10:30).—Prosit Trio, humorous; Hardie Langdon, clever; Edith Montrose, splendid; Robert Roland, great musical mimic; Gertrude Dunlap and Co., clever; Lang and McCormick and Co. "Number 44," thrilling and intense.—GAYETY (Wm. E. Mick, mgr.).—Reeves' Show, doing good business.—STAR (F. Trotman, mgr.).—"Lady Buccaneers," drawing well. HERBERT MORTON.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; Rehearsal Monday 10:30).—Powell and Doerman, good; Bates and Anderson, pleased; Marie Snowden, clever; La Ven and Co., big hit. GEO. FIFER.

NEW HAVEN, CONN.

POLIS (F. J. Windisch, mgr.; agent, U. B. O.; Monday rehearsal 10).—Pianophilend Minstrels, scored; Keller, Mack and Orth, fine; Irene Dillon, good; Charles and Rose Cventry, good; Ernest Car, fair; Harry Fox and Millership Sisters, good. E. J. TODD.

NORFOLK, VA.

COLONIAL (S. W. Donalds, mgr.; agent, U. B. O.; Monday rehearsal 10).—Excellent bill, headed by Dan Burke and Wonder Girls,

novelty act; Harry L. Webb, hit of show; Sharkey, Geisler and Lewis, fine trio, and comedy hit; Murry Livingston and Co., in "The Man from Italy," fine; Berry and Berry, musical, good; Casting Dunbars, fine; Mamie Harnish, fair; pictures.—MAJESTIC (Otto Wells, mgr.; agent, Norman Jefferies).—Fred Coles' Bulldogs, excellent; Brown and Fardeau, fine; Ed. and Nettie Masse, good; pictures.—ORPHEUM (S. B. Butler, mgr.; agent, Norman Jefferies).—McGrath, excellent; Nicodemus and Summers, b. f. please; Willis and Barron, tramp comedians, excellent. HELLER.

OAKLAND, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Wm. Farnum and Co.; Duffin-Redway Troupe, Radio Furman; Meredith Sisters, Holdovers, Musical Cuttys; Callahan and St. George; "Studies in Porcelain"; Temple Quartet. BELL (Jules Cohn, mgr.).—Hallen & Fuller; Camm and Theira; Thomas Potter Dunn; Five Columbians. BROADWAY (Guy Smith, mgr.; agent, Bert Levey).—Camille's Dogs; Shayne and King; Bert Page; Gilson Balon.

ONEONTA, N. Y.

ONEONTA (Harry M. Dunham, mgr.; agent, Prudential; Rehearsal Monday and Thursday 1).—8-10, Rialto and Gordons, applause; Lewis and Willis, funny. 12-14, Edmond Raymond and Co., pleased; Pratt's Terriers, good. DE LONG.

OTTAWA, CAN.

FAMILY (Chas. W. Denzinger, mgr.; agent, Loew).—Emerald and Dupree; Michael Coscia; Blanchard; Hughes and Charles; Ricora Bros.; Green and Parker. GRAND (C. Hurley, mgr.; agents, Griffin Co.).—The Durands; De Marce; Boyer; Clifford. Good business. NICKEL (K. F. Eley, mgr.; agents, K.-P.).—Big business. Maury and Denzinger here. DOMINION (G. Greening, mgr.; agent, U. B. O.).—Curtiss Aeroplane; Bothwell Browne; Claud and Usher; Dolce Sisters; Arthur Whitlan; Allie Young and Cysril; Kelly and Jones. St. George's, National, Empire, Galety, Paris, etc., all doing well in pictures.

Chas. W. Dinzler, late of the Majestic, Toronto, has replaced Jas. Kallski as manager of Family, Ottawa's new vaudeville house.

Chas. Aitkens, late manager of "Canals of Venice," Coney Island, is treasurer of Family. "Charlie" is an old Ottawa boy, very popular, and holds high offices in the various locals.

Ernie, privately known as Eben T. Crockett, doing a trick role skating act, and having but one limb, died at the age of 83 of pneumonia at Brockville, Ont., last Sunday. He had been ill but one week. Has relatives at Waterbury, Mass. O. G. O'R.

PITTSBURGH, PA.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Gartelle Bros., pleased; Brown and Ayer, encored; Frank Milton and DeLong Sisters, much applause; Hal Merritt, well received; Amy Richard, Lester Lonergan and Co., very good; Arlington Four, laughter; Mathewson, Meyers and May Tully, big hit; Goodman's Dogs, Cats and Pigeons, good; Maggie Cline, big hit.

FAMILY (John P. Harris, mgr.; agent, Morganstern).—Pamahaska Birds, headliner; Branigan and Sequin, very good; Newell and Gibson, pleased; Leah Stanley, well received; The Bedlins, good.

LIBERTY (Abe Cohen, mgr.; agent, Gus Sun).—Gregoire and Elmine, hit; Howard and Bord, clever; Raphaelo Gualino, good. Minor Griffin and Co., pleased.

GAYETY (Henry Kurtzman).—"Girls From Happyland." ACADAMY (Harry Williams).—"New Century Girls." M. S. KAUL.

PITTSFIELD, MASS.

EMPIRE (J. H. Tebbetts, mgr.; agent, U. B. O.; Rehearsal Monday 10).—Tuscano Bros., good; Donald and Carson, good; Mr. and Mrs. Mark Murphy, good; "Elona" songs, good; Exposition Four, musical, very good; Hyers and Herman, very good.

The Majestic has discontinued vaudeville for the present. Beginning 12, only pictures. Poor business cause of change. FRANKLIN.

PORTLAND, ME.

PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.; Rehearsal Monday 10).—Village Choir, hit; Harry Booker and Co., well received; Hyland Sisters, fair; Owley and Randall, clever; Whitman and Davis, big laugh. HAROLD C. ARENOVSKY.

RACINE, WIS.

BIJOU (F. B. Stafford, mgr.; agent, W. V. A.).—Madam Zella and Dogs, good; LeGray; Heller and Co., good comedy; Campbell and McDonald, excellent; Dalto, Frees and Co., good. J. E. P.

READING, PA.

ORPHEUM (C. C. Egan, mgr.; agent, U. B. O.; Monday and Thursday rehearsal 10:30).—Jas R. Waters, good; Abbott and Worthley, pleased; Brothers Damm, well received; Edmund Stanley and Co., excellent.—LYRIC (Frank D. Hill, mgr.; agent, Loew; Monday and Thursday rehearsal 10).—Lambert Trio, pleased; A. W. Porter, good; Laurie Ordway, big; Caron & Herbert, very good.—PALACE (W. K. Goldenberg, mgr.; agent, Bart McKugh; Monday and Thursday rehearsal 10:30).—Fox and Ward, laughs; Gray and Travis, good; Zeda, showy; Cunningham and D'Arcy, good; Flye, Bohemians, well received. G. R. H.

RENOVO, PA.

FAMILY (Albright and McCarthy, mgrs.; agents, Mexon-Nudlinger; Monday and Thursday rehearsal 3:30).—12-14, Two McDonalds, very good; Edith Barton, excellent. 15-17, Bachan and Desmond; RoNero. WM. E. ALBRIGHT.

RICHMOND, VA.

COLONIAL (E. P. Lyons, mgr.; agent, Norman Jeffries; Rehearsal Monday 11).—Stokes and Ryan Sisters, splendid; H. T. MacConnel, hit; Margos Manikins, surpassing. LUBINS (C. T. Hoyle, mgr.; agent, Norman Jeffries; Rehearsal Monday 12).—Slater, Earle and Darrell, featured; Ralston Duo, scored; Fred Morton, very clever.

THEATRO (L. D. Toney, mgr.; agents, White and Alderger; Rehearsal Monday 11).—The Lewises, pleasing; Musical Bams, splendid; Fred Sterling, good; M. A. WILBER.

ROCK ISLAND, ILLS.

MAJESTIC (J. P. Quinn, mgr.; agent, W. V. A.; rehearsal 12:30).—Revolving Minervas, good; Mary Richard Casey, pleased; Lowell and Fisher, well received; Thoe. H. Dalton, clever; Melrose Comedy Four, hit; M. P. LOUIS WENDT.

ST. PAUL, MINN.

ORPHEUM—Vallecho's Leopards, good; "Jack the Giant Killer," pleased; Dorothy Kenton, good; Planagan and Edwards, good; Porter J. White, good; Lem Put, fair; Ducahen, equilibrist, good.—MAJESTIC—American Newsboys Quartet; Charles Varley; Albert Gray; Co.; Estelle Hamilton; Joe Buell; Albert Ingraham.—PRINCESS.—Petram's Circus, good; Abbott and Reng, good; Sol Berns, very good.—STAR.—Washington Society Girls, fair. BEN.

SAGINAW, MICH.

JEFFERS (W. A. Russ, res. mgr.; Sunday rehearsal 12).—Musical Fredericks, good; Harris and Robinson, assisted by Miss Hamp-

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SALT LAKE CITY.

ORPHEUM.—Henry Horton and Co., honors; Paulus Florus, second; Iless, Munroe and Powell, hit; Spissell Bros. and Co., good; Augusta Glose, pleased; Ida Oday, sketch; Morbid, Quinn and Mitchell, good. OWEN.

SAN ANTONIO, TEX.

ROYAL (J. L. and R. L. Nix, mgrs.; agent, C. E. Hodkins).—Week 4, Edward's Dogs, great; Ketter and Co., wire, applause; Shale and Cole, good; Downey Willard and Swain, comical; Myrtle Victorine, soubret, well received. BEN MILAM.

SAN DIEGO, CAL.

GARRICK (Wm. Tompkins, mgr.; Monday rehearsal 10).—Week 5, Kate Fowler, good; Carl Pantzer Trio, pleased; Gleeson, Houlihan and Gleeson, liked; Rice and Prevost, good; Franklyn Ardell and Co., applauded. Pictures.

PRINCESS (Fred Ballen, mgr.; agent, Bert Levy; Monday rehearsal 10).—Matilde and Elvira, good; Billy Shanatt, took well; Beck and Henny, very good. Pictures.

Walter Fulkerson, manager of the Grand, with associates has taken a long lease on the corner adjoining the Grant Hotel, and will erect a modern theatre and office building, work on the same to be begun immediately. The site is 100x100 and is one of the city's most valuable sites. L. T. DALEY.

SAVANNAH, GA.

ORPHEUM (Joseph A. Wilensky, mgr.; agent, Interstate; Rehearsal Monday 2).—Al Harrington, very good; Rockaway and Conway, scored; Roberts' Rats and Cats, good; Maybelle Matthews, went well; Robert Henry Hodge and Co., hit.

LIBERTY (Frank and Hubert Bandy, mgrs.; agent, Princess Theatrical Exchange; Rehearsal Monday 11).—Veldt Trio; Mrs. Peter Maher; Frank Mostyn Kelly and Co.; Hutch Lusby, and the Mathious, each act did very well and made up a pleasing program. R. M. ARTHUR.

SEATTLE, WASH.

PANTAGES.—Davidson Sisters, entertained; Canaris, usual; Helen Lowe, pleased; Four Lubins, scored; Amory Adams, comedy; Hamad's Acrobats, big. Pictures.

Nan Patterson, secretly married a few weeks ago in St. Paul to Captain Prescott, is now living here. She was a member of the original "Floradora" company.

Thinnie Lind, a local soubret, is losing her sight. She will visit New York shortly to have an operation performed.

"Lief Erickson" is the title of a musical drama that was performed in this city at the

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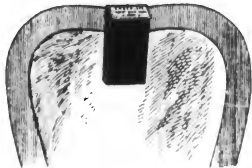
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Black & Leslie 3722 Eberly Av Chicago
Blair Hazel Reeves Beauty Show B R
Bloomquest & Co 8220 Chicago Av Minneapolis
Bobbannon Bart Hastings Show B R
Bohane Sensational 100 143 New York
Bonner Alf Brigadiers B R
Booth Trio Hathaways Lowell Mass
Borella Arthur 524 Stanton Greensburg Pa
Borrow Sidney Big Banner Show B R
Bostock Jean Lovemakers B R
Boutin & Tillson 11 Myrtle Springfield Mass
Boulden & Quinn 212 W 42 N Y
Bouton Harry & Co 1365 E 55 Chicago
Bowler Mayme Merry Whirl B R
Bowman Fred 14 Webster Medford Mass
Bowers Walters & Crooker Keiths Cincinnati
Boyd & Allen 2706 Howard Kansas City
Boyle Bros Avenue E St Louis Ill
Bradley & Ward O H Boyne City Mich
Bradleys Trio 1814 Rush Birmingham
Brand Laura M 515 Main Buffalo
Bray Joe Irwins Big Show B R
Brennan Geo Trocadero B R
Brennen Samuel N 2856 Tulip Phila
Breton Ted & Corinne 114 W 44 N Y
Brinkley The 424 W 39 N Y
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Brooks Florrie Big Review B R
Brooks The Girls from Happyland B R
Brooks Harvey Cracker Jacks B R
Brooks & Kingman Akers Halifax N S
Brooks & Jennings 891 W Bronx N Y
Brown Sammie Bowery Burlesquers B R
Brown & Brown 69 W 115 N Y
Brown & Wilmot 71 Glen Maiden Mass
Bruce Lena Lovemakers B R
Bruno Max C 160 Baldwin Elmira N Y
Bryant May Irwins Big Show B R
Brydon & Harmon 220 Montgomery Jersey City
Buckley Joe Girls from Happyland B R
Buckley Louise Santa Cruz Cal
Bullock Tom Trocadero B R
Bunce Jack 2219 13 Philadelphia
Burgess Bobby & West Ss Majestic Houston
Burger Harvey J 627 Trenton Av, Pittsburg
Burke Joe 344 W 14 N Y
Burke & Carter Pantages Pueblo Col
Burke Minnie Trocadero B R
Burke & Warlow 4037 Harrison Chicago
Burnett Tom Century Girls B R
Burns Jack 287 Bainbridge Brooklyn
Burrows Lillian 2030 North Av Chicago
Butter Wm P & De Kbler 183 W 45 N Y
Burton Jack Marathon Girls B R
Burton & Burton Empire Indianapolis Indef
Busch Devere Four Reeves Beauty Show B R
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Butterworth Charles 850 Treat San Francisco
Byron Gleta 107 Blue Hill Av Roxbury Mass
Byron Ben Passing Parade B R

O

Cabill Wm Reeves Beauty Show B R
Cala John E Knickerbockers B R
Caine & Odum Bijou Winnipeg
Callahan Grace Bohemians B R
Campbell Al 907 Amsterdam Av N Y
Campbell Harry Marathon Girls B R
Campbell Phyllis Merry Whirl B R
Campbell & Parker Rose Sydel B R
Campbell Zeina Bon Tons B R
Campeau Beatrice Knickerbockers B R
Canfield Al Wise Guy Co
Canfield & Carleton 2218 80 Bensonhurst L I
Cantway Fred R 6425 Woodlawn Av Chicago
Capman Bert Follies of New York B R
Capron Nell Follies of New York B R
Cardon Chas Vanity Fair B R
Cardowale Sisters 425 N Liberty Alliance O
Carey & Stampe 824 42 Bklyn
Carle Irving 4208 No 41 Chicago
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Carmelos Pictures Broadway Gaiety Girls B R
Carmen Belle Nixon Philadelphia
Carmen Frank 465 W 168 N Y
Carmen Beatrice 72 Cedar Brooklyn
Carmontelle Hattie Marathon Girls B R
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Carra Helen & Co 1745 Warren Av Chicago
Carrollton & Van 5428 Monte Vista Los Angeles
Carson Bros 1058 50 Brooklyn
Carter The Ava Mo
Casad & DeVerne 312 Valley Dayton O
Casburn & Murphy Wichita Kan
Casmas & La Mar Box 247 Montgomery Ala
Case Paul 81 S Clark Chicago
Caulfield & Driver Normandie Hotel New York
Celest 74 Grove Rd Clapham Pk London
Celeste Grace Midnight Maidens B R
Chabany Marguerite Columbians B R
Chadwick Trio Polla Wilkes-Barre
Chamernys Oxford Brooklyn
Champion Mamie Washington Society Girls B R
Chantrell & Schuyler 219 Prospect Av Brooklyn
Chapin Benjamin 559 W 168 New York
Chapman Sisters 1029 Milburn Indianapolis
Chase Dave 90 Birch Lynn Mass
Chase Carma 2815 So Halstead Chicago
Chassino Keiths Providence
Chatham Sisters 308 Grant Pittsburg
Chick Frank Brigadiers B R
Chubb Ray 107 Spruce Scranton Pa
Church City Four 1282 Decatur Brooklyn
Clairmont Josephine & Co 163 W 131 N Y
Clarke Wilfred 130 W 44 New York
Clark Floretta 10 Lambart Boston
Clark Sisters & Farnon Orpheum Portland
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De Mill Gertrude 818 Sterling Pl Brooklyn
De Oesch Mlle M 336 S 10 Saginaw
De Vassy Thos Big Banner Show B R
De Velde & Zelds Lyric Dayton O
De Vere Tony Watsons Burlesquers B R
De Verne & Van 4572 Yates Denver

De Young Tom 156 E 113 New York
De Young Mabel 850 E 161 New York
Dean Lew 452 2 Niagara Falls
Dean & Sibley 463 Columbus Av Boston
Deery Frank 204 West End Av New York
Delaney Patsy Miss New York Jr B R
Delmar & Delmar Pantages St Joe Mo
Delmor Arthur Irwins Big Show B R
Delmore Adelaide Girls from Happyland B R
Delton Bros 281 W 38 New York
Desmoco 112 N 9 Phila
Derming & Alton Americans B R
Desman Louise 189 Rawson Atlanta
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Doire & Lebar 248 W 4 Av New York
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Donald & Carson 216 W 103 New York
Donagan Sisters Bon Tons B R
Donner Doris 343 Lincoln Johnstown Pa
Dore Billy 102 High Columbia Tenn
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Dow & Lavan 808 Caldwell Av New York
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Doyle Bill Merry Whirl B R
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Drew Dorothy 377 E 8 Av New York
Dube Leo 258 Stowe Av Troy
Du Bois Great & Co 80 No Wash Av Bridgenort
Du Mars & Qualtieri 307 W Water Elmira N Y
Duffy Tommy Queen of Jardin de Paris B R
Dulzell Paul Orpheum Brooklyn
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Fern Ray 1300 W Ontario Philadelphia
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Ford & Co 300 Pulton Plmt Mich
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Foreman Robt N 306 W 142 New York
Formby Geo Waltheow House Wigan England
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Foster Billy 2316 Centre Pittsburg
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Fox Florence 174 Filmore Rochester
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Frank Sig Ginger Girls B R
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Freeman Florence Bway Gaiety Girls B R
Freeman Frank E Queen of Bohemia B R
Freeman Bros Girls from Happyland B R
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French & Williams 521 W Blaine Seattle
Frey Twins Orpheum Kansas City
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Gardner Family 1958 N 8 Philadelphia
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Gardner Andy Bohemians B R
Gardner George & Co 4646 Kenmore Av Chic
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Gear Irving Century Girls B R
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George Armstrong T Jacks B R
Germane Anna T 25 Arnold Revere Mass
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Golden Sam Washington Society Girls B R
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Grace Lew 2844 Penn av Baltimore
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Graves Joy Dreamlanders B R
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Green Ethel 5th av New York
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Grenner & Nelson 1437 S 6 Louisville
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Guyer Victoria Miss New York Jr B R

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Hall & Pray 50 Gateway Swampscott Mass
Hall & Briscoe 56 Orchard Norwich Conn
Halperin Nan 1621 E 17 Av Denver
Halls Dogs 111 Walnut Revere Mass

Halpern Leo Hastings Show B R
Hanson Boys 21 E 95 New York
Hasted Willard 1441 Prytania New Orleans
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Hanson Harry L Wilson Chicago
Hanson & Co 1037 Tremont Boston
Harvey Lou 552 Lenox av New York
Harcourt Frank Cracker Jacks B R
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Harris & Randall 840 E 114 N Y
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Hart Maurice 105 Lenox Av New York
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Hatches The 47 E 132 New York

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Hoy & Moza Majestic Christian St C
Holden J Maurice 1445 Duquesne B R
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Howard Chas Follies of New York B R
Howard Emily 844 N Clark Chicago
Howard Mote Vanity Fair B R
Howard Geo F Big Review B R
Howard Comedy Four 983 S Av Brooklyn
Howard Harry & Mae 222 S Peoria Chicago
Howard Bernice & Co 252 W 38 New York
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Howe Lizette Watsons Burlesquers B R
Hugel & Quinn 538 Rush Chicago
Hubert & DeLong Columbia Chicago
Hunt Robt Washington Society Girls B R
Hunter Ethel 4029 Troost Kansas City
Hurley F J 152 Magnolia Av Elizabeth N J
Hutchinson Al 210 E 14 New York
Huxley Dorcas E Vanity Fair B R
Hyatt & Le Nore 1612 W Lanvale Baltimore
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Jackson Family Grand Birmingham Eng
Jansen Ben & Chas Bowery Burlesquers B R
Jeffries Tom 150 Henry Brooklyn
Jennings Jewell & Barlowe 3502 Arlington St L
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Kendall Rose Sun Springfield O
Kendall Ruth Miss New York Jr B R
Kendall Clas & Maudie 123 Alfred Detroit
Kennedy Joe 1131 N 3 Av Knoxville
Kenney & Hollis 86 Holmes Av Brooklyn Mass
Kent & Wilson 6036 Monroe Av Chicago
Kent Dorothy Orpheum Duluth
Keough Edwin Continental Hotel San Fran
Kessner Rose 438 W 104 New York
Kidders Bert & Dorothy 1274 Clay San Fran
Kiss Josie Bowery Burlesquers B R
King Margaret H Serenaders B R
King Bros 211 1 Av Schenectady
King Violet Winter Garden Blackpool Eng Indef
Kinnebrew & Klara O H Plymouth Ill Indef
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Kirschbaum Harry 1023 Main Kansas City
Kirscha Troupe Columbia St Louis
Klein & Clifton Colonial St Louis
Knight Harlan & Co Orpheum Portland
Knowles R M College Girls B R
Koehler Grace 5050 Calumet Chicago
Kobers Three 68 13 Wheeling W Va
Koler Harry Queen of Jardin de Paris B R
Komerz Bros Greenpoint Brooklyn
Kurtis Roosters Temple Grand Rapids

L.

Lacouver Lena Vanity Fair B R
Lafayettes Two 185 Graham Oskosh
Laird Major Irwins Big Show B R
Lake Jas J Bon Tons B R
Lalor Ed Watsons Burlesquers B R
Lamont Harry & Flo Gem Berlin N H
Lancaster & Winter 642 Jo Oakland
Lane & O'Donnell Orpheum Des Moines
Lane Goodwin & Lane 3713 Locust Philadelphia
Lane & Ardell 332 Genesee Rochester
Lane Eddie 305 E 73 New York
Lang Karl 273 Bickford Av Memphis
Langue Joe 102 S 51 Philadelphia
Lanewar W E & Co Schaefer Brooklyn
La Auto Girl 121 Alfred Detroit
La Blanche Mr & Mrs Jack 3315 E Baltimore
La Centre & La Rue 2401 2 Av New York
La Clair & West Republic Connecticut
La Fere Eleanor Miss New York Jr B R
La Mar Dorothy World of Pleasure B R
La Maze Bennett & La Maze 2508 Pitkin Bklyn
La Moines Musical 332 S Baraboo Wis
La Nolle Ed & Helen 1707 N 15 Philadelphia
LaPalte Marguerite Lethbridge Pa
La Rocca Roy P 1245 Ohio Chicago
La Rue & Holmes 21 Lillie Newark
La Tell Bros 1001 N H
La Tour Irene 24 Atlantic Newark N J
La Toy Bros Palace Shreveport La
La Vettes 1708 W 31 Kansas City
Larkin Nicholas Runaway Girls B R
Larose 228 Bleeker Brooklyn
Larriave 32 Shutter Montreal
Laurent Marie 70 E 118 New York
Lavender Will Big Review B R
Lavine & Inman 3201 E 81 Cleveland
Lavardes Lillian 1209 Union Hackensack N J
Lawrence Bill Bohemians B R
Lawrence & Edwards 1140 Westm'r Providence
Lawrence & Wright 55 Copeland Roxbury Mass
Layton Marie 252 E Indiana St Charles Ill
Le Beau Jean Ginger Girls B R
Le Grange & Gordon 2823 Washington St Louis
Le Hirt 700 Clifford Av Rochester
Le Pages 120 French Buffalo
Le Pearl & Bogart 401 Solome Springfield Ill
Le Roy Lillian Marathon Girls B R
Le Roy Vivian Golden Crook B R
Le Roy Vic 332 Everett Kansas City Kan
Le Roy Chas 1886 N 96 Baltimore
Le Roy & Adams 1812 Locust Av Erie Pa
Le Van Harry Big Review B R
Leahy Bros 14 Harrison Hackett R I
Lee Minnie Bowery Burlesquers B R
Lee Rose 1040 Broadway Brooklyn
Lenas The 1818 School Chicago
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"Girl with the Wonderful Hair"

This Week (Dec. 12), Majestic, Ft. Worth.

Next Week (Dec. 19), Majestic, Dallas.

Leonard & Phillips Hong Kong Toledo Indef
Leon Ruby Cracker Jacks B R
Lerner Dave Americans B R
Les Jundits 523 E Richard Dayton O

Leslie Geo W Happy Hour Erie Pa
Leslie Genie 381 Tremont Boston
Leslie Frank 124 W 130 New York
Leslie Mabel Big Banner Show B R
Lestelle Eleanor Merry Whirl B R
Lester Joe Golden Crook B R
Lester & Kellert 318 Fairmount Av Jersey City
Levino D & Sallie 14 Prospect W Haven Conn
Levitt & Falls 412 Cedar Syracuse
Levy Family 47 W 129 New York
Lewis A Vanity Fair B R
Lewis & Lake 2411 Norton Av Kansas City
Lewis Phil J 116 W 121 New York
Lewis Walter & Co 677 Wash'n Brookline Mass
Lewis & Chapin Park Erie Pa
Lewis & Green Dainty Duchess B R
Lewis & Harr 146 W 18 N Y
Lillian Grace Century Girls B R
Lingermans 705 N 5 Philadelphia
Liscord Lottie Watsons Burlesque B R
Lissman Harry Hastings Show B R
Little Stranger Orpheum Brooklyn
Livingston Murry 830 E 163 New York
Lloyd Dorothy Grand Kewanee Ill
Lloyd & Castano 104 W 61 New York
Lloyd & Rumley Majestic Rochester Pa
Lockhart & Webb 252 38 N Y
Lockwood Sisters Star Show Girls B R
Lockwoods Musical 133 Cannon Poughkeepsie
London & Riker 32 W 98 New York

The Longworths

A Refined Novelty Singing Act.
Next Week (Dec. 19), Plaza, Chicago.

Loraine Oscar Orpheum Atlanta
Loraine Mary Big Review B R
Lovett Ed World of Pleasure B R
Lowe Leslie J Hong Kong Toledo Indef
Lowe Musical Colonial Indianapolis
Lower F Edward Hastings Show B R
Luce & Luce 928 N Broad Philadelphia
Luken Al Marathon Girls B R
Lutinger Lucie 635 Valencia San Fran
Lynch Hazel 355 North Grand Rapids
Lynch Jack 13 Houston Newark
Lynn Louis Star Show Girls B R
Lynn Roy Box 82 Jefferson City Tenn
Lyon & Atwood Dunns Cafe San Fran Indef

M.

Macdonald Sisters 12 Bache San Francisco
Mack & Co Watsons Burlesquers B R
Mack & Co Lee 886 N State Chicago
Mack Wm Follies of the Day B R
Mack & Mack 5047 Chestnut Philadelphia
Mack & Walker Polss Worcester
Mackey J S Runaway Girls B R
Macy Maud Hall 2618 E 26 Sheepshead Bay
Madison Chas Trocadero B R
Mae Florence 43 Jefferson Bradford Pa
Mae Rose Passing Parade B R
Mahoney May Irwins Big Show B R
Main Ida Dunns Cafe San Francisco Indef
Maitland Mable Vanity Fair B R
Majestic Musical Four Bway Gaiety Girls B R
Maloy Dannie 11 Glen Morris Toronto
Mangels John W Grand Columbus O
Mann Chas Dreamlanders B R
Manning Frank 355 Bedford Av Brooklyn
Manning Trio 70 Clay Grand Rapids
Mantella Marionettes 4420 Berkeley Av Chicago
Marcell & Lenett Majestic Dallas
Mardo & Hunter Cory Corner Girls B R
Marine Comedy Trio 187 Hopkins Brooklyn
Mario Louise Vanity Fair B R
Marion Johnny Century Girls B R
Marlon Dave Dreamlanders B R
Marlowe & Plunkett Ackers Bangor Me
Marr Billie Irwins Big Show B R
Marr & Middleton 121 Park Everett Mass
Martell Family Kentucky Belles B R
Martha Mile 63 W 91 New York
Martin Dave & Percy 4801 Calumet Chicago
Martin Frank A T Jacks B R
Martine Carl & Rudolph 457 W 57 New York
Mason Harry L College Girls B R

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Matthews Mabel Majestic Jacksonville
Maxims Models Eastern Sheas Toronto
Maxims Models Western Grand Evansville
Maxwell & Dudley Majestic Des Moines
Mayne Elizabeth H 144 E 48 New York
Maye Musical Four 154 W Oak Chicago
Mazette Rose Marathon Girls B R
McAlister Dick Vanity Fair B R
McAvoy Harry Brigadiers B R
McCale Larry Irwins Big Show B R
McCann Geraldine & Co 706 Park Johnston Pa
McCarters 144 W 28 New York
McClain M 3221 Madison Av Pittsburg
McCloud Mable Bon Tons B R
McConnell Sisters 1247 Madison Chicago
McCormick & Irving 1810 Grand-ave av Bklyn
McCune & Grant 636 Benton Pittsburg
McDowell John and Alice 627 G Detroit
McGarry & McGarry Pennant Winners B R
McGarry & Harris 521 Palmer Wino
McGregor Sandy Brigadiers B R
McGuire Tutz 63 High Detroit
McIntyre W J Follies of the Day B R
McKay & Cantwell Orpheum Duluth
McNally Four 229 W 38 New York
McNamee Grand Evansville
McWaters & Tyson 471 90 Brooklyn
Meehan Billy Sam T Jacks B R
Melk Anna Brigadiers B R
Melody Lane Girls Lyric Dayton O
Melrose & Kennedy Grand Evansville Ind
Mendel John Jack 163 W 63 New York
Mendel John 140 E 14 New York
Merritt Sisters 20 W 65 New York
Merritt & Otto Orpheum Kansas City
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That Dainty Danseuse

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Booked Solid. Permanent Address, care
VARIETY, Chicago.



THE Bellmontes

VARIETY, APRIL 23, 1910

The Belmontes.
Flying Rings.
7 Mins.; Full Stage.
Small Time.

Unquestionably one of the best gymnastic acts in vaudeville. Everything from wardrobe to work is excellent. Dressed in black velvet tights, decorated with embroidered flowers, the team offer a seven-minute routine that will touch the best in its line. There is no "stalling." Each feat called for a big hand from a packed house. The woman member of the team, while appearing much lighter than her partner, does most of the strong work, and apparently with little effort. One of the best tricks is when the man lifts himself from a standing position on the floor to a handstand on a pair of short parallel bars, while the woman stands on his neck. On the big time, the Belmontes would make a corking good opening or closing number. On the small time, they loom up like headliners.

Wynn



Sam Chip and Mary Marble

in Vaudeville

Direction JOHN W. DUNNE

BOBBIE AND HAZELLE ROBISON

Address: Care VARIETY, Chicago.

Eau Claire Leader. March 1, 1910.—Bobbie and Hazelle Robison in "Bits of Nonsense," a singing and talking act with some classy comedy mingled throughout were loudly encored and were deserving of the honors as they are both artists in their line. St. Paul Pioneer Press. March 8, 1910.—Bobbie and Hazelle Robison in their "Bits of Nonsense" is another treat on the bill, and a welcome one, as they are both good singers, and their work is fast and clean.



CHAS.

HARRIET

Burke and Carter

IN

"The Silver Moon"

On the Pantages Circuit.

Xmas Greetings to All Friends.

Next Week (Dec. 18), Pantages, Pueblo.



DID (JEW) YOU DANCE?

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Advanced Hebrew Entertainers

First Act of its Kind Working

Without the Aid of False Accessories

Featuring

AL SHAYNE'S CLEAR SOPRANO

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Now playing the leading vaudeville theatres on the Pacific Coast.

Featuring MASTER TEDDY, the "Boy Soprano."

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NEXT WEEK (DEC. 11), NATIONAL, SAN FRANCISCO.

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A REAL HIT ON THE ORPHEUM CIRCUIT



Hilda Hawthorne

THE WORLD'S BEST LADY VENTRILOQUIST

"GOT THEM ALL BEAT A MILE"

Just one of many:
SPOKANE "REVIEW": Hilda Hawthorne is remarkably pretty and remarkably clever. She is a woman ventriloquist and a most capable one; not only that, but she possesses a powerfully sweet singing voice, and renders some very pleasing songs. Her yodeling in the ventriloquist voice is truly wonderful. She was applauded again and again by last night's audience.

Next Week (Dec. 19), Orpheum, Salt Lake City.

AL SUTHERLAND, the Santa Claus

When answering advertisements kindly mention VARIETY.

THE ORIGINAL WILL LACEY

THE CYCLING COMEDIAN
The Fellow That Waites
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Originator of the combined novelty
Singing and Waiting on Unicycles
in spot light dark stage. New Play-
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A Few Recognized Theatres and Places of
of Amusement, in which my Work Has
Made Good in Past Two Seasons

| Theatre | Town | State | Pop |
|-----------------------|---------------------------|-------|-----------|
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| Bennett's | Ottawa, Canada | | 87 125 |
| Bennett's | Hamilton, Canada | | 66 634 |
| Shea's | Toronto, Canada | | 300 000 |
| Keith's | Boston, Mass. | | 607 245 |
| Keith's | Philadelphia, Pa. | | 500 000 |
| Keith's | Columbus, Ohio | | 180 000 |
| Keith's | Syracuse, N. Y. | | 125 000 |
| Percy S. Williams | New York, N. Y. | | 4 800 000 |
| Colonial | New York, N. Y. | | 4 800 000 |
| Alhambra | New York, N. Y. | | 4 800 000 |
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| Greenpoint | Brooklyn, N. Y. | | 4 800 000 |
| Orpheum | Brooklyn, N. Y. | | 4 800 000 |
| Proctor's | Albany, N. Y. | | 100 000 |
| Proctor's | Newark, N. J. | | 100 000 |
| Maryland | Baltimore, Md. | | 508 245 |
| Orpheum | Atlanta, Ga. | | 125 000 |
| Lyrio | Dayton, Ohio | | 115 000 |
| Shea's | Buffalo, N. Y. | | 400 000 |
| Temple | Detroit, Mich. | | 400 000 |
| Grand | Pittsburg, Pa. | | 400 000 |
| New Temple | Rochester, N. Y. | | 300 000 |
| Auditorium | Lynn, Mass. | | 83 500 |
| Docketader's | Garrick, Wilmington, Del. | | 90 000 |
| Young's Pier | Atlantic City, N. J. | | 60 000 |
| Young's Pier | Atlantic City, N. J. | | 60 000 |
| Young's Pier | Atlantic City, N. J. | | 60 000 |
| Young's Pier | Atlantic City, N. J. | | 60 000 |
| Young's Pier | Atlantic City, N. J. | | 60 000 |
| Pier | Atlantic City, N. J. | | 400 000 |
| Mount Morency Falls | Quebec, Canada | | 77 840 |
| Les Theatre Varieties | Quebec, Canada | | 77 840 |
| Solmer Park | Montreal, Canada | | 400 000 |
| Solmer Park | Montreal, Canada | | 400 000 |
| Solmer Park | Montreal, Canada | | 400 000 |
| Britannia on the Bay | Ottawa, Canada | | 87 125 |
| Britannia on the Bay | Ottawa, Canada | | 87 125 |
| Glen Echo Park | Washington, D. C. | | 360 000 |
| Majestic | Birmingham, Ala. | | 100 000 |
| Majestic | Montgomery, Ala. | | 65 000 |
| Majestic | Little Rock, Ark. | | 69 630 |
| Majestic | Fort Worth, Texas | | 65 000 |
| Majestic | Houston, Texas | | 113 000 |
| Majestic | Dallas, Texas | | 100 000 |
| Majestic | Beaumont, Texas | | 35 000 |
| Majestic | Galveston, Texas | | 45 000 |

Week July 18.—Bijou Theatre, Winnipeg, Canada.
" July 25.—Bijou Theatre, Duluth, Minn.
" Aug. 1.—Unique Theatre, Minneapolis, Minn.
" Aug. 8.—Travel.
" Aug. 15.—Majestic Theatre, Butte, Mont.
" Aug. 22.—Wash. Theatre, Spokane, Wash.
" Aug. 29.—Majestic Theatre, Seattle, Wash.
" Sept. 5.—Orpheum Theatre, Vancouver, B. C.
" Sept. 12.—Grand Theatre, Victoria, B. C.
" Sept. 19.—Grand Theatre, Tacoma, Wash.
" Sept. 26.—Grand Theatre, Portland, Ore.
" Oct. 3.—Travel.
" Oct. 10.—National Theatre, San Francisco, Cal.
" Oct. 17.—Bell Theatre, San Francisco, Cal.
" Oct. 24.—Wigwam Theatre, San Francisco, Cal.
" Oct. 30.—Grand Theatre, Sacramento, Cal.
" Nov. 6.—San Jose Theatre, San Jose, Cal.
" Nov. 13.—Los Angeles Thea., Los Angeles, Cal.
" Nov. 21.—Fisher's Theatre, Pasadena, Cal.
" Nov. 28.—Queen Theatre, San Diego, Cal.
" Dec. 5.—Travel.
" Dec. 12.—Majestic Theatre, Denver, Colo.

REPRESENTATIVE ARTISTS

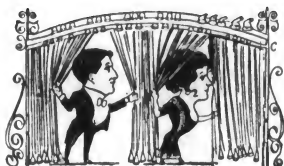
Held Over a Second Week

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NEXT WEEK (Dec. 19) MANHATTAN OPERA HOUSE, New York City

Willa Holt Wakefield
IN VAUDEVILLE

DICK and ALICE McAVOY
"HERALD SQUARE JIMMY"
"KING OF THE NEWSBOYS." Address care VARIETY, New York.



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THE ONLY ACT OF ITS KIND IN THE WORLD. W. S. CLEVELAND, Agent



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"THE PHYSICAL CULTURE GIRL."
Direction Adolph Meyers and Wishart in the West.
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Doing Extremely Well on the POLI TIME Direction NORMAN JEFFERIES, Philadelphia

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West Wm Irwin 6 Majestic B R
West Sisters 1412 Jackson Av Brooklyn N Y
West & Denton 135 W Cedar Kalamazoo
Weston Al Bowers Burlesquers B R
Weston Bert Star Show Girls B R
Weston Dan E 141 W 116 N Y
Western Union Trio 2241 S Clearfield Phila
Weberli 38 W 6 Madison Pa
Wheeler Sisters 1441 T Phila
Wheeler Australian Orpheum Duluth
Whirl Four 1532 Shunk Philadelphia
White Harry 1008 Ashland Av Baltimore

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Whitman Bros 1335 Chestnut Phila
Whitman Frank 133 Greenwich Reading Pa
Whitney Tillie 36 Kane Buffalo
Whitney Grace 8083 Michigan Av Chicago
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Wiley May F Big Review B R
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Wilhelm Fred Sam T Jacks B R
Willard & Bond Majestic Montgomery
Williams Clara 2450 Tremont Cleveland
Williams Cowboy 4715 Upland Phila
Williams Chas 2652 Rutgers St La
Williams John Cracker Jacks B R
Williams Ed & Florence 94 W 103 N Y
Williams & De Croteau 1 Ashton Sq Lynn Mass
Williams & Gilbert 1010 Marshall Av Chicago
Williams & Sterling Cracker Galveston
Williams & Stevens 3516 Calumet Chicago
Williams Mollie Cracker Jacks B R
Williamson Frank Runaway Girls B R
Willson Herbert Al Fields Minstrels
Will & Haasman National Sydney Australia
Wilson Bros Majestic Cedar Rapids Ia
Wilson Lottie 2208 Clifton Av Chicago
Wilson Al & May Dora Schenectady Indef
Wilson Fred Cracker Jacks B R
Wilson Frank 1616 W 23 Los Angeles
Wilson Marie Queen of Jardin de Paris B R
Wilson Lissie 175 Franklin Buffalo
Wilson Jas Ginger Girls B R
Wilson Fatter 207 W 15 N Y
Wilson & Pinkney 207 W 15 Kansas City
Wilson & Wilson Orpheum Salt Lake
Wilton Joe M & Arch Philadelphia
Winfield Frank Hastings Show B R
Winkler Kress Trio Grand Bradford Pa
Wise & Milton Brennan Circuit New Zealand
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Wolfe & Lee 324 Woodlawn Av Toledo
Wood Bros Vanity Fair B R
Woodall Billy 420 First Av Nashville
Wood Ollie 534 W 150 N Y
Work & Ower Grand Indianapolis
Worrell Chas Century Girls B R
Wright & Dietrich Keiths Philadelphia

Xaxlers Four 2144 W 20 Chicago

Yackley & Bunnell Princess Hot Springs Ark
Yeager Chas Dreamlanders B R
Yeoman Geo 4608 Gibson Av St Louis
Yost Harry B World of Pleasure B R
Young Carrie Bohemians B R
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Young Ollie & April Polls Waterbury
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Zeda Harry L 1328 Cambria Phila
Zesler & Thorne Willards Temple of Music
Zeil & Rodgers 87 So Clark Chicago
Zimmer John Victoria Baltimore
Zimmerman Al Dreamlanders B R

BURLESQUE ROUTES

Weeks Dec. 19 and 26.

Americans 19-21 Bon Ton Jersey City 22-24
Folly Paterson 26-28 Luzerne Wilkes-Barre
29-31 Gayety Scranton
Beauty Trust Murray Hill New York 26 Met-
ropolis New York
Behnman Show Corinthian Rochester 26-28 Mo-
hawk Schenectady 29-31 Empire Albany
Big Banner Show Gayety Toronto 26 Garden
Buffalo
Big Review Royal Montreal 26 Howard Boston
Bohemians Empire Indianapolis 26 Bucking-
ham Louisville
Bon Tons Empire Hoboken 26 Music Hall New
York
Bowers Burlesquers Waldmans Newark 26
Empire Hoboken
Brigadiers 19-21 Gayety Scranton 22-24 Lu-
zerne Wilkes-Barre 26 Trocadero Philadelphia
Broadway Gayety Girls Bowery New York 26-
28 Folly Paterson 29-31 Bon Ton Jersey City
Cherry Blossoms Peoples Cincinnati 26 Empire
Chicago
College Girls Gayety Boston 26 Columbia New
York
Columbia Burlesquers Columbia New York 26
Gayety Philadelphia
Cory Corner Girls Buckingham Louisville 26
Peoples Cincinnati
Cracker Jacks Music Hall New York 26 Mur-
ray Hill New York
Dainty Duchess Gayety Philadelphia 26 Star
Brooklyn

Dreamlands 19-21 Folly Paterson 22-24 Bon
Ton Jersey City 26-28 Gayety Scranton 29-31
Luzerne Wilkes-Barre
Ducklings Casino Brooklyn 26 Empire Bklyn
Fads & Follies Casino Boston 26-28 Empire
Albany 29-31 Mohawk Schenectady
Follies Day Eighth Av N Y 26 Empire Newark
Follies New York Casino Philadelphia 26 Gay-
ety Baltimore
Ginger Girls 19-21 Empire Albany 22-24 Mo-
hawk Schenectady 26 Gayety Brooklyn
Girls from Dixie Penn Circuit 26 Academy
Hillsburg
Girls from Happyland Empire Cleveland 26
Empire Toledo
Golden Crook Metropolis New York 26 West-
minster Providence
Hastings Big Show Empire Toledo 26 Alhambra
Chicago
Howes Love Makers Gayety Kansas City 26
Gayety Omaha
Imperial Standard St Louis 26 Empire Indi-
anapolis
Irwins Big Show Olympic New York 26 Casino
Philadelphia
Irwins Majestic Gayety Brooklyn 26 Olympic
New York
Jardin De Paris Star Toronto 26 Royal Mon-
treal
Jersey Lillies Gayety Omaha 26 Gayety Min-
neapolis
Jolly Girls Folly Chicago 26 Star Milwaukeee
Kentucky Bells Empire Chicago 26 Avenue De-
troit
Kickerbockers Gayety Milwaukeee 26 Star &
Garter Chicago
Lady Buccaneers Dewey Minneapolis 26 Star
St Paul
Marathon Girls Standard Cincinnati 26 Gayety
Louisville
Merry Maidens Monumental Baltimore 26 Penn
Circuit
Merry Whirl Empire Newark 26 Bowery N Y
Midnight Maidens Garden Buffalo 26 Corin-
thian Rochester
Miss New York Jr Avenue Detroit 26 Lafay-
ette Buffalo
Moulin Rouge 19-21 Luzerne Wilkes-Barre 22-
24 Gayety Scranton 26 Gayety Albany
New Century Girls Star Cleveland 26 Folly
Chicago
Parisian Widows Alhambra Chicago 26 Stand-
ard Cincinnati
Passing Parade Lafayette Buffalo 26 Star To-
ronto
Pat Whites Gayety Girls Century Kansas City
26 Standard St Louis
Pennant Winners Bronx N Y 26 Eighth Av N Y
Queen of Bohemia Westminster Providence 26
Casino Boston
Queen Jardin De Paris Gayety Baltimore 26
Gayety Washington
Rector Girls Star Milwaukeee 26 Dewey Min-
neapolis
Reeves Beauty Show Star & Garter Chicago
26 Gayety Detroit
Rentz-Santley Gayety Pittsburg 26 Empire
Cleveland
Robinson Crusoe Girls Gayety St Louis 26
Gayety Kansas City
Rollers Trocadero Philadelphia 26 Lyceum
Washington
Rose Sydel 19-21 Mohawk Schenectady 22-24
Empire Albany 26 Gayety Boston
Runaway Girls Gayety Detroit 26 Gayety To-
ronto
Sam T Jacks Star St Paul 26 St Joe
Spenders Gayety Washington 26 Gayety
Pittsburg
Star & Garter Show Gayety Louisville 26 Gay-
ety St Louis
Star Show Girls Howard Boston 26 Columbia
Boston
Tiger Lillies Academy Pittsburg 26 Star Cleve-
land
Trocadero Gayety Minneapolis 26 Gayety Mil-
waukeee
Umpire Show Gayety Albany 26 Casino Brook-
lyn
Vanity Fair Star Brooklyn 26 Waldmans New-
ark
Washington Society Girls St Joe 26 Century
Kansas City
Watsons Burlesquers Lyceum Washington 26
Monumental Baltimore
World of Pleasure Columbia Boston 26-28 Bon
Ton Jersey City 29-31 Folly Paterson
Yankee Doodle Girls Empire Brooklyn 26
Bronx New York

LETTERS

Where C follows name, letter is in Chi-
cago.
Where S F follows, letter is at San Fran-
cisco.
Where L follows, letter is in London
office.
Advertising or circular letters of any de-
scription will not be listed when known.
Letters will be held for two weeks.
P following names indicates postal, ad-
vertised once only.

A B
Adams Wm (C) Bailey & Dwight (P)
Ahearn Danny (C) Baldwin Terisa (C)
Aitkens Great Bard J
Alarcon Troupe Barlow Ponles
Albrazau (C) Barrett Timothy
Albright Bob (C) Barry & Wolford
Alden Jane (C) Bates & Christie
Aletia Mme Beach Geo F
Alman Joe Beeman Theresa
Allston Gertrude Beeman Theresa (C)
Alpine Pearl Beck Louis
Alvinos The Bell William (C)
Aman Andy Bennett Sisters (C)
Arnell Lillie Benton Granby &
Arnold H J West (C)
Artola Jack Berg Bros
Ashboro Walter J Berra Mabel
Atkinson Daisy (P) Berry Alice (C)
Auger Geo Bernie Louis (C)
Amire Al (C) Belmonts The
Anderson F A (C) Bladen Henry
Athos Great (C) Bliger Chas
Black Violet

Bingham & Gable
Borell P R
Borrell A
Boyd Wm H
Boyd Wm & Wilson
Bradford & Mayson
Brown David
Bristol Jesse
Britton Bros
Broderson Jas
Brooks Herbert
Brown Harry (C)
Brown Bros (C)
Brown & Cooper (C)
Buckley Lillian (C)
Burns Jack
Bush Frank
Butler Harry (C)
Byrne Ames (C)
C
Caine & Odum
Camiskey Harry
Carver Jordan
Case Paul (C)
Caughy E H
Carter Virginia (C)
Cheking Frank (C)
Chester & Grose
Coddington F M
Collins Norman Willis
Collins Lillian
Connell Evelyn
Connolly Sisters
Conway T A
Cook & Clinton
Cowles Al W
Crenier Elsie (C)
Cross John
Cuttis Musical (C)
Cummings Forrest
Clarke & Bergman (C)
Chapple Phillips (C)
Clark & Verdt (C)
Cocksell Sarah L (C)
Coleman C M (C)
Cressy Elsie (C)
Crappo Harry (C)
D
Dalton Mrs
D'Amor Chester
Darek Rene
Darro Arthur
Davault Armin T
Davis Edward
Davis Geo D
Dayton Lewis
Dearfield Hattie (P)
DeArmond Grace (C)
De Bailesters Animals
(C)
DeCorno Louis (C)
Deffrell Gordon
DeLoris John
Demar Rose (C)
De Maria (C)
Dennis Homer
Denny Chas
Denton Mr
De Schon Cuba (C)
Devore Pauline (C F)
Dixon J R (P)
Dixon Anna (P)
Donita (C)
Doru Jack
Dunbar Harry D
Duncan & Sells
Doria Alfred (C)
E
Earl Sisters
Edinger Sisters
Edney Leo (C)
Edward Reese (C)
Edwards Van & Ther-
ney (C)
Elaine Mabel
Elaine Mabel (C)
Ellison Evelyn
Ernest Dan
Ernest Harry
Evans Virginia
Klein Julia
Knowles R G
Knox Wm C
Kullins & Klifton (C)
Kullman Harry (C)
Kullevo Bros
Kurtis Harry (C)
L
La Falle Pauline
Lamont Jas (C)
Lane Chas (C)
Lane Dorothy
Langham M D
Larlane Frankie (P)
Lee Irene
Lee Verne H (C)
La Van Flossie
Laurand Jim (C)
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Lawson A
Leontine Countess
Lesly Hilda (C)
Leslie Estharine (C)
M
Mack Chas E
Mackay John P
Makine Elizabeth (C)
Mannas Family
Manchester Jas H
Mann Billy
Marion Cliff
Marron Paul (C)
Marshall Grace
Marsden Helen
Marston Delma
Martini Dora
Mason Frank
May Hattie
May Norman (C)
McClay Helen (P)
McCaffrey Hugh (C)
McCullough Carl (C)
McDonald H S (C)
Melville & De Vere
Mentzel
Meredith Mabelle
Merrill Sebastian
Merrill Beale
Mick Harry
Mildred Ruth
Mieser Marie
Milly Katherine (C)
Miller Sam
Miller Lillian (C)
Milton Frank
Miliar Clyde C
Millman Birdie
Mizuno
Monroe Ned (C)
Montgomery Mae
Murphy J Theo (C)
Murray & Hamilton
Muck Frank (C)
Moby J N
Montgomery Sharp
Montrose Edith
Moore Lucille
Moore Frank
Moren Con
Morton Dixie
Munter Harry
Murphy Francis (C)
Murphy & Francis
(C)
Martin Geo (C)
Marion Raymond (C)
McLeod M E (C)
Miller Lyle (C)
Miller & Tempest (C)
Moore Tom (C)
Moran Pauline (C)
Morris & Morris (C)
Montgomery Edw (C)
Montrose Marie (C)
N
Nelson Clarence
Nelson Norman (C)
Norris C I
Norman Fred (C)
Norton Dixie
Norworth P Ned (C)
O
O'Neill & O'Neill (C)
Orphans Quartet
P
Pait Silent & Amce
Pantzer Carl
Parker Edith A
Parvis Geo (C)
Pearson Harry
Pell Robert
Palmer Joe (C)
Piquo (C)
Pomeroy Marie
Powell Wilbur
Pratt H G (P)
Preston Geo W
Pryor & Claire (C)
Perridge Kittle (C)
Person & Halliday
(C)
Price Jack and Mable
R
Raby Dan (C)
Raffin Robert
Raffand Jim (C)
Rankin Sidney
Raymond Al
Red Ceclia (C)
Rialto Mmc (C)
Rich Aubrey
S
Sanders Paly
Satchell Clarence
Scherer Wm
Schuber Henry
Seely Blossom
Sharp & Montgomery
(C)
Shaw E
Shepherd W H
Sheppard Myrtle
Sheret P
Shields Sydney (C)
Shields Great (C)
Silvers Musical
Silverado
Simonad Jack
Singer
Smith Bruce (C)
Smith Jas H (C)
Smith Saxophone Trio
Smith & Rose
Smith Chas
St Albyn Edmond G
Startup II (C)
St George Jenny
Strength Bros (C)
Soualof (C)
Stair Murray (C)
Stone Chas (C)
Sully B (C)
Sully Jack (C)
T
Tanna A F
Taylor Edith
Taylor Oscar
Terry Edith (C)
Terry & Elmer
Terry Twins (C)
Thatcher Geo
Thompson W A (C)
Thornon Anna
Toy Ben (C)
Travers Victor
Trent Geo
Turner Bert (C)
U
Usher Harry (C)
V
Vailley Helen
Van Horn Bob (C)
Van Haven Frank
Vande T (C)
Verone J L (C)
Vernon B R
Victorine Myrtle (C)
Victorine Myrtle
Vincent John B
Vincent Roy (C)
W
Walker Wm (C)
Walsh Paula (C)
Walters Clara
Wales Elsie
Ward Fannie
Ward H
Warden Rose (C)
Warner Geo
Watson Jesse
Webb Harry L
Welch Lew
We Chok Be (C)
Wells Maxine (C)
Weston Willy
West Edith
White Dan
Wicks Gus (C)
Wills John B
Wilton Bennett
Windom Billy (C)
Wyckoff Will J
Whedder Roy (C)
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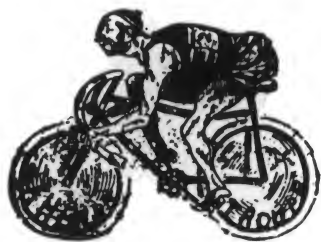
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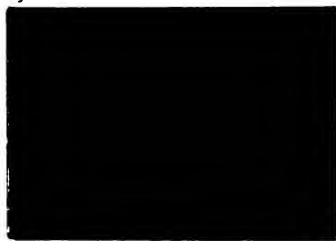
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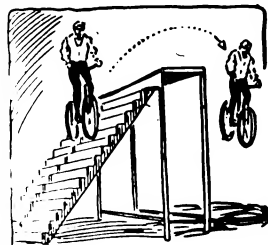
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There is a plan afoot to bring the variety managers of the country together in a combination which ostensibly has for its prime object the "education" of men with money throughout the land to the effect that there is not the profit in the vaudeville field so many have been led to believe.

The movement is now in process of formulation, it is said, and is hatching in the minds connected with the United Booking Offices.

The big men of vaudeville have viewed with alarm for some time the constantly increasing number of theatres, mostly built for "small time" vaudeville. These require a small investment in the main, and are promoted under promises of glowing returns.

The showmen, while accepting that the "small time" field will weed itself out through the survival of the fittest, realize that each theatre erected means one house more, which, if not devoted to a variety entertainment, will remain and cater to the theatre goer with some other form of amusement.

The plan of the promoters of the combination which will not be an amalgamation in any sense, as now proposed, is to have all variety managers reach an understanding through which it shall be understood there will be no bidding for a "new house." "Bidding" usually decides the investor that there must be money in the show business since so many are anxious to secure the theatre he has not yet built.

The managers concerned will also be expected to "educate" the monied men of their towns (where the city is not too large) as to the exact financial status of theatricals, and attempt to dissuade in all ways the addition of theatres.

Though the variety people have not

consulted or considered the legitimate managers in this proposition, the legitimate branch is in the same relative position as regards the over supply of theatres that may be found on the vaudeville side.

Such a combination of managers if effected will probably be informed as to all the details of the proposed unionizing of the theatres and the actors. The "union" scheme may be the dark man hiding behind the wood in the managerial combination now spoken of.

A leading manager of the United Booking Offices said to a VARIETY representative this week when the "union" idea was broached to him that he saw no alternative for the managers but to combine as a protective body if an attempt was made to swing all theatres and actors into the union ranks. Other variety managers seem to hold to this opinion as well.

The combination managers came up coincidentally with the further strong reports of "another deal on" between Martin Beck and William Morris. It appears to be conceded that no league of managers for protection against the foolhardy building of theatres would be complete without Morris. The latter as an independent manager or agent might overthrow all the work done in the interest of limiting the present theatrical field.

Notwithstanding, however, report has it that of the United Booking Offices group, but Mr. Beck is favorable to the due consideration of Morris. The executives of the United (Mr. Beck representing the Orpheum Circuit) are said to take the stand that all effort should be made to crush Morris, instead of preserving him. The idea of preservation of Morris is to

(Continued on Page 10.)

SAVAGE WANTS TO COME BACK.

If it is true that "they can't come back," Henry W. Savage is going to have his troubles, theatrically, according to reports. The knocker on the outer door of the Klaw & Erlanger offices has been kept going pretty steadily for the past week or so. Mr. Savage was one of the callers. He probably wanted A. L. Erlanger to tell him if it looked like rain. No one excepting Mr. Savage knows Mr. Erlanger's reply.

The Savage shows at the commencement of the season, which included "Madame X." (then looked upon as a valuable piece of property) flopped along with the rest of the crowd to the Shuberts and "The Open Door." Mr. Savage would like to try a little of the K. & E. booking for a diet with the new year, according to the tale.

Another one hanging round is said to be Greenwall & Wels, who have the southern circuit. When they left Klaw & Erlanger, K. & E. asked for an accounting of the Greenwall & Wels booking office, known as the American Theatrical Exchange. "K. & E." didn't get it, but may figure it out themselves if they do allow the southerners to return.

Julius Cahn is back with the Syndicate, in a way, having associated himself with Alfred E. Aarons, who has a circuit he books for. It is Klaw & Erlanger time, so the "dope" runs that if "Al" told Julius he could stick around, someone must have tipped Al that there would be no come back on the statement.

Though there is much talk about the Shuberts and where they will be after Jan. 1, the consensus of opinion is that the brothers will still go right along remaining in the cities where they should have remained in the first place.

WALTER STANTON IN "CHANTECLER."

Walter Stanton, the original "Giant Rooster," has been engaged for the Charles Frohman production of "Chantecler."

It will star Maude Adams, and open at the Knickerbocker, New York, Jan. 16.

PARIS CASINO DISAPPOINTING.

(Special Cable to VARIETY.)

Paris, Dec. 22.

Business at the Casino has proven so disappointing since Jack De Frece installed vaudeville that it is doubtful if that manager will proceed with his intended invasion of Bordeaux at the Alhambra there.

Marguerite Haney has left the revue at the Folies Bergere, with indisposition given as the cause. It is announced that Miss Haney is resting.

The new revue at the Scala will be presented to-morrow night.

"RAGTIME" MAKES A HIT.

(Special Cable to VARIETY.)

Sydney, Dec. 20.

Harney and Haines, an American team which includes Ben Harney, the first "ragtime" player, acknowledged to be the father of the syncopated melodies, opened at the National yesterday, scoring a hit

THE MOSS-STOLL DIVISION.

London, Dec. 14.

The formal separation between Oswald Stoll and Sir Edward Moss will happen between Christmas and New Year's, it is expected. The Moss Empires will retain headquarters at Cranbury Mansions. Stoll will remove his office to the Coliseum.

Separate contracts have been issued by the circuits for some time now, though both are quartered at present in the Mansions. It is believed that the impression of a friendly booking relation between the two erstwhile partners will turn out to be correct.

While the natural course would be to have the Coliseum "bar" the Hippodrome, and the reverse, it is seldom the star turns could be exchanged for these "opposition" halls. That condition has been likely attended to with the rest.

MORTONS FOR PANTAGES.

Chicago, Dec. 22.

The Four Mortons will commence a tour of the Pantages Circuit, opening in January.

The family has been engaged for eight weeks, at a very big salary.

ACADEMY STOCK TO FINISH.

With the coming of the New Year the stock company which has been holding forth at the Academy of Music under the direction of William Fox will close.

At present little is known as to the future policy of the theatre other than that Billie Burke will present Thomas Dempsey there for one week in his "Rambles Through Ireland," beginning Jan. 9.

A BELASCO SHOW STOPS.

St. Louis, Dec. 22.

Belasco's "Is Matrimony a Failure?" at the Olympic last week closed here Saturday night. No confirmation of report to the effect that the production and company had departed for New York being possible in St. Louis.

The Times wired to the Belasco New York offices and was told the show would not open again after the holidays. Business had been bad in the south and little better here.

Complaint is general all over town about business being worse even than usual before the holidays.

PLAY FOR GRACE LA RUE.

This is the single week Grace La Rue will remain in vaudeville on the present trip. The first should have been at the American, Chicago, but Miss La Rue disappointed first; then the management sidestepped.

About Jan. 1, Bryon Chandler, Miss La Rue's husband, will commence rehearsals upon a comedy in three acts, entitled "Six Months."

Miss La Rue will be simply a player in it. A selection for the principal male role lies between William Courtright and William Harcourt. George Christie is under engagement.

KOHL FAMILY TO THE COAST.

Chicago, Dec. 22.

Mrs. Chas. E. Kohl, her twin daughters and son, John P., departed last Saturday for California, where they will spend the winter at various resorts.

Mrs. Kohl's interests in her late husband's various affairs will be represented by Herman Fehr. The annual meeting of the Monroe Amusement Co., which operates the Majestic, will be held in January, and at the same time other corporations in which the Kohl estate holds stock will meet.

KENYON PLEADS ILLNESS.

Neil Kenyon, the Scotch comedian, now in Australia, and who was to have appeared in New York for the first time next month, playing at Percy G. Williams' theatres has notified that manager Australian physicians have warned him a sea voyage to the states would be dangerous.

Consequently Kenyon says he cannot keep the engagement. As the Scotchman is an "English act," he may take the other sea route to go home.

Always somewhat backward about an American showing, Mr. Kenyon's knees may have been a little wobbly as the time approached, although his standing in the variety field abroad is very high. In his letter Kenyon says he will come over next Christmas.

NAT WILLS FINDING OUT.

An independent effort was made by Nat Wills this week to ascertain if the New York American willfully printed each Sunday the best jokes and stories told on the vaudeville stages in New York during the week.

Last Sunday among many other acts which had their best material printed, Mr. Wills' "shad and egg" joke was printed. Monday the monologist consulted with his attorney, William Grossman, who advised that he first call upon the managing editor of the American to learn the attitude of the paper.

MAY GO TO THE COAST.

Boston, Dec. 22.

When "The Follies of 1910" concludes its engagement here, it is understood the Ziegfeld show will strike out for the Pacific Coast.

LOOKS LIKE ANOTHER.

Atlantic City, Dec. 22.

It looks like another theatre for Atlantic City, because Ben Harris is spending money advertising. There is a report that Mr. Harris will erect a house on the Boardwalk, near Tennessee avenue.

Harris formerly managed the Young's Pier theatre, and holds the United Booking Offices "franchise" for this city, although the Pier still continues to receive books through that agency.

In the local papers Harris advertises the biggest acts he brought to the Pier, stating at the bottom of the advertisement that he is not connected with any theatre in town, but will shortly announce his future plans.

SAME AT BRIGHTON.

The press agent of the Brighton Beach Music Hall sends out a statement that the lessees of that amusement resort by the sea do not contemplate any change of management for the coming season.

The lease of the house, held by the Brooklyn Rapid Transit, still has five years to run. The theatre will open in June, playing vaudeville.

FROM PIT TO FRONT.

The management of the Fulton, Brooklyn, will make a change in the manager of that house on the first of the year, according to a rumor that struck the Main Street Monday.

At present Harry King graces with dignity the position of manager, but after the bells have tolled in the New Year Jack Spurrer, who at present leads the Fulton orchestra, will be transferred from the music pit to the front of the house.

IDA CONQUEST IN BOER SKETCH.

It is believed that Ida Conquest again contemplates a plunge into vaudeville. At present she has a piece of intense dramatic qualities dealing with life in the Transvaal, under consideration.

It was written by a prominent New York newspaperman and has been submitted for the legitimate stars approval by Havez & Donnelly.

BAD MANAGERIAL HOLIDAYS.

About the only ones not awaiting the holidays with real joy are the theatrical managers. In a way the managers want to see Christmas come and go, for the next two weeks are expected to tell the story whether this season will continue to be as disastrous as it has been.

But the joy of the going has been dimmed by the thoughtlessness of the calendar maker who set down Christmas, 1910, and New Year's, 1911, for a Sunday each.

The theatrical managers are on the point of petitioning Congress to readjust the schedules of dates so that a holiday will never fall on a Saturday or Sunday. Those are the days the theatres need no extra attraction for crowds. To double a Sunday with a holiday is heaping up the injury this season, and to permit New Year's Eve to happen Saturday night is the greatest offense that may be offered the theatrical manager.

It has been some years since Christmas and New Year's acted so contrarily.

While very poor business has been expected all week in the theatres, some were agreeably disappointed from reports. In the early part of the week attendance was considerably better than had been anticipated. A light holiday trade in the stores is the reported reason.

The reflection of the dull theatrical year so far was seen in the closing of the Grand Opera House and Montauk theatre, Brooklyn, for the week. It is the first time since their erection that either theatre has been "dark" during the regular season.

AGREE ONLY ON THE STAGE.

Cincinnati, Dec. 22.

Though continuing as stage partners, Tudor Cameron and Bonnie Gaylord have failed to pleasantly agree in their private married life.

Last week at St. Louis Miss Gaylord filed a bill for a divorce against her husband, alleging incompatibility.

The two are at the American in New York this week presenting their skit "On and Off."

FOUR "SHERRY" ROAD SHOWS.

Four companies playing "Madame Sherry" will be on the road shortly after the New Year. A couple are now playing outside New York. Two others are to follow a week apart after Jan. 1.

Maude Raymond is reported to have been offered the role in the company expected to play only in Philadelphia and Boston, that Elizabeth Murray scored so decidedly with in the original cast now at the Amsterdam, New York. Miss Raymond is also considering an offer to appear with the Lew Fields revue.

LEW FIELDS TAKES A SOUBRET.

Monday the engagement of Blossom Seeley for Lew Fields' Winter Garden revue was recorded. Miss Seeley is a springly soubret recently appearing in vaudeville as a "single act."

The date of opening of the Winter Garden still remains a secret.

CAN'T LOSE MISTAH JOHNSON.

Paris, Dec. 12.

Mlle. Polaire is in trouble again. The colored man she brought from New York is the cause.

Polaire soon tired of her negro footman. She is unable to get rid of him, for there is a contract between the two stating the servant cannot be discharged outside of the United States.

Polaire is therefore constrained to keep Mistah Johnson until she returns to New York this winter.

POLI'S ON PERCENTAGE.

Springfield, Mass., Dec. 22.

Jan. 2 Irene Franklin and Burt Green will appear at Poli's, headlining the program and playing the house on a percentage for the week. The percentage arrangement has a guarantee behind it.

No further time has been taken by Miss Franklin, who is awaiting with others a notification when the Lew Fields Winter Garden in New York will open, having been engaged for the new revue to be presented there.

NO CHANGE AT PRINCESS.

St. Louis, Dec. 22.

Manager Dan S. Fishell of the Princess denied a report that combination would supplant Morris vaudeville as the house policy early next year, declaring the best Morris headliners were coming here between now and Spring.

MANAGERS CHANGE FOR A DAY.

All the resident managers of the Percy G. Williams Metropolitan vaudeville theatres shifted berths for one day, last Sunday only. No reason was given for the order, nor were the managers required to report the day's experiences in their new station.

Victor Williams, of the Alhambra, exchanged with Frederick Rosebush, of the Bronx; Dave Robinson, of the Colonial, went over to the Greenpoint. Ben Blatt exchanging with him. Fred Kilholz, of the Orpheum, looked the Crescent over for the Sabbath only, while Lew Parker, of the Crescent, allowed the patrons of the Orpheum to catch a glimpse of him.

JOSEPHINE DAVIS' PART.

After Jan. 1 Josephine Davis will replace May Vokes in "Katy Did," the Jos. M. Gaites musical production.

THROWS CONTRACT UP.

Chicago, Dec. 22.

With but six weeks played of the twelve contracted for, Garcia, the foreign shadowgraphist, abandoned his contract on the Morris Circuit after appearing at Cincinnati. He returned to New York.

In New York this week Garcia said that he did not care for the route offered him by the Morris Circuit for the remaining six weeks of his contract, and had declined to accept further time.

Thursday Garcia sailed for Europe, having declined to play the Sullivan-Considine booking at St. Louis this week.

YOUR IDEAL VAUDEVILLE BILL

\$200 IN PRIZES

\$100 for the best bill submitted; \$50 second prize; \$25 third prize; \$15 fourth and \$10 fifth.

SELECT YOUR OWN JUDGE

The interest in VARIETY's Ideal Vaudeville Bill Contest became evident immediately upon the announcement of the contest last Saturday.

A great many programs have been submitted. Four are reproduced on this page.

As the spaces provided for the musical selections appear to have confused many, these have been discarded, leaving the Bill coupon with but nine spaces, with intermission separating the first five acts from the last four.

The vote for Judge received up to Wednesday morning is given herewith. The total vote for Judge up to Wednesday will be printed weekly. In next week's VARIETY will be published the names of the acts mentioned the most often on Ideal Bills submitted. From those received up to date, the publication of the acts which appear to be the most popular will contain a surprise or two.

Many queries have been made as to "conditions." There are no conditions. The following matter reproduced from last week, setting forth the details of the contest, will be found to cover the contest fully.

The paragraph relating to the layman making up a program will answer whether cost of bill and so on may be considered.

One query was whether an Ideal Bill may be composed of all headline acts. As there are no conditions to the competition, the layman has been advised to sensibly make up a program of the acts he believes will form the most enjoyable show, and that suggestion applies as well to all.

The judge selected will decide the contest of his own initiative, without any restrictions. He must necessarily be a manager or agent, and therefore presumably a showman.

Any act may be included, either American or foreign. The sample bills printed in this issue contain both. A professional inquiry has been regarding the mingling of acts on the "blacklist." There is no "blacklist" in this contest.

There is no limit to the number of bills any person may submit, nor are there any limitations to the balloting for Judge.

Since the vote for Judge really means the selection of the most expert judge on acts and shows in vaudeville in the estimation of VARIETY's readers, it is not incumbent to forward an Ideal Bill with a vote, nor a vote with a Bill. They may be sent separately or together, and will count in either case.

(Reproduced from VARIETY, Dec. 17.)

VARIETY will give \$200 for the selections made for the best vaudeville programs submitted March 15. The person submitting the program selected as the winner, will receive \$100; the second best, \$50; third, \$25;

fourth, \$15; fifth, \$10. If two or more programs are similar for either prize, that amount will be divided equally among them.

There are no conditions to the contest. It is open to all on this side or abroad, whether or not subscribers to VARIETY. The coupon appearing on this page will be printed weekly. It should be filled out and addressed to IDEAL BILL, VARIETY, New York, or the same style followed upon any sheet of paper, writing upon one side only.

In the spaces, write the names (only) of the acts you may think will go to make up the best vaudeville show. Do not use first names of artists, limiting the name of each act to the single line provided.

MY IDEAL BILL IS

1.
2.
3.
4.
5.
- Intermission.
6.
7.
8.
9.

Name
Address
Town or City.....

Write in name only of act.
Mail to Ideal Bill, VARIETY, New York.

VOTE FOR YOUR OWN JUDGE

The blank space may be filled in with the name of any manager or agent preferred.

Any variety manager or agent in the United States and Canada eligible, including resident managers of theatres. (Any agent, male or female, connected with an agency may be voted for.)
(No vote for a professional or newspaper man will be counted.)

Several of the programs received will be printed weekly.

The contest is not restricted to the profession. The lay readers of VARIETY are welcome to take part, and are invited to, since they are part of the populace which supports the amusement, making their opinion the more valuable.

While the technical construction of a vaudeville program is not general knowledge, this need not deter the layman from attempting to win a prize by sensibly making up the program he would like to see or believes would be the ideal one.

The competition will close March

15, and the winners shortly after announced by the publication in VARIETY of the programs selected.

From time to time during the progress of it a tabulated list of the artists who have been mentioned the most often on programs submitted will be published, though this will have no bearing upon the competition itself.

To fairly decide the competition, the judge of the best bills submitted will be decided by vote. A ballot is printed on this page. Write in the name of any variety manager or agent in the United States and Canada who may be preferred, in the blank space. A vote for judge does not have to accompany an Ideal Bill submitted.

The standing of the vote for Judge will be announced weekly. The person having the highest number of votes at the close of the competition will be the judge selected. In case of a tie vote, those receiving the highest number will act.

This insures absolute fairness and allows everyone to voice the name of their choice as the most expert judge of a vaudeville program.

VOTE FOR JUDGE

(Votes received up to Dec. 21, a. m.)

| | |
|---------------------|----|
| PERCY G. WILLIAMS | 82 |
| PAT CASEY | 70 |
| WILLIAM MORRIS | 63 |
| JENNIE JACOBS | 49 |
| LOUIS WESLEY | 8 |
| HARRY JORDAN | 6 |
| JACK LEVY | 5 |
| MARCUS LOEW | 5 |
| HARRY LEONHARDT | 2 |
| HARRY ALLEN | 1 |
| VIC WILLIAMS | 1 |
| OSCAR HAMMERSTEIN | 1 |
| WILLIAM HAMMERSTEIN | 1 |
| HARRY MUNDORF | 1 |
| GEORGE CASTLE | 1 |
| CHAS. J. KRAUS | 1 |
| ARTHUR KLEIN | 1 |
| SAM HODGDON | 1 |
| CHAS. E. BRAY | 1 |

NAT GOODWIN ABOUT IN.

Vaudeville is about to get Nat C. Goodwin after many seasons of dickering between the comedian and the agents.

Wednesday it was about settled that Mr. Goodwin would appear either Jan. 9 or 16 at one of the Percy G. Williams houses in "Lend Me Five Shillings."

Alf T. Wilton negotiated the transaction as the recognized agent, although other agents are reported interested. Ten weeks is given as the length of the time the Goodwin contract will call for.

It is said that the Majestic, Chicago, was the first house to capitulate to the \$3,000 weekly Mr. Goodwin is to receive. The first figure made by the managers on the present negotiations was \$2,500. Goodwin wanted \$3,500. The compromise amount was reached in the belief that Goodwin would accept without further parleying.

Every large vaudeville agent during the past four years has been talking, writing or wiring to Goodwin. Several times it seemed as though a contract would be closed.

Some Bills Submitted

| | |
|--------------------|--------------------|
| 1 Pederson Bros. | 1 The Vivians. |
| 2 Ryan and White | 2 Ethel Greene. |
| 3 Rice and Cohen. | 3 Byron & |
| 4 Four Mortons. | Crane and Co. |
| 5 Annette Keller- | 4 Yorke and |
| man. | Adams. |
| Intermission. | 5 "Song Revue." |
| 6 Bert Williams. | Intermission. |
| 7 Julian Eltinge. | 6 Billy Van and |
| 8 Rinaldo. | Beaumont Sis- |
| 9 Harry Lauder. | ters. |
| GRACE DE MAR, | 7 Russian Dancers |
| | 8 Bert Williams. |
| | 9 Annette Keller- |
| | man. |
| | S. H. DAVIS, |
| | Atlantic City. |
| 1 Dr. Perrin. | |
| 2 Count de Beau- | |
| fort. | |
| 3 Mrs. Dr. Mun- | |
| yon. | |
| 4 Dr. Cook. | 1 "Mastinetti" |
| 5 Ethel Le Neve. | Sylvester. |
| Intermission. | 2 Nellie Nichols. |
| Owen Moran. | 3 Byron E. |
| 7 Girl with | Langdon. |
| Dreamy Eyes. | 4 Violinsky. |
| 8 Barber Shop | 5 Ed. Reynard. |
| Quartet. | Intermission. |
| 9 C. W. Morse. | 6 Avon Comedy |
| TERRY TWINS. | Four. |
| | 7 Cliff Gordon. |
| | 8 Julius Steger. |
| 1 Gertrude Hoff- | 9 Belclair Bros. |
| man. | L. ROTH ESPE, |
| 2 Nat. M. Wills. | 1711 Wells St., |
| 3 Julius Steger & | Chicago. |
| Co. | |
| 4 Harry Lauder. | |
| 5 The Great Les- | 1 Little Western. |
| ter. | 2 Nichol Sisters. |
| Intermission. | 3 Waterbury- |
| 6 McIntyre & | Bros.-Tenny |
| Heath. | 4 Lillian Shaw. |
| 7 Valerie Bergere. | 5 Delmore and |
| 8 Alice Lloyd. | Lee. |
| 9 Rivoli. | Intermission. |
| JAS. L. LOWY | 6 Nonette. |
| 54 West 115th St., | 7 Smith and |
| N. Y. City. | Campbell. |
| | 8 Pauline. |
| 1 Cycling Burn- | 9 Onri Family. |
| etts. | VIC. V. VASS, |
| 2 Ryan and White | Providence, R. I. |
| 3 Barnes & Craw- | |
| ford. | 1 Bissett and |
| 4 Great Lester. | Scott. |
| 5 Mason Keeler | 2 Macklyn Ar- |
| Co. | buckle. |
| Intermission. | 3 Jas. J. Corbett. |
| 6 Frank Tinney. | 4 Four Mortons. |
| 7 Bayes and Nor- | 5 Nat Wills. |
| worth. | Intermission. |
| 8 Taylor Kranz | 6 Musical Gut- |
| and White. | ty's. |
| 9 Pedersen Bros. | 7 Lillian Shaw. |
| J. MARTIN, | 8 Lukens Lions. |
| 1397 Bway, | 9 Harry Lauder. |
| New York. | ISA. SCHWARTZ, |
| | Roanoke, Va. |

BIRD MILLMAN FALLS AGAIN.

Sioux City, Dec. 22.

Monday night at the Orpheum, while going through her performance on the wire, Bird Millman fell, injuring the same knee hurt in the accident at Minneapolis about a year ago.

Miss Millman's knee is in a plaster cast. She expects to return to her work next week. (Miss) Verne Henderson, understudy, is taking Miss Millman's place in the act.



VARIETY

Published Weekly by
VARIETY PUBLISHING CO.

Times Square, New York City.

SIME SILVERMAN
Proprietor.

CHICAGO, 167 Dearborn St.
LONDON, WALTER K. HILL, 418 Strand.
SAN FRANCISCO, JESSE J. FREEMAN, 908 Market St.
PARIS, LESTER J. FOUNTAIN, 66 Biv. Rue Saint Didier.
BERLIN, EDWARD G. KENDREW, 68A Unter den Linden.

ADVERTISEMENTS.

Rate card may be found in advertising section of this issue.

Advertising copy for current issue must reach New York office by noon Thursday.

Advertisements by mail must be accompanied by remittance, payable to Variety Publishing Company.

SUBSCRIPTION RATES.

Annual \$4
Foreign 5
Single copies, 10 cents.

Entered as second-class matter at New York.

Vol. XXI. December 24 No. 3

Merry Christmas.

Irving Roth is in a New York hospital, having undergone an operation for appendicitis.

Bert Leslie is back in our city. Vaudeville.

Mul Clark joins "The Lady Buccaneers" this week.

The Allen Sisters recently returned from England.

Ned Norton has engaged with Gus Hill's "Midnight Maidens."

"The Midnight Sons" takes up its tour next week at Brooklyn.

Billy Gaston is now appearing with Minerva Coverdale as a "two-act."

The Marco Twins left for the other side on the Mauretania last Saturday.

Dave Ferguson has had a new monolog written for him by Al. Bryan.

Loney Haskell will not commence his Orpheum Circuit engagement until Feb. 13.

Frank Hartley, a foreign juggler, will appear upon the Morris time in a couple of weeks.

The American, New York, expects to spring a big feature to top the show there for next week.

Mr. and Mrs. Paul Goudron have returned to their Chicago home after a few weeks' stay here.

Edward M. Favor will return to the variety stage with "Regan's Luck," piloted by Alf. T. Wilton. Mr. Favor was a member of "The Mayoress," a one-week show.

Nana (Les Sousloffs) is held over again for next week (her third) at the American, New York.

R. M. Dubar, treasurer of the Colonial, Erie, Pa., was married Dec. 19 to William E. Abbey of that city.

Isabelle D'Armond is breaking in her act "Jolly Junk" assisted by George Moore, on the Poll time.

Louise La Gai and her "Carnival of Roses," the dancing pantomime, intend taking a try at Europe shortly.

Arthur Deagon has been booked for the Orpheum Circuit, opening Jan. 2. The Casey agency placed the dates.

The Courtney Sisters, who left "The Behman Show" to enter vaudeville will have their booking directed by Alf. T. Wilton.

"Dick," "the mind reading" dog, has arrived here from the continent and opens Monday at the Majestic, Chicago.

J. K. Fredericks has begun the construction of a vaudeville theatre in Port Clinton, O., which is to seat 1,000 people.

Nellie Revell, the press agent of the P. G. Williams string of vaudeville theatres is making Xmas gifts to all of the boys around town. The gifts are green cards which read "Enter Without Knocking and Remain on the Same Condition."

Gene Pollard joins "The Dainty Duchess" next week, assuming the female character role, now held by J. Maurice Holden.

George C. Davis, the Irish monologist, is seriously ill in the hospital in Union County, near Orange, N. J., with a complication of diseases.

Lily Lena sails today (Saturday) on the Baltic to spend the holiday season with her folks at home. She will return to New York Feb. 5.

Al Lipman will replace Frank De-shon with "The Three Thieves," which will again take up the vaudeville route, perhaps reappearing next week.

Chip and Marble play the Temple, Rochester, next week, with Detroit the week after, before commencing their return tour of the Orpheum Circuit.

Emma Dunn, who appeared in "Mother" is another legitimate under the direction of Mr. Wilton. Miss Dunn will appear in "The Closed Door" Jan. 2 or 9.

Barry and Wolford after this week will be seen around the circuits bragging that they are the only vaudeville act extant that can boast that they played their home town Christmas week and had their Christmas dinner at home. This, though, is the case, for this week this team will be at the Majestic, Paterson, and they will be home on "The Hill" Sunday, for the big spread.

VARIETY'S COMPETITIONS

Following the closing of the IDEAL BILL COMPETITION, March 15, next, VARIETY will commence a series of competitions, with prizes for each, among them being:

- THE FUNNIEST STAGE INCIDENT IN YOUR RECOLLECTION.
- THE MOST POPULAR VAUDEVILLE MANAGERS.
- THE MOST POPULAR VAUDEVILLE AGENTS.
- THE MOST POPULAR RESIDENT MANAGERS.
- THE MOST POPULAR VAUDEVILLE ARTIST.
- THE MOST POPULAR WOMAN IN VAUDEVILLE.
- THE MOST POPULAR STAGE MANAGER.
- THE MOST POPULAR ORCHESTRA LEADER.
- THE MOST POPULAR STAGE CREW.

AND DURING THESE COMPETITIONS OTHERS WILL BE CONDUCTED BY VARIETY TO DETERMINE THE MOST POPULAR MANAGERS, THEATRES, TRAVELING MANAGERS, ARTISTS AND WOMEN IN BURLESQUE.

"CLEAN UP IN NEW YORK FIRST" SAYS OUT OF TOWN MANAGER

**Agrees with Percy G. Williams, But Lays the Blame
of any Uncleanliness to the Freedom
Permitted in New York Houses**

(Written anonymously for VARIETY by a well known resident manager of a vaudeville theatre outside New York City. Many of the points made, and particularly regarding New York, are appreciated by Metropolitan managers of circuits. Mr. Williams touched upon one or two when giving VARIETY the interview of last week. As the reasons why New York houses do allow suggestiveness would entail a very long story through the many phases entailed, the point was purposely not mentioned in Mr. Williams' printed interview. In mentioning New York as the fount, the anonymous writer has struck upon the keynote.—Ed.)

Following up the interview published in VARIETY the 17th with Percy G. Williams, entitled "Bout Time to Clean Up," a few words from an out-of-town house manager might not be amiss.

Mr. Williams is considered a most brilliant and able manager, and it therefore behooves those with heavy interests at stake to give his interview much consideration, and deep thought.

Mr. Williams maintains, and rightly, too, that there is a growing tendency on the part of artists to resort to the "suggestive" to gain applause. This article is not written to condemn the actor, nor is it written to condemn the manager. It is simply written, without prejudice, to try and discover where the fault lies, and to make serious and honest endeavors to eradicate it at once.

Let us look at the situation squarely in the face. Both the United (United Booking Offices) "Big City" managers, and William Morris, it is quite obvious, countenance the attractions that will draw the money to the box office quickly, regardless of whether the said attraction contains suggestive lines, almost nude women or anything else. It seems to be a cry of "We Need the Money." They can hardly be blamed for this, but the trouble is that they seem to consider the immediate monetary reward, and give little or no thought to the future of the business.

Now these attractions that prove such big hits in New York City, using this suggestive material, go out on the road. They play small cities, where there is a slight regard for clean shows, and where the trade mark of any successful vaudeville theatre is most prominently displayed, throughout the city or town, "Clean and inoffensive entertainment." These acts open and "pull" this "stuff" at the Monday matinee. The house manager goes to the act, and in a very humble and tactful manner asks that in deference to his audience this or that particular line or piece of business be eliminated. What is the invariable reply? "Well, We Did It at So and So," or, "Why should we have to come up to this old rube town to be told where and what?" etc., and other remarks.

Letters are written and usually directed to the act's agents and he in turn takes it to the booking representative of the local theatre. These letters coming in constantly so aggravate the representative it puts the

house manager in a very bad position. Not being so vastly different from the usual run of humanity, and possibly not being so financially situated as to do and say what his conception of right and wrong demands he should, he, to protect himself, apparently permits many things to be said and done that if he lived true to the principle of right he would insist upon being "cut."

Then again, saying that a letter may never reach the New York office, the fact that so much trouble is raised by his cutting certain things, and the subsequent dissensions on the bill for the balance of the week, to gain peace he takes an extremely broad-minded view of everything.

Peace gained at this price is going to prove disastrous, possibly its effect will not be felt at once, possibly not for seasons, but as sure as the sky is above it will sometime be felt.

Vaudeville now, with the class of "comedy in 'one,'" largely in the majority, I regret, is surely but slowly going down a steep incline, to ultimate ruination. "The mills of the gods grind slowly" but the end is inevitable. The position of the house manager, as the method of "cutting" is a similar position to that of the sea captain who was sentenced to prison because many persons were drowned from his ship while afire, owing to the dilapidated condition of the life belts.

The law demanded a certain grade of life belts. The law held the captain responsible, yet if the captain demanded the proper belts, he would be given the alternative of resigning his post, or accept the belts the company wished to use, to save money.

What was his alternative?

Like the house manager, if he compels the elimination of suggestive material, he brands himself and the odds are against him.

Is it not unfair to expect one manager to make himself a martyr? It is. How to place this on a fair basis is the question. It can be done and make the art of holding the vaudeville shows up to the standard of cleanliness simple.

If the New York managers will start in first and demand a clean performance, it will set the pace.

Unless this is done, the vaudeville manager will find himself in short order a financial loser. The Burlesque Wheels, one at least, can now claim as clean a show as vaudeville. Not perhaps in their entirety, but in spots.

EAST AND WEST SEPARATE.

San Francisco, Dec. 22.

It is reported that the final parting of the ways has been reached between the eastern and western companies flying the banner of William Morris.

It is said that at a meeting of the stockholders of William Morris, Western, held last week, the action was taken which divorces this end from any business connection with William Morris, Inc., of New York.

There is some talk of a monied difference having arisen between the two companies.

Unless the American, now being constructed by the William Morris, Western, company, is secured by Alex. Pantages, it is hardly probable the house upon completion will hold vaudeville.

There is a quiet rumor of a forthcoming Pacific Coast burlesque wheel, dependent on activity of eastern burlesque promoters. If it should go through the American may be annexed to that.

The western company has gone so far as to say that there will be attachment proceedings against the eastern company unless certain sums of money demanded shall be received here forthwith. The Morris New York company disputes the correctness of these accounts.

The San Francisco papers have carried stories of the separation, quoting Gustav Brenner as defending Morris while Walter Hoff Seeley is on the other side.

A statement was made by an officer of the Western Company that the American, now building here, and the new house in Los Angeles would be used as music halls, when completed, with no attention given to the other cities for which Morris vaudeville houses were announced.

The directors, besides Messrs. Brenner and Seeley, are Robert Fitch, Jesse Newbaur, Jesse S. Andrews, and A. L. Weil.

A similar story carried by the dailies was wholly denied by William Morris, who termed the tale "absolutely false," referring to the financial portion of it.

FOR A MUSIC TRUST.

Chicago, Dec. 22.

Edward Ader, a local theatrical lawyer, intends to soon swoop down upon New York with a scheme to syndicate all the music publishing firms. He argues that combinations in many other lines of commerce seem to have worked out to an advantage, and it is his purpose, according to report, to try the "trust" plan on song publishers.

It is not known that any of the local firms have shown a disposition to join in, but if Mr. Ader gets New York he will have a pretty good start for his scheme.

Clean the New York bills and give the out-of-town manager a chance to live and make a little profit, and to hold clean and pure that great trade mark that has been the cause of what success the small town manager now enjoys, but is gradually losing. "Clean and Inoffensive Amusement."

"SUNDAYS" BEFORE SPECIAL SESSIONS.

Last Monday Judge Breen in police court, received the brief submitted in the violation complaint against the Manhattan Opera House. The Judge intimated quite strongly that it was quite likely he would pass the matter on for the Special Sessions judges to decide.

The brief was on a technical point of law, which, if decided favorable to the managers, makes the penalty for a violation of the Sunday law a fine instead of revocation of license.

The licenses for the present theatrical year expire April 30 next.

The attorneys for William Hammerstein and William Morris, jointly, prepared the brief, complaints of violations having been laid against both managers.

PRODUCTION, FIRST EFFORT.

The first attempt of the newly organized Robert E. Irwin Company will be a musical production, with fourteen people. Jos. Herbert will write the book, and Maurice Levi furnish the music.

"Bob" Irwin, lately returned from Europe, with Jim Allison will attend to the producing portion. The company has offices in the Long Acre Building.

Mr. Irwin who is familiar with the vaudeville of both continents, says that his concern will go mostly for the production of acts.

NOTHING IN SIGHT.

The booking agencies reported Tuesday that this had been the hardest week of the season up to that date for material.

"Nothing in sight," said one booker. "It has never been so hard before to place a bill together."

A particular lament was the absence of women and comedy acts in "one."

TERMS OF MUSICAL CHALLENGE.

The terms and conditions for the musical contest which may occur between the Four Musical Cates and representatives of C. G. Conn were wired to Mr. Conn last Sunday by B. J. Cate.

The wire read:

"It is necessary to have a stakeholder and judges for saxophone contest. We are satisfied to appoint manager of Prospect theatre stakeholder and leave the decision to the three following judges: Leader, Metropolitan Opera House orchestra; leader New York Theatre orchestra, leader New York Hippodrome orchestra.

"These four men to receive \$50 each for their services \$1,000 a side to be deposited and judges and stakeholder paid out of same before contest opens, leaving \$1,800 for the winners. Wire answer.

B. J. Cate.

Four Musical Cates, care VARIETY.

Meyer Livingston, the head treasury guard of the Klaw & Erlanger enterprises, has been seriously ill at a private sanitarium in New York for two weeks, having undergone an operation. He is pronounced recovering, but slowly.

APPLIES FOR INJUNCTION AGAINST SHOW AND ACTOR

**Fred Irwin Claims Whallen & Martel and Elmer Tenley
"Pirated" "Frenchee." Wheel vs. Wheel. Has
a Complaint Against "Dainty Duchess"**

Fred Irwin, owner of Irwin's "Big Show," and "The Majestica," furnished the burlesque excitement of the week when he took legal steps to prevent Elmer Tenley, Collins and Sharry and the Whallen & Martell Amusement Co. from presenting the second act of Tenley's "Pennant Winners" which he claims is the same as the second part of his show "Frenchee," now being played in "The Big Show."

From Jan., 1909, until the end of the season in 1910, Mr. Irwin engaged Tenley, Collins and Sharry to play in his "Big Show," the latter taking prominent part in the second act and also the entire show. At the beginning of the season of 10-11, Tenley, supported by Collins and Sharry and a chorus of girls, was featured in Tenley's "Pennant Winners." This was started independently of the Irwin show.

The Tenley show billed their second act as "Harum Scarum." Irwin acquired knowledge of the striking similarity of the two shows when he reached Albany and was told by various managers that the second act of Tenley's show was a counterpart of the last half of the Irwin show. Tenley and company had played the previous week before Irwin's troupers arrived.

The managers told him, it is alleged, that the first was a duplicate of what Irwin was offering them.

Beginning Dec. 12 last, both shows arrived in Brooklyn, Irwin's opening at the Galety and the Tenley forces holding forth at the Empire. Mr. Irwin notified Leon Laski, his attorney, of the alleged adaptation and it resulted in Mr. Laski preparing papers for an injunction to restrain Tenley and the Whallen & Martell Amusement Co., which engages Tenley.

The motion papers contained the affidavit of Fred Irwin, who swears that "Harum Scarum" is "identical an adaptation of his (Irwin's) show, 'Frenchee' and an out-and-out piracy."

The motion was made returnable in the Supreme Court, Special Term, Thursday.

Fred Irwin says that he paid out hard cash to Jack Burnett, the author of "Frenchee," and that it is his personal property. He also avers that the Tenley company was notified about the matter early in the season, but that no heed was paid to his claim.

Tenley and the "Pennant Winners" are playing at Miners' in the Bronx. The papers were handed to Tenley there Tuesday night.

According to the statement of one of the Empire Circuit men, the defendants will endeavor to find out where Irwin first acquired the rights

to the piece in controversy. The outcome of the matter is being awaited with much interest by both Wheels.

While engaged in the legal proceedings, Mr. Irwin also said that efforts would be made by him to stop the Watson sisters, Kittie and Fannie, from using the song, "Paree," which he claims is his property and was produced by the sisters in his "Big Show," prior to their joining L. L. Weber's "Dainty Duchess."

While these matters were surcharging the brain of Mr. Irwin he received word that one of his two mining partners, Fred Erman, aged about 40 years a well known hotel and sporting man while rabbit hunting in the vicinity of Buffalo, had been instantly killed in his old home city. Erman, in getting out of the way of a freight train, stepped directly in front of a fast passenger train.

Erman, with Fred Irwin and Charles L. Sherrill, are interested in acres of gold-mining property in Northwest Canada.

A LOVING MARRIAGE.

Philadelphia, Dec. 22.

Mazie Lee Boggs, known in vaudeville as Mazie Lee, and formerly a member of "The Clever Trio," was the participant in a romantic marriage at Cincinnati, Nov. 26. The facts have just reached here and have been made public by her mother.

Miss Lee met John Garnett Starr, a member of a family socially prominent in Savannah, while she was appearing in a vaudeville act at Thunderbolt Park in the southern city. It was love at first sight and Starr wanted the wedding to take place at once, but Miss Lee's mother, who traveled with her, objected.

Recently Norman Jefferies booked Miss Lee for a principal part in "The Newlyweds." The show played Cincinnati last month. Miss Lee's mother left for a visit to her home in this city. That was the cue for the young lovers. A telegram to Mrs. Lee made known the news, and also forwarded her blessing. The birds will forsake the stage and reside in Savannah.

HEARING FURTHER ADJOURNED.

The hearing in the complaint against the United Booking Offices, preferred by the White Rats, came up Wednesday morning before the Commissioner of Licenses. A further adjournment was then taken until next Wednesday, Dec. 28.

Violet Dale, the first "Girl from Rectors" is returning to vaudeville with three people in a skit named "The Mexican Tangle." Alf T. Wilton is attending to the routing.

PAYTON GETS THE BRONX.

There was a rumor current on the Main Street during the latter part of the week that Corse Payton had secured the Miner's Bronx, the house in that section of the town which was playing Western Wheel Burlesque.

The rumor also has it that Payton will take possession of the theatre shortly after the first of the year and that he will house one of his stock companies there.

HILL MAKES A STATEMENT.

Gus Hill, who recently had some idea of opening up a chain of houses to play combinations at popular prices, has abandoned the plan. To make this emphatic, perhaps, this week Mr. Hill issued a statement in which he said there was no connection between himself and the new L. Lawrence Weber Co-Operative Booking Agency, nor between the Agency and the Columbia Amusement Co. Mr. Hill is interested in the Columbia Co. His statement regarding the Weber agency and the Columbia Co. is in corroboration of what Mr. Weber had previously announced himself.

Mr. Hill had associated with him in the proposed new circuit he has decided not to project, Edward F. Rush, a former partner of Weber.

TRIMMING PRETTY GABY.

Paris, Dec. 12.

The young music hall artiste now so much in evidence, Gaby Deslys, who occupies a fine mansion at 3 Rue Henri de Bornier, had a smart chauffeur, John E. Plummer, aged 33.

He had full charge of Gaby's beautiful limousine motor car, and not much attention was given to his accounts.

When a bill for \$2,895 for tires was presented, the owner opened her pretty eyes. Due to her engagement in Vienna she had only been out about fifteen times since John was in her employ.

It was proven that the tires had been delivered and her chauffeur showed her the delapidated remnants in the garage. Gaby discovered, though, that the chauffeur had sold the new tires at \$48 each and bought up a number of old ones, at the price of old rubber.

Although the police had been called in to investigate, Gaby decided not to prosecute.

STAGE MANAGER RESIGNS.

With the passing of Jan. 1 will come the termination of the long engagement which "Bud" Burke has had with Percy G. Williams. Just now Mr. Burke is stage manager at the Colonial. His letter of resignation is said to have been handed in last Sunday.

The small talk around regarding Burke's leaving is that the stage manager found himself one man short in his crew. This shortage is said to have occurred almost immediately after Percy G. Williams announced he would raise the salaries of the stage hands to compensate them, after the abolishment of the receipt of tips by its members had been ordered by Theatrical Protective Union, Local No. 1.

PAYING TWO COMMISSIONS.

Though Albee, Weber & Evans, agents, say they will collect commission every week that Mrs. Dr. Munyon plays in vaudeville, the indications Monday were the firm would not have to trouble itself after the present week's engagement at Hammerstein's comes to a close.

William L. Lykens, of the Casey Agency, receives the credit for placing the "new act" at Hammerstein's though Albee, Weber & Evans claim that it is their original booking, Mrs. Munyon having first agreed to play Waterbury, Conn. Lykens switched the act to Atlantic City for that week.

Monday afternoon the three-agency had a representative on the Hammerstein stage. When the racket was over Mrs. Doc. had agreed to settle with them.

Bill Lykens has a side of the story, too. Bill says this is how it happened, but as Mr. Lykens booked the act, what's the difference how it happens, says everyone else.

But Bill does claim that he advocated the firm should receive commission. Having been "trimmed" often himself in the same way, Bill, as an expert, can appreciate the feelings of others when they see the commission they figured on not figuring.

In conclusion, Mr. Lykens admits that Mrs. Doc will keep on illuminating vaudeville, probably as the centre of a sketch. Mr. Lykens made an actress of Mrs. W. E. Annie, and he believes that while it is all right to mention that David Belasco is some picker of stars, no one should overlook Bill Lykens as an actress maker.

NOVELTIES SCARCE.

Berlin, Dec. 12.

Foreign agents visiting the continent in search of novelties for exportation to America are lamenting the scarcity of suitable material around here.

The agents claim the best acts now appearing on this side (continent) are the Americans. Most of the biggest houses now have Yankees for top-liners.

At Cologne this month the only novelty on the program is The McBanns, an American turn, with Collins and Hart, another act from the same country, on the bill with them, the two turns featuring.

B. Obermayer came over from London, and W. Passpart, the Orpheum Circuit representative, is also here, both scouting for something new for America.

MAY ELINORE.

May Elinore is appearing in vaudeville this week at the Greenpoint theatre, Brooklyn. May was formerly of the Elinore Sisters.

She is doing a new Irish character and it is praised by the public and press as a pronounced success. Miss Elinore is under the management of Max Hart.

Frank L. Browne has resigned as manager of the Old South and Washington theatres, Boston. He also manages the Pastime and Beacon in that city, having been appointed general manager for the two other houses in August.

NEW WESTERN "SMALL TIME" CIRCUIT NOW LOOKS TANGIBLE

**S. Morton Cohn with Others Forming Corporation,
Claiming Paid in Subscriptions of \$300,000**

San Francisco, Dec. 22.

A third meeting is scheduled for today of the promoters of the new tent circuit which is to operate from Chicago to Omaha-Colorado Springs-Denver-Salt Lake—and intermediate points through the northwest down the Coast to Los Angeles, into Texas with a terminal at Kansas City or Chicago.

The bills to be presented are to consist of five acts and two pictures, with a straight admission fee of ten cents.

Papers for the incorporation are being drawn. It is announced that \$300,000 in cash towards capitalization has already been subscribed.

It is reported that the Frisco houses to be attached to the new circuit are possibly Wigwam, Portola, Haight Street, and Broadway, Oakland.

Those interested are given out as S. Morton Cohn, Tammen & Bonfils (Denver), Zick Abrams, Sam Harris (Wigwam) and Irving Ackerman (Chutes).

The second meeting of the proposed corporation was held Monday of this city. Mr. Cohn, who hails from Portland, has been harboring a circuit idea for this policy for two or three years now, with the present the first time it has assumed tangible form.

CITY "OPPOSITION."

The United Booking Offices has declared the City theatre in the "opposition" list, it is said, even though that house is offering only "small time" shows.

The City started last Monday as one of the William Fox chain of "small timers" in New York. There was a singing act booked for an open week for it before starting on the United Circuits. When the act was first booked it brought no comment, but Monday morning the act was informed if it played the City all of the time from the United office would be "called off." The act did not appear.

OTHER 10-20's BUILDING.

Chicago, Dec. 22.

Numerous buildings are under way in various sections of Chicago which will be occupied, for a time at least, by the usual 10-20 vaudeville bills.

R. L. Cressy will soon open a house near the Wilson, with a capacity limit of 300, but it is his intention, if prospects warrant, to later on build a full-fledged production house on ground which adjoins the present theatre, and use for an entrance the house which he is soon to open.

The Grand is about ready, at 31st and State streets. An investment of \$50,000 will represent D. Markwater's faith in Evanston, Chicago's classy suburb, as a vaudeville loving locality. Jones, Linick & Schaefer have well under construction a house at 40th avenue and Lexington street,

where they will present vaudeville, and at Armitage and Albany avenues, O'Neill & Lovett are building a house for vaudeville.

Mrs. Eva Seibert will represent the women owners of local 10-20's when a \$60,000 house, which she is building at Clark and Diversy avenues is completed.

Several more small-timers are under way, but Chicago spreads over too much territory to catch them all.

CHANGING TO STOCK.

Louisville, Dec. 22.

The Walnut Street theatre, which has been playing vaudeville booked by Gus Sun, will turn to stock after Dec. 26.

TERRY TWINS DRAW BUSINESS.

Hartford, Ct., Dec. 22.

The Terry Twins, who were not allowed to appear at Poli's early in October because it was alleged that they were on the United's "blacklist" succeeded in their efforts to appear before a Hartford audience this week, headlining the show at the Hartford theatre.

They were booked in for the first half of the week, to play New Haven the last three days, but scored such a hit here, Manager Dean decided to hold them over. It is a big week, considering just before Christmas.

One of the twins—don't know which—sued his suit against Mr. Poli has not been settled.

They advertised for twin wives this week, and entertained all Hartford twins at the theatre.

TREVITT IN CIRCUIT.

Chicago, Dec. 23.

The Trevitt will swing in to the Sullivan-Considine Circuit officially the first of the year. With the adaptation the house will be renamed the New Empress. The show from then on will be booked through the New York office by Chris O. Brown.

Chicago will be made the stand after Cincinnati placing Milwaukee, which was second heretofore in the third position.

LOEW BOOKING LIBERTY.

Starting Monday the Loew Circuit will play its "pop" vaudeville at the Liberty, Brooklyn, a house belonging to A. H. Woods.

NEW THEATRE STARTS.

Baltimore, Dec. 20.

Felber & Shea, of New York, are placing the "pop" shows in the New Theatre, which opened last Monday, after a preliminary function Saturday evening.

Eight acts and pictures make the entertainment.

A NEAR RIOT.

In connection with Paul Durand's gamble at the Warburton there was a near riot at the house last Saturday night when the time came for the paying of salaries.

According to the stories the trouble was caused by the members of the pantomimic turn called "The Slums of Paris."

One supposedly the leader of the aggregation, came very near losing his life. At the time those in the turn assembled for their salaries the leader told them he was not in a position to pay off, stating he had not received the company's salary from the management. Then followed the grand free-for-all, consisting mostly of wild gestures and Italian "cuss" words.

Those the most excited were finally calmed with promises that the money would be forthcoming last Monday.

With the closing of the "Durand week" at the Warburton, Mr. Durand and Edw. S. Keller, the agent who manages the house, barely speak to each other now. It is with difficulty that the Long Acre Building holds them both.

When Saturday night arrived and the non-payment to "The Slums" people had to happen, Mr. Durand claimed the treasurer of the theatre was \$198 shy on the accounting. The Durand show played to a little over \$1,200 on the engagement. Durand had guaranteed under one contract \$650 to the management, while a copy of the contract contained extra clauses requiring Durand to pay for local advertising and other extras.

Keller had the "advertising" agreement. Durand's contract was signed by Keller's chief clerk, who afterwards was in doubt whether the authority vested in him to bind his chief had been sufficient. This was when the settlement was being made, with Mr. Keller absent.

"The Slums" and Cliff Berzac's act played on a percentage. Instead of \$650 being deducted, the house held out \$848 on Durand which clipped off a big bit from the percentage turns, the remainder of the program playing on a salary basis.

Monday Durand asked Keller for the difference he alleged to be still due him. Keller is reported to have answered he would have to prove it in court first.

FAM. DEPT. TAKES FOUR.

Beginning with last Monday Arthur Blondell, of the Family Department of the United Booking Offices started to book the acts into the Opera House, Olean, N. Y.; The Alpha, Sharon, and The Family, Kane, Pa.

The Arcade, at Niagara Falls, was also added to the United's "small time" department last week.

CHURCHILL TRIES LONG BILLS.

Grand Rapids, Dec. 22.

If E. P. Churchill did recently mistake the possibilities of the town by recently changing his policy, for one week only, to "three-a-day" he is making up for it now by supplying twelve-act bills at the Temple. Should the fortnight's experiment with wholesale vaudeville work out to his liking he may adopt the long-bill policy in Peoria, experimentally at least.

"COPY" CAUSES CANCELLATION.

Robert Lee Hill and Company who were at the Lincoln Square presenting a version of "The Swag" last week, have had their time on the Loew Circuit cancelled by Jas. M. Schenck, general manager.

The cause for the cancellation was a call on Mr. Schenck that was made by Richard Warner.

Mr. Warner told Mr. Schenck that he had a company of his own presenting the act and that Robert Lee Hill and Company had "lifted" the material without permission and were presenting a "copy" act.

The general manager of the Loew Circuit was convinced that Hill and Co. were using Mr. Warner's material and he, in keeping with a statement that the Circuit would not tolerate "copy" acts, immediately closed it.

MANAGERS MOVING.

(Continued from page 3.)

take him into the United group by an amalgamation, which would then remove him as "opposition."

What the tenor is of the conferences Messrs. Beck and Morris have had within the past week has not leaked out. Rumor has it that Mr. Beck has again brought the subject before his associates in the United, without receiving any encouragement that they would be willing to enter any deal with Morris that Beck might agree upon.

Neither Morris nor Beck will discuss the subject, each stating there is nothing to talk about.

With the approach of the New Year there is a belief that some change will occur, though no one could be found who would admit he had any line on a new situation. It is pretty well defined with the vaudeville people that the Orpheum Circuit has not renewed its agreement with the United, and that it will not unless upon terms made by the westerners.

THREE-A-DAY IN SIOUX CITY.

Sioux City, Ia., Dec. 22.

The Colonial, in course of construction where the Airdome formerly was, is nearing completion and will probably be opened late next month.

There will be a ground floor seating capacity of 824, and 187 in the balcony. Sullivan-Considine will place the vaudeville attractions on a "three-a-day" basis.

NEW ONE IN NEWARK OPENS.

Newark, N. J., Dec. 22.

The Okin, the new "pop" house booked by Sidney Schwartz, of New York, started business Monday last.

Next Sunday the Coliseum, a German hall about ten blocks from Krueger's Auditorium, will give a Sunday concert, booked in by F. F. Proctor. William Morris places the bills at Krueger's for the one day weekly.

With the playing of Proctor vaudeville at the Coliseum it is said the acts appearing at Proctor's, Newark, for the regular week days will be required to play at the former Sundays.

The agents in some instances have been reported as advising their acts to remonstrate against the shift, offering to play the Sunday in the regular theatre only.

London, Dec. 12.

Helen Trix lately recovered from quite a long illness is again working on the Stoll tour. Miss Trix lately signed another Stoll Tour this one making her third round on that tour having played a tour a year since arriving in this country.

Will H. Campbell, the juggler, arrived in London this week and will be placed by Harry Day for an opening.

Louise Patti, at one time a dancer, died at her home in Brixton last week. She was a sister of Mrs. John Wood, mother of the Lloyds.

The Frank L. Gregory Troupe of Hoop Jugglers have been booked by Sydney Hyman for South Africa next year.

Reports from South Africa tell of a number of cases where artists booked by the Hymans for their Empire in Johannesburg are signing up with the picture shows there. The Hyman contract prevents any artist from appearing anywhere in Johannesburg for about a year after they play the engagement at the Empire and injunctions are rather common now, for as soon as any appear in one of the picture shows they are immediately stopped by this means. Yvonne Lamor was one of the first to have an injunction issued against her.

Rinaldo is now appearing on the Barrasford time, having finished his United County Theatres contracts.

Jack Hayman has announced his intentions of joining the firm of Sherek Braff the first of the new year, when he terminates his connections with the Stoll Circuit offices.

Sandy McNab, a comedian, is advertising the fact that his address for 99 years to come will be 39 Hill-drop Crescent, which is the former residence of Dr. Crippen, where the murder of Belle Elmore was perpetrated. McNab bought the house.

The Ben Zair Arabs appeared Tuesday evening at the Palace and also the rest of the week in place of Dolan and Lenharr. The Arab troupe was booked at the Palace for next week, but were in town in time to fill the vacancy in the bill. They go through the usual routine of pyramid building, finishing with some excellent ground tumbling.

On Friday of this week Von Biene, the noted 'celloist' played in the Cavour for the benefit of the Music Hall Artists' Benevolent fund and gathered in \$50 for that organization.

Alfred Moul, managing director of the Alhambra in London, has been credited by a rumor of being connected with a scheme to build another hall in Glasgow. Already two new halls are under way and a third one will be the subject of many discussions when it becomes known generally that another hall is proposed.

LONDON NOTES

VARIETY'S LONDON OFFICE

45 STRAND, W. C.

Mail for Americans and Europeans in Europe, if addressed care VARIETY as above will be promptly forwarded.

Allen Young, formerly of Moss and Stoll will have the management of the Empire theatre, Wimbledon, which is a London suburb. The new theatre will run vaudeville and legitimate alternately at monthly stretches.

The Horace Goldin combination show that will start out soon will contain the following American acts: Goldin, 6 Boston Girls, Morton and Elliott, American Harmonists and Maldie Berger. There will also be a Cinophone picture of Jack Johnson. All the acts are not guaranteed to be American.

The Marinelli office in London has been appointed the sole business manager of all Seymour Hick's enterprises, including himself.

The MacNaughtons have been laying off the last two weeks on account of Fred's voice having failed him for the time being.

Sam Stern has been definitely fixed for the next six weeks, playing the Oxford for two and the Pavilion for four.

The Palladium, which will open on Boxing Day (December 26) is all but finished, and a flash into the inside of the house surely shows a great looking hall. Besides being beautifully finished the hall is a very big one and the stage can be seen nicely from any part of the house. It is stated that the house will hold 5,000. The latest big booking for the new hall is part of the Beecham Opera Co., which just finished a season at the Covent Garden Opera House here. Leslie Conroy will be house manager while Christ Marner will replace him at the Holborn, Empire.

Nerigne couldn't come back. Some time ago, about a year or so, this classical dancer appeared at the Holborn and danced classically with the aid of a tiger skin, which was all the lady wore and at that time she was a bit of a scream. This week the lady has been picked by the Pavilion management to do a few wriggles in the nothingness and with the Pavilion audience she failed to make good.

Mr. Butt of the Palace announces that he has secured Louise Bailthy, the famous French low comedienne for the Palace, to open early next year. From all descriptions Miss Bailthy must be of the Marie Dressler type. The salary, not stated, is said to be an enormous one.

Yvette Guilbert will head the bill at the Alhambra, Glasgow, which will open December 19. On the Friday

of the first week **Alfred Butt**, who is managing director of the company which controls the Alhambra, will hold a reception there.

W. C. Fields is in England after a long tour of the continent, just having finished an engagement at the Berlin Wintergarten. Mr. Fields is now playing on the Moss and Stoll time.

Marie Lloyd will go this Christmas time for a trip to South Africa instead of next year as first announced. While there has been no booking the singer will no doubt play a few weeks in Johannesburg.

Fred McAvoy, who has been connected with the Euston Music Hall as manager for some time back, is reported as being transferred to the Palace, Walthamstow.

Gaston Chevalier and Co. were restrained by an injunction gotten out by the owners of the "Ma Gosse" at Leeds last week, where the act was playing the Hippodrome. The Chevalier act was called "Etoile Le Noir," and the "Ma Gosse" people claimed it was an infringement. "Ma Gosse," Chevalier and a girl went on in a dancing act.

Will H. Cummings, a boy from Frisco, was last week at the Canterbury, which is his opening in this country.

Maurice Shapiro arrived in London last week and will stay a few days before going to Paris.

Marie Courtney has started her vaudeville career in real earnest now, having been fixed for a provincial tour to follow her London time now being played. Walter Bentley is Little Marie's agent.

The licensing of agents has taken place. All but two who applied were granted the right to book acts. Leo Fritz and Arthur Hampel were the agents objected to. December 16 both will have a hearing and it will then be decided as to whether they will be allowed to remain vaudeville agents or not. The licensing bill goes into effect January 1.

The Alhambra, Glasgow, is now going to open up a new policy for provincial houses in a salary way. At present the provincial salary mark seldom reaches more than \$1,500, but the new Glasgow house will reach \$3,000 dollars for salaries almost every week.

T. Elder Hearn, as Tom Hearn, the Lazy Juggler, is now billed played his new act at the Coliseum last week, as well as his old lazy jug-

gling act. The new act is a protean affair called "The Romance of a Studio." Mr. Hearn must be given great credit for his splendid work in the protean portion. The changes are marvelous and very well done. Hearn is as fast, if not faster, than anyone in this line of business, and he was a very big hit at the Coliseum. When the act was booked the management insisted upon the artist producing two acts, but next week he is held over with the new act only.

BIG ADVANCE SALE.

The Werba & Luescher production of "The Spring Maid" which opens at the Liberty Monday, enters the town with the assurance of a long stay if advance sales are any indication of runs.

Early this week the advance had reached the \$16,000 mark.

Frank C. Payne has replaced Wallace Munro as the business manager of the company.

Boston, Dec. 22.

Before leaving for Europe **Alfred Whelan**, who appears in vaudeville attempted to raise some question as to the right of Tom McNaughton to employ the words and business of a recitation in "The Spring Maid."

Mr. Whelan is reported to have alleged he purchased the American rights to the recitation from Mark Sheridan in England. Both Messrs. Whelan and McNaughton are members of the Water Rats, England. Mr. Whelan said he would present the matter to that organization upon his arrival in London, where he is to appear at the Palace next week. Whelan notified the White Rats in New York before sailing that he claimed an infringement.

A representative of the show says the matter in use by Mr. McNaughton is contained in the original score and book.

Regarding the claim of Whelan's, Mr. McNaughton states that when he noticed the resemblance to the Mark Sheridan recitation, in the idea only, he wrote Mr. Whelan as a matter of courtesy and asking that to avoid any future controversy, he consent. Whelan refused permission, but the management of the show insisted that if Mr. McNaughton continued in the role, he must follow the manuscript, the resemblance consisting only of the idea.

It appears that Mr. Whelan has copyrighted his matter. Notice was given nearly all connected with the theatre and house this week that they would be subjected to the new copyright law if Mr. McNaughton persisted in continuing the use of the material in the show.

The affair, however, seems to resolve itself into one of cash. It is reported that before Whelan left New York he ordered that all means might be attempted to stop McNaughton if necessary unless he received \$350 for his copyright, agreeing to transfer it for that amount.

Alfred Whelan appeared but a few weeks on this side, since returning with "The Three Trees" recitation as a part of his act. "The Spring Maid" is a production intended for the legitimate theatres.

THE BACK YARD CIRCUIT

Rumors of an "opposition" to the Back Yard Circuit became prevalent the latter end of last week. It was reported a combination of east side open air agents had evolved the scheme of following up the G. O. A. A., securing a line on their next day's routes over the yards from the point where they left off the previous afternoon, then beating 'em to it the next morning.

When General Manager Adam Sowerguy was seen by a *Variety* representative, he said that he had heard the rumor, but did not attach any importance to it.

"It's like all other great enterprises," said Mr. Sowerguy. "We shall have our followers, but I hardly think they can organize in time to catch up with us. By Tuesday we shall be several yards ahead of them. Each day's delay means we shall have a clear field. Instead of sending one crew out Monday morning as we at first thought, we shall now send four, covering as much territory as possible to forestall our competitors."

"While I don't care about giving information to my opposition, I can tell you that we have already arranged to carry one carpenter with each crew. As we leave a yard, we shall place an addition upon the fence behind us, making it practically impossible for any followers to get in that yard without great trouble and extra work."

Fifty-first Street.

It's the toughest job in the world following these guys along back yards. Besides it takes all the dignity away from a critic.

Monday morning was cold at 6.30. In the first place the manager of this circuit must be crazy to start his show so early. The crew left at 6.18, with orders to go down East Fifty-first street, starting at No. 102. They were to reach the backyard through the servants' entrance.

They had assembled at the Mall in Central Park. No sooner were they out of sight of General Manager Sowerguy than the trombone player wanted to know who had the price of a drink. They dug up forty cents all together and went in a saloon. I wasn't asked and thinking I needed no money so early, had brought none with me. So I remained outside until 7.22, when they came out. I was half frozen, but the cornet player was soused away up.

As might be expected under these circumstances and with the show starting so late, the band made a bum of it at No. 102. The cornet and trombone players raised such a racket that the hired girl phoned for a policeman who was going to arrest the whole bunch. I tried to tell him it was all right, but my teeth chattered so he said I was soused too.

I told him to telephone Pat Casey. He wanted to know if that was Casey, the bicycle cop, and I said yes, so he told us to be more careful but go ahead and make less noise.

In the yard of No. 104, after playing for five minutes, a musician said he didn't think any one lived there.

It was hard work climbing the fences. Nothing much happened until the crew struck the yard of No. 110. Up to that time they had collected nine cents, although at 106 a woman on the second story asked if anybody wanted a cup of coffee. It broke up "The Blue Bells of Scotland" which they were playing pretty well at the time. All hollered yes, when the woman threw a pot of coffee at them. Although it was hot, it felt good.

In the back yard of 110, a dog must have been sleeping in the cellar and the door was open. He came out on the run almost before the sound of the blue note the cornet player hit had died away. Being about the only sober one in the party, I ducked. It was reported Tuesday that the Fifty-first street crew never finished the route, quitting at No. 128.

The idea doesn't seem so bad, but it requires suitable weather. On a cold morning, everybody seems to have a grouch. *Dash.*

Fifth Avenue.

Fifth Avenue is known as "the swell route" on "The Back Yard Circuit." General Manager Sowerguy had a picked crew ready at about seven o'clock Monday morning. Their instructions were to remain in every yard until at least a dollar should be thrown at them.

In the crew were an organ grinder, two young boys who danced, and a girl singer. The girl was to do a singing single if the organ grinder couldn't draw the coin.

They got in the yard at 62d street and Fifth avenue by telling the cook they wanted to see the fire so they would be warm, promising not to try to get in the kitchen.

The organ grinder started to play, and the cook called the butler. The little girl said they had orders from the general manager, but the butler replied "Our master is the president of the road." One of the boys told him to go tell the president the general manager had sent them and see if it wouldn't be all right. The butler returned with an old man wearing a bath robe. He asked a lot of questions, and finally said "What do you want?" "We can't leave the yard until we get a dollar," replied the little girl. He gave her a dollar and told the organ grinder he would give him \$100 if he would get the fellow who was the general manager to come back with him.

The organ grinder started right out and the rest of the crew went with him. He wouldn't listen to reason, but asked us all to say that the man said he would give the general manager two dollars if he would go there, and the other \$98 would be split between us.

Arriving at the Mall Mr. Sowerguy could not be found. One of the fellows on the benches remembered the tall man with a high hat had said he would drop down to the agents and book some more acts as there was nothing else to do that day.

The crew started for the agents' of-

PARIS NOTES

BY EDWARD G. KENDREW

Paris, Dec. 12.

Preparations are being made for "Reveillon" Christmas eve at all the music halls. Already many of the houses have sold half their seating accommodation. This is the best day in the year in Paris for public amusements, nearly fifty per cent. of the population remaining out until midnight, and finishing up with supper in a restaurant. Tables for Dec. 24 at the most famous resorts, such as Maxim's, Pigalle, Monico, Rat Mort, are now at a premium, while at the fashionable music halls the prices are increased, \$1 being charged for the promenade, instead of 57 cents. It is impossible to find a seat, even at the extra tariff, unless they are booked some days in advance. On New Year's, likewise a public holiday in France, there are large crowds, but many people make it a rule to dine at home with the entire family that evening, and it is Christmas eve that is considered as the principal night of the whole year for the music halls.

Hoffmans, the cyclist, is in Paris, studying the aeroplane business. Moule, of the London Alhambra, came to Paris to see the Folies Bergere revue. Mile Regina Badet, the danseuse, made her debut as an actress in "The Woman and the Puppet" at the Theatre Antoine, Dec. 8.

It is now certain that Tarride, the actor, collaborated with Frondale in writing the piece "Montmartre" at the Vaudeville Theatre, in which Polaire is now appearing. In any event he has advanced that claim, and is now collecting fifty per cent. of the author's rights through the Society.

Harry Fragon and Maurel are going to law over some ditties. The latter, besides being a popular music hall comedian, is also a music publisher, and he purchased from Fragon, about ten years ago, a number of songs at \$5 each, which Maurel states is all they were worth at that time. Moreover, that is the regular price paid for a song in France. Harry, now he is a big man, considers the price insufficient, and has filed a claim of 100,000 francs. Maurel declares he owes nothing on the songs bought ten years ago, and as a matter of fact Fragon did not write the music, but only signed them with the object of collecting the percentage paid for each time they are sung or played in public. The courts will decide the case later.

Max Dearly and Eve Lavalliere, playing together in "Le Bois Sacre," (of which "Decorating Clementine" is an indifferent English version) at the

lice, saying they would be ready to work Tuesday morning.

Fifth Avenue is a pretty hard spot to put over anything like this. It needs a street where the people don't become aggravated so easily. *Sime.*

Theatre des Varieties, have quarreled and simultaneously quitted their respective roles for two days. They swore they would never play together again, so it would seem to be serious. This is the story: Max is fond of adding his own "stuff," and in the dancing scene of the characters Adrienne Champmorel and Count Zakouskine, after treading on her toes, he suddenly left his partner and hid behind a sofa. Eve, not understanding the gag was nonplussed, hurriedly made her exit and left Dearly to finish alone. When the curtain fell there was a general dispute, and both went away angry. The roles were admirably filled by understudies, Cermaine Rouver and Farbe, the next evening, but matters have been patched up since and the original players are back in their parts.

A married artiste cannot sign an engagement here without the consent of her husband. A tacit authority is not sufficient. So long as they are legally man and wife, without judicial separation the husband must also sign. That is the law, but the French courts have recently taken a more lenient view. Mile. Lina Ruby, it appears, is married, but few knew it. Alexander Hoff, the director of a theatre in St. Petersburg was among the number, and when Lina signed a contract he accepted it as in legal form, particularly as this artiste had previously fulfilled an engagement at his house. For some reason Mile. Ruby did not go to Russia, and when sued for the amount of stipulated forfeiture, she declared the contract to be illegal because it was not countersigned and approved by her husband. The court decided she had deceived the director in not at once telling him of her domestic standing and condemned her to pay \$2,702 damages.

GILDAY'S "FLIVVER."

Chicago, Dec. 22.

When Gilday and Fox went abroad last summer, Myron Gilday carried a commission from B. S. Muckenfuss to book acts over the Interstate Circuit.

Ceder and Elger secured eighteen weeks through Gilday's recommendation and were the first of his "guesses" to show up on this side. They proved to have an act which does not suit American audiences and were cancelled at the Majestic, East St. Louis, after their first showing; but were subsequently allowed to finish the week at a stiff cut in salary.

Several other managers of Muckenfuss-booked houses cancelled the act as fast as it came along, until finally it was brought to Chicago by the Interstate management, paid \$615 in cash, in addition to money which had been advanced to take the Englishmen from town to town, and fares to Chicago; bringing the total cost to the Interstate people close to \$1,000, for backing Gilday's judgment.

OBITUARY

New Orleans, Dec. 22.

Though the bravest of fights against death was put up by Victor H. Smalley, he died at the Touro Hospital, Dec. 20, at 5 a. m. The remains have been shipped to St. Paul for burial. Mr. Smalley is survived by a wife, three children, mother and brother.

Victor H. Smalley was 32 years of age Dec. 1. His early life was spent in St. Paul, where he was city editor of Daily News and also worked upon the Despatch.

Two weeks ago Mr. Smalley went to New Orleans in connection with business for the Dan Casey Company, of which he was general manager. While there he was attacked with appendicitis, the appendix bursting before an operation could be performed. Given up three times following an operation, Mr. Smalley rallied and was thought to be recovering when a turn for the worse suddenly carried him away.

For his short life he had had an eventful career. About eight years ago he left St. Paul, with \$10 and a typewriter strapped to his side, on a wager that he could travel around the world, without other assistance. He won, making a complete tour.

Later while Mr. Smalley was a reporter in St. Paul he received the selling agency of a gold mining company in the Yukon district. It was in the early days of the fever there. As a speculation he inserted a page advertisement on credit in a local paper, offering to sell stock. The answers deluged him. Within a week he resigned his position, removing to Chicago, where he opened an office. Shortly after he was swamped in the mass of finance he did not understand, returning to newspaper work in St. Paul, having made and lost \$125,000 during the excitement.

This incident is the theme for his first sketch, "Nerve," now being played by George Bloomquest and Co. Following "Nerve" Mr. Smalley produced successful pieces with a remarkable facility, and had been looked upon as the most promising sketch writer vaudeville had.

At song writing the deceased man also met with success. "The Loving Rag" was one of the first "coon" songs to be favored by the public. It netted Mr. Smalley \$8,000 in royalties. His latest syncopated composition was "The Fussy Rag."

When the Dan Casey Company was organized some months ago, Mr. Smalley accepted the general managership of it, and was eminently successful in making productions for vaudeville. Ten or more pieces presented through his efforts are now playing.

Before taking the position and becoming a producer, Mr. Smalley was the press representative for the Orpheum, New Orleans. He was engaged in theatricals for several years.

Mrs. Helen Lehman has taken temporary charge of his affairs in New York. Mrs. Lehman was private secretary to Mr. Smalley for some time.

Gilbert Sarony, well known in burlesque and vaudeville, who died of acute indigestion in Pittsburg Dec. 15, was buried last Wednesday by the Actors' Fund of America.

Sarony was one of the first female impersonators of the old maid type. He was considered one of the funniest men in the show business.

Burlington, Ia., Dec. 22.

Five minutes after washing the burnt cork off his face at the matinee performance at the Garrick, this city, Dec. 17, Frank White, of White and Simmons, blackface comedians, died suddenly from an attack of heart trouble. The remains accompanied by the widow and the deceased's partner, Lew Simmons, were placed on a train and taken to Newark for burial.

Frank White and Lew Simmons formed one of the oldest teams in vaudeville. Frank White has been before the public many years. The veteran actor had done eccentric blackface all his life and in the earlier years was associated with numerous travelling variety and minstrel shows.

He was known as a quiet, modest and unassuming man, always joking around the theatre. For several years he had resided in Englewood, N. J., where he owns two residences.

At one time White and his first wife, now the lifemate of Joe Flynn, did an act and some years later he worked with Lillian Granger.

The deceased was about sixty-four years old and for one of his age showed wonderful vitality up to the very minute of his demise.

Fort Worth, Tex., Dec. 22.

Fred Roberts, of Roberts and Fulton, died of Bright's Disease at Mineral Springs, Tex., Dec. 19. He was stricken at Trinidad, Col., and removed there.

The remains, accompanied by Florence Fulton, his widow, were taken to San Francisco for burial.

The deceased was a member of the White Rats.

The father of B. Obermayer died at his home in Augsburg, Bavaria, last week.

Fred Scarlett, father of Le Roi Scarlett and uncle of Clara Belle Jerome, was killed in Tenango, Puebla, Mexico, Dec. 12. The interment took place in Mexico City two days later.

Frank F. Keene, a western manager, brother of Mattie Keene, died Dec. 6, in Lynn, Mass. He is survived by a wife and three sisters.

Charles Bornhaupt, who since settling upon Brussels as his headquarters for bookings, has entered many engagements on this side and abroad, may return over here on a visit next March.

FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Editor VARIETY:

I wish to call your attention to the Four Grovhlins, now on the Sun Circuit, taking the name of my dad. My dad, James Grovlin, used the name for over sixty years in show business, first as The Great Grovlin, then Grovlin Bros., then with my mother, as The Grovhlins.

As we children grew up we worked with dad under the name of The Four Grovhlins until I came to this country sixteen years ago, playing under the name of Selbini and Grovlin.

This act comes in, changes one letter Grovhlins and has the face to call themselves the Four Grovhlins.

A good performer would not do it unless he had worked under that name for years with his family. My people are not here to speak for themselves. My sisters are known as The Three Sisters Grovlin, in fact we are known from one end of England to the other. I would like to see this act go to the other side with the name.

It is not the name so long as they make good, but the Grovhlins have a good name and would like to hold it and not have someone walk in and put a black mark over it.

We can't stop anyone from using the name but I would like to let them know that I know they are using it. They are not anyone belonging to us.

Jennie Grovlin.
(Selbini and Grovlin.)

Sydney, Australia, Nov. 15.

Editor VARIETY:

We are accused of stealing "The Battle of Too Soon," to which accusation we plead not guilty. I pay Joe Barrett \$15 a week for it. I have already sent \$60 to him. I don't think I am getting a square deal when I am accused of pirating something that I am paying a royalty for.

Wise and Milton accuse me of stealing their act. This is the thanks I get for booking them out here. They are sore because they failed. We did an Indian act. I had no music they used. I made change from comedy to Indian in view of the audience, which they do not do. In your last issue which arrived by the last mail there is mention of us using "Two Hundred Wives." I will state that we were using an act which is my own property called "The Post Office" which we called "Two Hundred Wives" when I first named it, but which hasn't got a line or a piece of business belonging to any act, and I even cut the title out when I remembered "Hivams and McIntyre" used the same title.

When we saw an act in America we thought would suit Australia we always wrote to the owners to try and lease it.

Tom Armstrong.

Editor VARIETY:

The fact that a team by the name of Raymunde and Scranton has taken our billing came to our notice but recently.

They are now using the billing, namely "Flashes and Suggestions," over the Griffin Circuit.

We takes this opportunity to let all managers and agents know.

Louis Bates and Grace Anderson.

HERE'S BILLY GOULD

By WILLIAM GOULD.

The time has arrived when Mme. Sarah Bernhardt must look to her laurels. That she "has been" the greatest living exponent of the drama no one will deny. But like the proverbial pitcher that visited the well once too often, Madame has been surpassed so much so, that from Friday, Dec. 16, 1910, she was made to look like a hand car racing against a pay train. Without the blaring of trumpets or the adjectives of the press agent the highest and best living exponent of human passions is with us, and stranger still, he is an American, something which we Yankees should be proud of. If you were unfortunate enough to miss this "artist's" first appearance, you are indeed to be pitted. Lord Puggy is here. We have amongst us an actor such as no other actor ever was or ever will be. Henceforth, I live, from the date of Lord Puggy's American debut on Hammerstein's Roof, Dec. 16, 1910. Before that date, I merely existed. Now I have something to live for, for did I not see Lord Puggy's debut. What a fortunate fellow I am and how unfortunate you are for you have missed seeing what was without a doubt the rottenest thing that was ever perpetrated on an unsuspecting public.

The long suffering "held up" public had an opportunity of getting even on ticket speculators, Dec. 16, 1910, and overlooked the chance. Lord Puggy and six other speculators tried to act out on our platform.

Jed Prouty left for Boston to witness a performance of "Katy Did" which he was to join. Jed says he is going to marry a girl with a million. A million what, Jed?

A couple of acts quit last week because they didn't like their places on the bill. I did the same thing in a restaurant once. The restaurant is still open and doing a fine business.

Cissie Loftus has just become a mother. Is it one of your imitations, Cissie, or the real thing?

Where is Scamp Montgomery hiding? Haven't heard any new stories lately. Come around Scamp.

NEW ACTS NEXT WEEK

"Tom Walker in Mars," Fifth Avenue.
Pollard, Fifth Avenue.
Bertisch, Hammerstein's.
O'Connor Sisters, Hammerstein's.
Jack and Violet Kelly, Alhambra.
Morrisey Sisters and Brothers, Colonial.
Thompson's Yankee and Dixie, Colonial.
Goodrich, Murray and Gellers, American.
McGarvey, American.
"Three of Us," Plaza.
Jack McLellan, Plaza.
Breen Brothers, Fulton.
Varadys, Fulton.
Tod Nods, Fulton.
Hazel and Hawkins, Fulton.

Diana Bonnar.
Songs.
12 Mins.; One and Two.
American, Chicago.

The program states that Miss Bonnar won the Metropolitan Scholarship of the Chicago Musical College for vocal excellence for 1910. How the "metropolitan" scholarship can be won in Chicago was not mentioned. But whatever a "Metropolitan Scholarship" may be it certainly is not a clearance sheet for vaudeville. She opened Monday night dressed in white with fur trimmings on her hat and skirt, singing something about a "Dresden Lady." For her second song a special drop has been painted showing childish toys piled around in the center of the drop. Miss Bonnar sings about wanting to go back to her childhood days, the toys indicating some few years ago, when "Teddy Bears" and "Billikens" came into vogue. Her third song is "Annie Laurie." She was considerably applauded, but there is nothing in the specialty which should make Miss Bonnar feel that she has anything vaudeville has been waiting for. *Walt.*

May Elinore.
Songs and Talk.
18 Mins.; One.
Greenpoint.

May Elinore, sister of Kate, both of whom once formed the team that was known as the Elinore Sisters, presented a single turn at the Greenpoint this week. May works in the same rapid fire fashion that has distinguished the sisters heretofore. She wears an exaggerated "hobble-skirt" of green with a tremendous rooster bonnet and "pulls" a lot of snappy talk, which while not exactly new, manages to draw the laughs. She has three singing spasms during her eighteen minutes. The first comes with the opening and is very brief, the second is the delivering of "Where the River Shannon Flows," which earned applause, and the third is at the close where Miss Elinore uses a medley of several popular numbers. Her talk kept the audience in screams of laughter Tuesday night and her peculiar imitations of the various laughs that could be picked out in the audience continued the good work. The act is an eccentric female "single" that will do.

Fred.

Ethel Green.
Songs.
25 Mins.; One.
Fifth Ave.

Although Ethel Green is playing a "single" for the first time in New York at the Fifth Avenue this week, she has been appearing outside the Metropolis for some time. As a "single" Miss Green came into the varieties from musical comedy. Before musical comedy she worked with Billy Gaston, under the team name of Gaston and Green. The Fifth Avenue has been the place where the fate of many "single women" entertainers has been decided this season. Last week it was Lydia Barry; this week it is Ethel Green. It was hardly to be expected that both would receive favorable sentences, as the average wouldn't stack up more than one out of ten in the winning class. Miss Green however follows Miss Barry's success and places one of equal size right along side of it. It isn't hard to explain Miss Green's. She is different, with a distinctive style or personality or peculiarity. It all amounts to the same thing. A peculiarity wouldn't always mean a success. In this instance the peculiarity is a likeable one. A child-like simplicity and a demure baby expression allows Ethel to sing songs that another could never get away with. Miss Green's songs are not of the blue order although there is a snapper on the end of a couple that most singers could not put over. It becomes cute with Ethel, like a child who says something that it shouldn't, and then wonders why everyone laughs. Five songs were sung Monday night with a change of costume for each. Three beautiful frocks with as many wonderful hats place Miss Green high in the wardrobe class. The opening number "When There Isn't Any Light" starts the turn beautifully. It's a pretty melody with a good lyric and was rendered in a sweet catchy voice that made the singer liked at once. The second "Alpine Rose," allowed Miss Green to do vocal acrobatics, but for some reason did not seem to belong. It was the one snag in the specialty. "Innocent Bessie Brown" with "lyrics" was very well done and "Old Fashioned Kid" following sent the singer's stock soaring. Miss Green is a dandy "kid" and in this song has a sure fire. It is of quick tempo with short verses, each carrying a bright story. It brought the singer back for several encores and compelled her to return for the fifth number "Darned If the Boys Can Get Along Without the Girls. Girls, Girls," a very suitable song for Miss Green in which she does a little dancing at the finish. Several bows followed, and Miss Green pulled down the applause hit of the evening. Dropping "The Alpine" would place Miss Green's specialty just where it would be right. Ethel Green as a "single" can go into any bill in an important position, and hold her end up to a certainty.

Dash.

Mr. and Mrs. W. W. Max, formerly of the Baker Troupe, cyclists, hold as their challenge Christmas gift a baby girl, recently born at their home in Milwaukee.

Vilmos Westony.
Pianist.
24 Mins.; Three.
Colonial.

With himself and a concert grand piano, Vilmos Westony remained twenty-four minutes upon the stage of the Colonial Monday evening, scoring most decidedly in everything attempted. Mr. Westony, from Hungary, is one of those rarities in vaudeville, a scholar of the piano who really makes it an art, and still appeals to the vaudeville public. In this manner he captures the house, from the gallery to the orchestra. His speeches in broken English are the comedy hit of the act. Ofttimes they are a scream, for each is very funny as Westony utters and delivers them. Aside from anything that this pianist does, either "pop" or "classical," his playing of "Every Little Movement" as a Sousa march was the apex of pianoforte achievement that strikes the responsive chords of the masses. Never did Sousa with his band secure a swing to his music that would hit you quicker than this single pianist did with the rearranged musical hit of the season. His former stand-by, "Harrigan," is still in the repertoire, which included "Carmen" and "Tannhauser" excerpts to open with. In these Mr. Westony proves his technique, and with "Humor in the Art" where he transposes to meet his own aims, the scholarly attainment asserts itself. For a final encore Mr. Westony frankly admitted that only Americans could play "rag time" but he would try. He did. That speech and the previous work carried him well off, but although Mr. Westony has encompassed the great swing of the Sousa martial strains, he has yet to perfect himself in "rag time." But it makes little difference, for Westony is liked. He is a musician, and if he framed up his own act, he is a corking good showman. Opening after the intermission, the pianist was a twenty-four minute success before a light house. For certain towns he might easily be heavily featured at the top of the bills, and should be drawing them in heavily by Tuesday. This season he has played in a couple of houses around New York. Since May Westony has improved in the presentation of his turn. He has found that comedy is equally valuable with any other commodity he may offer. Westony will perhaps find that comedy is such a strong asset to an act that he will clip one of the classical numbers, offering only "Tannhauser" for high brow appreciation. The pianist like other musicians may imagine the length of time he occupies the stage denotes his success. That means nothing. If the act is there, twenty are as good as thirty. More than twenty minutes go for the manager anyway. *Stine.*

Mile. Zita.
Violin.
9 Min.; One.

In Italian dress Zita plays three numbers on the violin. She acquitted herself with credit and was received with applause. Her closing number, "That Dreamy Italian Waltz" is the most conspicuous. Illustrated slides are used, varying the routine. *Mark*

Claude Gillingwater and Co.
"The Awakening of Minerva."
33 Mins.; Full Stage.
Fifth Ave.

Claude Gillingwater and Edward Frelberger wrote "The Awakening of Minerva," without displaying marked originality in the construction, the authors have hit upon an amusing and interesting little playlet that with a certain amount of cutting will do very nicely for vaudeville. We have had the mermaid, the goddess who comes to earth, whose first words are invariable "Are you a man? What's a man? Oh, I like you." In this case it is a statue. While the "man" dialog is there, the writers have graciously refrained from inserting the usual kissing incident. The idea is worked out somewhat differently here, made amusing and funny in a quiet way. Claude Gillingwater is a young sculptor who has been working for eighteen months, night and day, upon a figure that means everything to him. He is so engrossed in his work that he pays little attention to anything else although like a well regulated little husband he loves his wife just the same. The figure is finished the same day his mother-in-law (one of the type that Kelth said he would bar from his theatres) is leaving for home. Before leaving she warns the daughter who has not even seen the statue that there may be no statue at all and makes herself generally disagreeable to the son-in-law. When the wife and mother have left the house, the sculptor dozes off. He is suddenly called to attention by sounds from the studio. Upon opening the door, the statue comes to life. The mother-in-law and wife return and find the sculptor with the now living figure. All explanations are useless. The wife packs up and leaves for home with mother. The wife then really returns and finds her sculptor husband asleep in a chair. He awakes to find it all a dream. There is some funny business introduced through the remarks of the statue regarding the mother-in-law and also in various of her portions of the dialog. It is not hilariously funny at any time. Once or twice it becomes talky and tiresome. With from eight to ten minutes out the meat would remain and the act would be in much better shape. The piece will succeed as much through an able cast as anything else. Teresa Dale (the statue) takes all the glory from the star and becomes the center of attraction from the time she starts to talk. Miss Dale gave an excellent performance and the house was quick to grasp it. Katherine Cherry, the mother-in-law, also handles a difficult role well and was warmly received. Elinor McEwen, the wife, was satisfactory in a less important role. Gillingwater did as well as anyone could in the role. The sketch was well liked at the Fifth Avenue. It will do for vaudeville but needs some trimming. The opening is too long, and there is over much talk before the piece really commences. *Dash.*

Elvin Hedges of Hedges Brothers and Jacobson has been confined to a hospital for several weeks past causing the act to cancel time booked.

Mrs. Dr. Munyon.
Songs.
10 Mins.
Hammerstein's.

Some sense to that Old Dr. Munyon Boy. For years the Doc has been slipping over the good coin of the realm to let the public know that "There is hope." Every time Doc said it, he had to pay. The Salvation Army had a little something on the Doc. They are the only ones who ever did. The Sals simply went out on the corners and shouted it out, paying no ground rent for the corner used. It is just possible that Doc grew tired of slipping the coin across and dug around for a little advertising that would not necessitate the selling of 3,000,000 more boxes of the pills to make up for. Why not, simplest thing in the world, a little scrap with the wife; separation proceedings; wife goes on the stage to earn an honest living and there you are! Oh, You Little Doctor. Well, if it's so, it all works out beautifully. The papers devote much space to Mrs. Doc, and this week are falling for the big bull that she will retire from the boards if Doc will come across with \$250,000. It's a lot of money, but if she means it, Carnegie and Rockefeller, who are trying to out-do each other giving cash away, can really do the public a genuine good if they will slip Mrs. Doc the coin and let her retire. Of course, this dope may be all wrong, but it is almost impossible to believe Mrs. Doc would have the nerve to do what she is doing in the way of an "act" unless it was some like reason. Anyway the Doctor may say softly to himself that if he did frame this "vaudeville debut," he has trimmed the papers for over the \$250,000 his wife wants to quit the business. One New York daily gave a full page to Mrs. Doc's appearance (stage), and though that "notice" draws Doc's business, it will require about three years of continuous advertising for the paper to get even on the space. So far this week Old Doc Munyon has had a million dollars worth of advertising, lacking a dollar and a half. This ought to be enough to cover up that deficiency. About Mrs. Doc's "act." She has "a act" because the program listed her, and there was a card on the stage. Even Mrs. Munyon remained on the stage all through the "act."

Dash.

Montserrat and Corwin.
Dramatic Sketch.

10 Min.; Three (Interior).

The man essays two roles, first appearing as the oppressed mill man, whose interests are about to be absorbed by the "trust" and later impersonating the aged mill magnate, whose signature to certain papers will crush the former financially. The woman acts the part of the old capitalist's daughter, erstwhile sweetheart of the man who seeks her father's life at the opening of the act. The talk deals with organized labor, the power of money, and the daughter's efforts to save her father's life. The protean ability of the man is pronounced, and on the "small time" the act was received with much favor. The story is plausible.

Mark.

Grace La Rue.
Songs and Dances.
10 Mins.; Four.
American.

Grace LaRue has returned to vaudeville. One can stop right there, and say nothing further, for the statuesque Grace is always the same, but on this occasion she has been decidedly unfortunate in her choosing of both numbers and her accompanist as far as the gallery is concerned. Miss LaRue during her ten minutes on the stage displays two costumes. Her opening number "The Pipes of Pan," in which she makes known the fact that she is a "sure enough" prima donna, started the gallery, but she fared better with a more popular ditty about "Birdie." There is a whistling bit to it which caught the popular fancy. After this Gracie leaves the stage for two minutes to change her costume. The accompanist, who is a skilled pianist, filled in the time with a classical selection, which while pleasing to those seated in the lower portion of the house, was disliked by those in the upper loft, who expressed their disapproval with applause interruptions. When Miss LaRue returned to the stage half-clad in a creation of black and silver she almost startled the audience out of their seats. We have seen "some" costumes cut decollete, but never any carried out to the extreme of the one displayed by Miss LaRue. In this costume she delivered a song about charming people with her singing, or if her efforts in that direction did not answer the purpose she would dance, which she proceeded to do. Toward the end she very wisely permitted her collapsible turban to fall across her chest, hiding her nakedness. The act did not fare very well.

Fred.

Conroy and Harvey.
"Those Two Kids."
8 Mins.; One.
Hammerstein's.

Two nice looking boys, Conroy and Harvey, fill in satisfactorily eight minutes at Hammerstein's with three ballads. The "Kids" are in the boy soprano class and get over because they are "kids." The act could have been framed up better. It appears as though some one had told the boys to go out, you say this and you say that, and then sing. While the "kids" are all right, as an act they are not to be taken seriously.

Dash.

Allen Sisters.
Singing.
8 Mins.; One.

With brand new wardrobe and a pleasing arrangement of songs, the Allen sisters present a refined act that should keep them working on the small time. With good voices, particularly the soprano, her numbers alone are sufficient to sustain the act. The girls are brunettes of prepossessing appearance and well dressed.

Mark.

Max Hirschfeld leaves "The Girl in the Train" at the Studebaker, Chicago, Saturday night, to become general musical director for Frazee & Lederer's attractions. He will be succeeded with the Frank Daniels show by Antonio Heindl.

Haswell, Leigh and Griffith.
"The Masqueraders" (Comedy).
22 Mins.; Four.
Greenpoint.

"The Masqueraders" may at some time or another have been a humorous little one-act playlet that ran about twelve or fourteen minutes, but in the manner that it is presented at present it will never achieve any great vogue. The germ of a very laughable plot is present in the offering even as it now stands. Whether the fault lies with the trio who are in the act or the author is questionable, although it would seem to be the fault of the former. There doesn't seem to be any reason for the interpolated numbers. The first song by Berkeley Haswell, who carries the role of Achille Pomade, which contains the major portion of the comedy, takes the man out of his character entirely. He is a Parisian with a hairdressing shop in America. His opening lines are delivered with a French accent, but in the song he employs English, and later drops his dialect for a time, finally developing a German accent. Lisle Leigh, as Trixie Armour, the wife who has trapped her husband at a masque ball, gave quite the best performance of the three, but also insisted that she have a whirl at the singing. Harry Griffin as the husband hasn't much to do and therefore should do it better than he did. He also rendered a song, the title of which was "How Dare I?" Quite appropriate. If the singing were cut out, some one else cast for the Frenchman, who would hold to the dialect and the action freshened there might be a chance for it.

Fred.

Castellucia Four.
Music.
13 Min.; Four (Interior).

Four men in plain band uniforms render classical and topical song hits on divers instruments, the numbers on the reed and brass registering a decided hit. The men show experience, having probably played in concert bands and are putting over a musical act that would no doubt receive favorable comment in an early spot on a big bill. They have the right idea and are "cleaning up" on the "small time." The travesty on Creatore is amusing. The "leader" could get more fun out of it by putting more life into his baton execution.

Mark.

Queen and Ross.
Dancing and Hitch Kicking.
11 Mins.; Four (Interior).

A man and woman offer a diversified specialty in which the high kicking receives the most attention. The man is of acrobatic inclination and could work in more tumbling advantageously. The jokes could be of a more up-to-date brand. Some of the dialog has no merit.

Mark.

Harry Askin arrived in New York this week to confer with the writers and composers of the new musical play he will produce at the LaSalle theatre in Chicago. Addison Burkhardt and Vincent Bryan are working on the book and lyrics, while James Barrett is writing the music.

Six Castillions.
Acrobatic.
11 Mins.; Four (Palace).
Colonial.

Five men and a good looking young woman compose this sextet of acrobats. The young woman dresses nicely, is a neat female ground tumbler and takes part in one or two of the formations. No one around the front of the Colonial seemed to have any data on the Six Castillions. It is said, though, they are from a circus. A couple of the men look like foreigners, a couple of the others work like "Arabs," and the top mounter, the most youthful though tall, of the group, is the fastest ground tumbler who has been seen in New York. His movements are panther-like. In the two-high formations, where the best acrobatics are accomplished, he is just as quick. One of the best tricks recalls a similar one performed by the Four Bards some time ago, and the feature is the Steln-Erretto "bridge" from a two high. It is very good, barring the comedy, arriving too late in the turn for the action to be delayed by it. The girl fills in two necessary resting spells with handsprings across the stage each time. Otherwise the turn moves rapidly, with no "stalling" and makes a nice closing number, without any sensationalism. While the Six Castillions dress very tastefully in full white tights, with a small red sash, they seem to be under the impressions that the dressing for the stage needs be no different from that of the circus ring—if they came from a circus. Anyway, this is a fault. The men should always wear trunks upon the stage if dressing in tights.

Sime.

Smythe and Hartman.
Songs and Talk.
10 Mins.; One.
Greenpoint.

Billy Smyth and Marle Hartman are presenting a singing and talking skit called "Before and After." The title is obtained from a number that has two verses, a chorus and some incidental business with which they close. The opening is commonplace enough with the two singing a song, clad in motor coats, at the close of which the man announces that his partner will attempt a feat heretofore unknown to vaudeville, that of singing the words and music at the same time. After this the man has his lining with a number and then there is the "before and after" duet. The woman makes a change of costume and did very well in her single number. The act was on in the second position at the Greenpoint. This would seem to be a good spot for the act on any bill after a little more speed has been attained.

Fred.

The Mantells.
Hand Balancers.
8 Min.; Full Stage.

"Small time" managers will do well in booking these athletic young fellows. While the greater part of the routine is devoted to hand balancing, the Mantells do some clever "Risky" work. By adding more tricks, and working faster, the men could fill in acceptably on an early position on big bills. They have a pleasing appearance.

Mark.

PATHE'S ENTERPRISE.

Broadway pedestrians could hardly believe their eyes Tuesday afternoon when three sheets were placed outside of Gane's Manhattan theatre announcing that pictures of the explosion in the Grand Central power house were on exhibition.

Hardly had the echo of the explosion died away than the Pathe (American) company had its film men at work.

Scenes of the principal points of wreckage were then connected by the picture men. It was a big "ad" for William J. Gane and an achievement for the Pathe company.

What is called "enterprise" in a picture of this sort over here is accepted as the expected in England. The Britons see pictures in the evening of special events happening the same day. The development is usually made upon a train. That is in an instance where there is opportunity for preparation.

The Pathe Co., having had no advance information regarding the explosion, must have moved with an unwonted celerity to reach New York from Flushing, securing pictures of the scenes, almost before the smoke had cleared.

LOEW'S FILMS FOR PROCTOR'S.

Concurrent with the transaction which gave F. F. Proctor the control of Elizabeth, N. J., through the purchase of the Marcus Loew theatre there, went another deal, it is said.

The second agreement was that the Loew picture reel department should supply the F. F. Proctor houses with films. That has now commenced.

The Keith-Proctor picture theatres play "first run" films (those exhibited the same day they are first released for public inspection). It's some time since the Loew agency has heard of a first run, and even longer since its houses has had one, excepting two or three weeks afterwards.

The K-P theatres are not connected in the transaction with the F. F. Proctor houses.

The Loew service gives what are known as "commercials." A recent instance reported was when the Loew agency offered to furnish a circuit of thirty-five houses for \$10 each weekly.

In going into the Loew office, the Proctor circuit left Percy Waters, the "Association" rental agency and now general manager of the General Film Co.

THE WOMAN IN VARIETY

BY THE SKIRT

My friend abroad writes me that the Princess Rajah now has a business manager, Clifford Fischer, who I am told, was once connected with an agency in New York. He left for the other side and became a member of the H. B. Marinelli staff. Then Rajah came to Paris. I saw her the opening night at the Folies Marigny. She certainly needed a manager then, for it seemed to me Americans present the management was doing everything in its power to spoil Rajah's turn. After leaving Paris though, I understand she was very successful. My friend abroad says that not only will she secure a manager in Mr. Fischer, but very likely a husband, as the report is out they are engaged. When Mr. Fischer was in New York last, he brought a bride with him, so perhaps there has been a divorce in the Fischer family since then that New York knows nothing of.

Dora Shubert-Wolf, a sister of the theatrical Shuberts and who was married about fifteen months ago, became the mother of a baby girl last week.

have to work faster, judge. They are walking out on you."

A New York daily lately made frantic efforts to verify the story of a "little party" given in the Main Street District the other night. It occurred in a hotel not far from "The Square." Several notables were present, all women. The party was a "female stag." Two of the women are very well known upon the stage. The frivolity and hilarity commenced after theatre time and lasted until bright daylight, which isn't arriving very early these days. The feature of the evening and which excited the curiosity of the New York paper, was a message sent over to a Turkish bath. The daily had everything connected with the story excepting the verification. The paper is still at work on it. If the paper lands that story "stags" won't be dated afterwards from "The Seeley Dinner" any more.

There is apt to be another delightful little scandal when a certain "single" starts detectives on the trail of "hubby" also in the profession. This is his second matrimonial venture. He has but lately split with a female partner, formerly a feature in several Broadway musical comedies, and has taken another in the act. Before leaving, "hubby" stated he was going to grow a moustache so that none of the "gum-shoes" could identify him on the road.

Mrs. Norman E. Selby's suit for divorce against Kid McCoy was tried this week. No defense was made by the Kid, who has been away from New York for some weeks.

CARL HAGENBECK NOT DEAD.

Cincinnati, Dec. 22.

A cable from Germany that William Hagenbeck had died caused the "morgues" of the local papers to cast out an obituary on Carl Hagenbeck, the well-known animal collector and trainer.

Some of the papers printed death notices that will make Carl feel well satisfied with himself upon reading them. William was his brother.

WINCH RETURNS TO "BILLS."

Chicago, Dec. 22.

Louis E. Cooke, general agent of the "Two Bills" "Wild West," and Frank Winch, who will again be press agent of the show, were in Chicago last Saturday en route from Pawnee, Okla., to New York.

They went west for the dedication of Pawnee Bill's \$25,000 bungalow, the other participants in the festivities being Col. Wm. F. Cody ("Buffalo Bill") and Maj. John M. Burke, the veteran press representative of the show.

Mr. Winch, who has permanently separated himself from the New York office of the Billboard, will devote himself exclusively to press work for the "Two Bills" hereafter.

"GRAND CENTRAL POWER HOUSE EXPLOSION." (Pathe.)

Although a "rush film," the Pathe (American) photographers give one an excellent idea of the damage done by the explosion in the Grand Central power house Dec. 19, when 10 people were killed and 150 injured. For a "special" it serves its purpose admirably. The immensity of the disaster is plainly conveyed. The film shows the razed buildings, masses of debris, stacks of bricks and mortar and the streets littered with all kinds of wreckage. The shop at the corner of Fifty-first street is seen with its front wrecked and the police patrolling the line of disaster. The wrecked auto and demolished Lexington and Lenox Ave. trolley car shows what force the explosion had in the Grand Central neighborhood. The mounted police are also camcared on duty. About six minutes are required for its running. The photography is good considering the haste.

MARK.

"GET RICH QUICK" (Pathe.)

An old stage trick wherein makeup, trap doors and sliding panels are used to help a scheming man acquire wealth by fraudulent means gives the film arranger a chance to tell a story that is as old as the hills. There is too much scenery. The picture will do in a pinch.

MARK.

"HUNTING SEA LIONS IN TASMANIA." (Pathe.)

The Pathe camera operators did a splendid job of invading the haunts of the seal lion. The animals are shown on the rocks and in the water. Hunters get within close range and pick them off a la sharpshooters. Like the picture of the tiger hunt, many may not commend the slaughter and skinning of the seals, but the picture is interesting.

MARK.

"JOHN DOUGH AND THE CHERUB." (Selig)

From the looks of things, the idea of the human gingerbread man was taken from one of our former musical pieces. The picture gives much satisfaction. The young folks in particular will enthuse over the adventures of "John Dough" in Fairyland. The animals are well impersonated. A timely film for the holiday season.

MARK.

"THE COLOR SERGEANT'S HORSE." (Vitascope.)

"Don," a trained horse, does some excellent work. Some of the details look complete and ragement and the supposed battle scene looks like a riding feature of a wild west show. The picture is worth while.

MARK.

"A COWBOY'S VINDICATION." (Essanay.)

A smashing good film with plenty of thrills and some real western scenery. The theme is on the order of "Arizona" where a shot from a mysterious source cuts short the life of a man who is grappling at the time with another. One brother tries to dissuade another from drinking, paying attention to a disreputable character and abusing his venerable mother. During a scuffle, the "bad brother" is shot from behind. The "good brother" swears vengeance and tracks the murderer.

MARK.

"THE LAW AND THE MAN." (Vitascope.)

An old story fairly well retold by the camera. An unscrupulous money shark plots to kill a young lawyer who opposes him. But, of course he gets his just deserts in the end and love and justice triumph in the bargain. The court scene might have been better arranged. The photography is good.

MARK.

"THE RED CROSS SEAL." (Edison.)

The Edison people will greatly help the sale of the Red Cross Christmas stamps with this film and for that reason should be commended. The story depicts the fight the White Plague workers are making in New York City, showing views of unsanitary tenement conditions in Cherry street, the open-air camp on top of the Vanderbilt Clinic and the results obtained by the right method of living. There is a love affair but it is the Red Cross stamp appeal that counts.

MARK.

"LITTLE SNOWDROP." (Pathe.)

Said to have been adapted from Grimm's "Fairy Tales." Beautifully colored and with the camera work splendid throughout, this picture pleases both the young and old. Coming at this time of the year, it will tickle the hearts of the fairy-loving children. The picture affords good entertainment. The illustrations are neatly climaxed.

MARK.

"SETH'S TEMPTATION." (Kalem.)

A likely story well acted. The scenes are laid in the south. Two of the leading types supposed to have been taken from the poor whites along the St. Johns river near Jacksonville. The girl forgets her "Cracker" lover when a city chap pays his suit. The temptation comes when Seth is gunning and he has a splendid chance to kill his rival. He changes his mind. Later a boat capsizes and the girl and the city boy are thrown into the water. Seth dashes to the rescue and after a long swim, brings both to shore. The photography meets all requirements.

MARK.

"HOBBOES' CHRISTMAS." (Pathe.)

A bunch of tramps hold up a train, but find a moneyless crowd of commuters. However, a crate of turkeys fall into their hands and a feast in a lonely place follows. Not until they give an exhibition of hungry men devouring roasted turkey do they find that the box is marked "Returned Bad." They are rounded up by the police and marched off to jail. The picture is not very funny but will be accepted for its Yuletide appearance.

MARK.

"CHARLIE AND KITTY IN BRUSSELS." (Pathe.)

The rambles of two mischievous kids gives the camera an opportunity to show some good views of the Royal Palace, City Hall, and other points of interest in Brussels. Scenes of the country are also displayed. Good photography.

MARK.

"THE TYRANT OF FLORENCE." (Urban-Eclipse.)

A typical foreign picture in which a family is persecuted through failure to obey the mandates of a tyrannical ruler. Because the parents refused to salute the Podesta's hat, they were sentenced to death. The daughter is relieved through the irresponsibility of the tyrant. Later, she makes the Podesta think he is some pumpkins in order to revenge the death of her parents by giving him poison. Gruesome from start to finish.

MARK.

"THE JOKE THEY PLAYED ON BUMP-TIOUS." (Edison.)

On a par with some of the "Hank and Lank" films which the Essanay people turn out, but fail to hit good comedy. There is quite a "smash-up" at the finale. Bumpitious destroying the furniture at the club where he has been made a victim of practical jokes. A few laughs.

MARK.

Another interesting event to come will have Mrs. Dr. Jesse Helman (Louis Henry who was) as the central figure. Mrs. Helman retired from the stage where she was so well known and successful upon marrying Dr. Helman, one of the leading physicians of Syracuse, N. Y., though a very young man.

A current monthly magazine has printed a picture of E. J. Bowes, the wealthy westerner, and his wife, Margaret Illington (formerly Mrs. Daniel Frohman) seated at a dining table. The caption states the couple are at breakfast. As each is in evening dress, western people must remain out until a very late hour. Miss Illington, who gave as one of the reasons for her marriage to Mr. Bowes that she wanted the joys of homelife and motherhood, has now returned to the footlights.

If it's not brand new, blame it on Nellie Revell, for if you do, Nellie can shift the responsibility to someone else, as she thinks (as I do) that this is some of Johnny Stanley's "quick s uff" which has not before appeared in print. While motoring one day Mr. Stanley and his party were apprehended for speeding. Arriving at the court room, Mr. Stanley was brought before the bar of justice.

"What's your name?" asked the court.

"Johnny Stanley."

"What's your business?"

"If I won't get anything extra for admitting it, I'm an actor," replied Mr. Stanley.

"What's the charge?" inquired the pompous looking dispenser of ten-orten, as he pawed over the top of his desk with glasses on forehead looking for the written complaint. Mr. Stanley let him look for about three seconds, then remarked: "You will

Norton Sisters.
Songs and Dances.
12 Mins.; One.
Hammerstein's.

Opening the show at Hammerstein's the Norton Sisters have nothing that recommends them for the big time. The girls have a "sister act" of the usual sort. The voices are a bit ahead of the general run, but it will take a rearrangement to place them in line for the better grade of houses. Opening with a lively march number they start right. Each of the girls then essays a solo, the character song going the best, although the girl should work on the character matter a bit more. She is not convincing at present. The finish is a loose dance arrangement in which the girls change to scarecrow outfits. The dance is not as strong as it should be. The girls seem to have ability but it will take work and thought to bring them to the fore. At present they should do well in the smaller houses.

Dash.

La Belle Clarke.
High School Horse.
11 Mins. Four.
American.

A very pretty sight act. La Belle Clarke is a horsewoman of great experience and considerable showmanship. The animal she rides has been carefully trained, going through clever tricks in a finished manner. A poodle who works with the horse is also a well trained animal. In the closing position at the American the act did fairly. With a shorter show it would have fared better.

Fred.

Adria.
Singing.
14 Mins.; One.

Only singing is attempted by Adria, three numbers being offered but her voice is not strong enough to carry her beyond the "small time." Perhaps this young woman may have been suffering with hoarseness when seen but what effort was made failed to show any range or quality. A better impression could probably be made by Adria adopting a more recitative style on two of her numbers. Her "Alamo Rag" selection receives the most attention.

Mark.

Marie Mason.
Singing.
11 Min.; One.

Possessing a sweet soprano voice of excellent range and the knack of using it to good advantage, Marie Mason elicited the most applause of any "single" on the Manhattan bill. While her voice lacks volume, it has been well cultivated. Miss Mason sings three numbers, her first the best. More attention to gestures would permit her to appear at ease. A rearrangement of songs would help.

Mark.

PEARL STEVENS DIVORCED.
Chicago, Dec. 22.

Pearl Stevens was granted a divorce from her husband, George B. Scanlon recently by Judge Dupuy in the Superior Court. She will open in vaudeville.

The Cromwells.
Juggling.
8 Mins.; Four.
American.

The Cromwells present a very speedy juggling act. The principal is a female impersonator who fooled the audience Monday evening at the American entirely. The second member is a "kiddle." An excuse is offered for his presence with the opening which gets a laugh. With the advent of the member who dresses in soubret fashion, a routine of juggling which ranges from Indian clubs to a galvanized scrub pall, a long handled scouring brush, feather duster and dishpan, is presented. The latter four are all handled at once. The boy with the act manages to secure some real laughs with his comedy falls. A plate throwing finish at the close pulls down a goodly share of applause for the turn. In an early position it will fit any bill with honors.

Fred.

OUT OF TOWN

La Belle Lillith.
Posing.
7 Mins.; Two (Special Set).
Orpheum, Oakland, Cal.

La Belle Lillith poses in strip tights with stereopticon effects, offering in all twenty-eight poses. Making her entrance from the side, plush curtains part for her to step into position on a slightly raised platform. Illuminated slides at the bottom of the platform announce the poses in order of appearance. In opening position the act had hard going, but towards the finish caught on and those seated accorded liberal appreciation, the act closing strong. Among the poses offered "At the Spring," "An Arab," "The Snowstorm," and "Hiawatha" were exceptionally artistic and liked the best. "The Vampire" was striking in effect, but could be improved by Miss Lillith facing slightly away from the audience. The poses are all of a modest nature, the slides having the effect of draping the figure, which at no time is in clear outline. Among red fire subjects of different nations for the finish, "Liberty" scored immensely, not only because of sentiment, but through the beauty and strength of the subject. La Belle Lillith deserved a better position and when given it will keep well up with the running on any bill.

Fountain.

Hamilton Bros.
Comedy Acrobats.
6 Mins.; Full Stage (Exterior).
San Francisco.

"Knockabout Act" is the billing of the Hamilton Bros., which aptly describes it. In comedy make-up they go through a routine of slap-bang knockabouts that are near acrobatics, running in a line of talk, followed by arming themselves with a couple of inflated bladders and banging each other about to their hearts' content, the property man taking a try at them with a slap-stick whenever the opportunity offers. They finish with a rapid watercolor landscape drawing, cleverly done. As a laugh producer the act is ridiculous enough to prove most amusing.

Fountain.

Mr. and Mrs. Voelker.
"Twilight in the Studio."
21 Mins.; Full Stage (Special Set).
Keith's, Philadelphia.

When Mr. and Mrs. Frederic Voelker were first presented in vaudeville by Manager H. T. Jordan about six years ago, there was no intention on the part of the musicians to enter the field permanently. Since that time, the Voelkers have made a departure from the concert class and entered the category of high grade musical acts. This week Mr. and Mrs. Voelker are presenting for the first time in the east "Twilight in the Studio" and they have built up a musical offering which should have no trouble in meeting with approval on the best bills in the principal houses. It is a musical classic with just enough of the vaudeville flavor about it to remove it from the concert group. The sketch has been laid out with taste and care to support the idea, the coloring and designing of the special set being in close harmony with the principal of the sketch. This was specially designed by Mrs. Voelker, who in addition to being an accomplished musician is a painter and designer of much merit. The musical portion of the act has also been nicely arranged, there being one light comedy number called "Evolutions of a Musician" which graduates the scale from the beginner to the master. Mr. Voelker is a master of the violin, skilled in the art of technique and his playing is of the kind which impresses the music lover. In all his numbers, except the varied "Carnival of Venice" he was accompanied by Mrs. Voelker at the piano, from whom he received excellent support. In a program of variety and following a lively comedy sketch the musical act showed to splendid advantage and at the finish the musicians were rewarded with several recalls which were deserved.

George M. Young.

Shayne and King.
Songs and Talk.
14 Mins.; One.
San Francisco.

The billing of these two clever boys reads "Advanced Hebrew Entertainers," quite appropriate. Both appear "straight" in neat fitting suits, opening with a medley number. What talk is introduced contains little "gagging," being principally misconstrued, with just enough sandwiched in to prove effective. King has a tendency to drop his dialect at times, which might be rectified by dropping the dialect altogether, allowing Shayne to handle that alone, with the comedy which he does well, having the features and a natural and unconscious comedy appearance. Shayne's falsetto voice, which approaches a surprising soprano is featured in several pleasing selections and proved in addition a valuable comedy asset, "The Last Rose of Summer" being used for an encore number. For a sure fire comedy feature Shayne and King will give a good account of themselves on any bill. In "No. 8" position following six singing acts, the audience at the National were loath to let them go.

Fountain.

Geo. W. Leslie and Co. (8).
"Leave It To Me" (farce).
18 Mins.; Full Stage.
Young's Pier, Atlantic City.

Geo. W. Leslie, remembered for his excellent work in "The Runaway Girl," opened here in a pleasing, quick action farce. The story concerns Percy and Tessie Wintergreen who have just returned from their honeymoon. Percy is presumed to be a model youth. But he had had an "affair" with a chorus girl, and wishes to obtain some letters rashly written to her. She calls at the house and is seen leaving by the bride. When asked for an explanation Percy fails to deliver the goods, whereupon Tessie declares she will return to mother. At this juncture Major Drum (Mr. Leslie) whose eccentricity is the militia with gold lace, makes his appearance. He promises to help Percy out of his trouble. But instead, he further tangles things up by mistaking Percy's wife for the chorus girl, causing complications which, of course, in the end are explained away. The act is clean throughout and there is a good measure of comedy. Miss Saville, Miss Adair and Mr. Ford are of the cast.

I. B. Pulaski.

William Brewer and Florence Bell.
"A Daughter of Eve" (Comedy).
17 Mins.; Four (Fancy Set).
San Francisco.

A good comedy, played by two capable people, is "A Daughter of Eve." The story though not new is cleverly told and bright lines are scattered throughout. Miss Bell is a handsome and talented actress of striking appearance. Both in comedy and the heavier requirements of her part Miss Bell handled in an effective manner keeping well away from the zone of burlesque which several of the situations closely approached. Mr. Brewer contributed excellent work, but has a tendency to overdo the comedy. The story deals with an extravagant "wifey," who in her desire to go her friends one better in personal adornment, has gone beyond the liberal allowance of an indulgent "hubby" and placed herself at the mercy of a heartless "modiste," who is making threatening demands for a settlement. The action in places might be faster, especially so at the piano, with a little of the singing eliminated. A quick and snappy finish closes a good clean comedy.

Fountain.

Chas. Burke and Co.
"The Silver Moon" (Comedy).
20 Mins.; Full Stage (Parlor).
San Francisco.

For pure unadulterated slapstick burlesque, Charlie Burke and Harriet Carter, ably assisted by a couple of nimble footed "picks" have the goods, in their second and latest edition of "The Silver Moon." The scene is laid in a "resterant" as one of the "shines" pronounces it. At the Chutes "The Silver Moon" shone brightly as a big applause and laugh winner during its engagement. For several years this act was well known in variety with Grace LaRue playing opposite Mr. Burke.

Fountain.

FOLLIES OF N. Y. AND PARIS.

Philadelphia, Dec. 22.

In cutting down the "Follies of New York and Paris," for the western trip, Hurlig & Seamon have reduced the running speed of the show so that it is bound to weaken the excellent impression made during the early part of the season when, as last season, it ranked with the very best burlesque shows on either circuit. The "Follies" can still be classed well up among the leaders on its general appearance and the work of those who still remain in the cast of principals. Charles Howard is still carrying the principal comedy role through in a capable manner but since the reduction his efforts to keep the comedy up to high speed are more forced and the same good results are not secured. This falling off is principally noticeable in the first part, which was a snappy, lively running piece which moved smoothly and on a well balanced keel. There is a much slower pace set now and at times it almost drags. This is plainly apparent in comparing the show with its early season form. Later the show hit top season but it was not until the clever dancing of the eight girls in the second scene that there appeared any reason for enthusiasm. It might be said that Tuesday afternoon's audience was a bit frapped and the tinge of frigidity seemed to envelop all, except a few willing workers. In the second act, the prettily staged cafe scene woke things up and Howard started things going with a bit of snappy talk with Nell Capron. From this point on the "Follies" sailed along like the old show.

The changes in the cast affect the male principals only, though there are others missing and the chorus line has certainly been reduced. Saul Powder has taken Al Canfield's place and is securing splendid results considering that he has had the part only a few days. Powder is playing the role of the flashy grafter almost straight and dressing it in classy style. He also stands out prominently in the singing line putting over two or three song hits. Murry Belmont has Ned Norton's part and though Norton cannot boast of much of a voice, the change has not been with the best result, for Belmont has not the voice to put his songs over and his number with Jennie Austin in the first scene fell flat when it should have gone over, as one of the big hits. Aside from this Belmont does nicely and should improve.

Bert Chapman moved up into the place left vacant by Powder. Chapman does fairly well, but has no singing voice and the dancing specialty with Powder went far below its usual average.

The lack of snap to the comedy seems to be no fault of Howard's as he works hard and can handle material, but with the support weakened it places a handicap on him which tells. One good number, that of the French dolls being delivered in boxes is missing. The dolls dance, but the effect is not there. In the ball room scene where the dressing is noticeable, the appearance is injured by the men wearing their hats and Powder offends in the same manner in

the cafe scene. In a show dressed as well as the "Follies" this fault is not pardonable. There is one comedy scene at this point among three men which is carried too long, giving the show another halt.

Jennie Austin, Ada Ayres and Nell Capron remain as the principal women and there is little room for fault finding where they are concerned for the three have looks and ability to fill their roles. Miss Ayres is there strong with the voice, with looks to back it up and she with Powder, put over one of the song hits of the show. Nell Capron remains rather idle until the last act when she takes hold and remains prominently in view. When Jennie Austin's contributions in the way of looks are considered you can hardly ask for more for she does more than her share in holding the attention of the house while on the stage and she puts her numbers over in good shape. Jennie is some dresser, or at least some near-dresser for she is quite liberal with the display of uncovered back and shoulders. This may be the reason for Howard telling her she has a bright future behind her. But Jennie is a peachy looking soubret and this goes a long way with a burlesque show.

The "Follies" could stand a couple of good voices, for aside from Miss Ayres and Saul Powder, the show is weak on principals with voices. Howard sends his two or three numbers over in good shape and he with Henry P. Nelson, who plays the German role quietly effectively worked up Dorothy Hayden's "scarecrow" bit to a hit point. A specialty or two might also inject the needed speed, the whirlwind dance of Martin Ferrari and Mabel Percival, which is programed, also being among the absent ones.

With the present cast of principals and the lively dancing choristers, the "Follies" cannot go back far enough to be called a poor show, but the memory of what the show was last season and early this season still remains fresh and the present show suffers in comparison.

George M. Young.

UNION SQUARE.

Perhaps it was the lack of enthusiasm which made the bill at the Union Square the first half of the week seem out of kilter, but after one sizes up the bill as a whole it will be seen that this show is some points behind many others which the Union Square has featured. But as things are invariably quiet in theatricals prior to the debut of Chris Kringle, the bill was accepted in the usual holiday spirit.

"In the Subway" showed possibilities, but was disappointing. It has flashes of genuine humor but there is too much of a tendency to exaggerate.

Mack and Barron worked hard and pleased with their parodies. Queen and Ross and Mile. Zita (New Acts).

The lecture was on the Salvation Army. Pictures followed each act.

Mark.

Walter C. Kelly was the occasion for an enthusiastic outburst by the Australian dramatic critics at Mr. Kelly's first appearance over there last month.

YANKEE DOODLE GIRLS.

The show makes one of the fastest starts of any that has been seen on either Wheel this season. The speed is kept up for about fifteen minutes, but then, with the advent of the male principals, it slows up and drags to a close that seemed miles away from the starting point.

The producer must be given credit for having picked one of the hardest working choruses that has been seen. Also that he has not gone in for show girls or "ponies." The girls are all of the "medium" class. When the sixteen are on the stage they are an imposing array of dashing coryphees.

F. W. Dinkins has evidently taken the cue that "girls are the answer to burlesque shows," and he has certainly given them enough work to do in the first part, which is entitled "An Irish Devil."

In the book of the "Irish Devil" there is naught that can be praised. It is lacking sadly in comedy.

Harry Seyon, principal comedian of the show, and who essays the titular role in the opening piece, is the author. He has devised all of the situations so that after Harry Seyon has once taken the stage he is never absent from it for more than a minute at a time. This would not be so bad if he aided materially in the fun making. The others might have a chance.

During the first fifteen minutes of the action there are six musical numbers. The opening finds the chorus dressed in knee length skirts with the American flag used for the dressing scheme, with three of the female principals in front, two in tights and one in a soubret costume. The numbers are given in quick succession, with Sadie Huested, Julia Seyon, Jennie Gladstone, Collins and Hawley and Joe Dixon, leading. Then come the male principals. The old pill "gag" is poorly worked up. A rough house boxing bout drew a few laughs. There are two other scenes meant for laughs in the first part, but they only served the purpose moderately. A poker game, which winds up with the betting of clothes and a scene near the opening where the comedian acts as a couch with a rug pulled over his back.

It is the numbers and the chorus that save the show. Of the former there are a-plenty and the latter work hard changing costumes incessantly.

During the first part Miss Gladstone seems to be the bright particular spot in the show, for she has been graced with a comely figure and has a personality that sends her work over in good shape. Sadie Huested and Julia Seyon make many changes of costume and work hard. The latter was evidently suffering from a slight cold. There is but one number that could be improved in the first part, and that is the bathing song. With a better selection this could easily be made the hit of the opener, and if a wave illusion were employed it would be a riot.

The olio has three acts drawn from the principals, and two added attractions. This part ran an hour. It was opened by Collins and Hawley in a song and dance offering, good

CITY.

After experimenting with the "two-a-day," at prices ranging to \$1, William Fox changed the policy and prices of this 14th street theatre. The house was jammed Monday afternoon and evening.

Fox may still try another experiment if the present proposition fails to pan out. At least 100,000 free tickets were distributed with a lavish hand and there was a big return on the opening day. As the tickets were good for this week only, the audiences were of large proportions. The parallel will be drawn next week although at this season of the year even the "pop" houses are affected.

Some of the acts had been seen on Fourteenth street before and were given a "reception" when appearing. The City orchestra helped considerably. Fred Hylands is director.

Continuous shows are given from 1 to 11 p. m. Prices 10-15-25. Smoking permitted in first balcony.

Searle Allen and Co. started the laugh-making, but it remained for Harry LeClair, with his female impersonations, to stir up the gallery gods and they responded enthusiastically.

Dow and Dow are 14th street favorites. Camp's "Dangers of 1929" touched off a display of patriotism with electrical effects, which depicted what dangers will beset the world in nineteen years from now. Africa, China and the North Pole were only shown on the danger route.

Haskell and Renard, singers and dancing, got over nicely, and Marley and Tuite did well, their imaginary bit getting the most laughs. The Musical Mays pleased with string music and closed with version of "Yiddisher Cowboy," the three men and one woman wearing wild west garb.

Only one reel, "John Dough and the Cherub" (Licensed), a first run film, was offered as the acts followed each other.

Mark.

enough, followed by the Seyons with songs. An eccentric acrobatic turn presented Sherman and Lukin. Next to closing was Joe Dixon and Harry Hearn in a talking act and the closers were "The Watermelon Trust," which pulled down the hit of the evening with the aid of local "gags."

The burlesque was a general rough house affair "On the Road." Here the chorus make but three appearances. The setting is a section of a Pullman sleeper and much "rough stuff" is pulled with all of the old sleeping car jokes ever heard. While the old timers are under cover the principals try for laughs by throwing wads of paper around the car, trying to hit the principal comedian. This is supposed to constitute the principal fun element in the closer.

During this part, the Gladstone sisters carry off the honors with two of the three numbers there.

If the show had kept up the speed with which it started it would have been one of the fastest on either Wheel, for it has the production, costumes, and girls (principals and chorus). The lack is comedy and comedians.

Fred.

FOLIES BERGERE, PARIS.
(Estimated Cost of Show, \$4,500.)
Paris, Dec. 12.

The 1911 revue of the Folies Bergere was successfully produced Dec. 3. There was not a single walt, not a false entry, nor a missing accessory.

The registered authors, P. L. Flers and E. Heros, have not anything new, but Clement Bannel, the manager, has expended money galore in mounting this great production. The daily receipts since the opening have been on an average of \$1,900.

The foreign contingent is large, consisting, however, uniquely, of clever dancers. There are no vaudeville acts introduced at present, though it is anticipated that such numbers will be brought in from time to time, the revue being expected to hold the stage for six months, with a minimum of four months, for which period the majority of the actual contracts are made.

The greatest feature among the strangers is without doubt the playing of Reba and Inez Kaufman—but hardly strangers, for they were here for six months two years ago. They have several roles, which they handle well, even to speaking and singing in French. In a scene representing the rivalry between Polaire and Miss Compton, they are real impersonators.

The Sisters Kaufman also have a pretty scene showing the "impossible kiss," on account of the large hats worn by the ladies in 1810. Events of a century ago are then passed in review with good effect. Marguerite Haney has taken upon her young shoulders the mantle of Miss Compton at the Folies Bergere, and her acts are quite equal to those of the former English "prima donna." She has several dances with Chevalier, a French star, which are much applauded.

J. W. Jackson has evidently also assumed Pome's position of ballet master, and is responsible for the arranging of the dances. The troupe of English girls is certainly better than that of last year, and Jackson's troupe of eight lads present some clean work. Claudius, a local comedian, has his usual funny phlegmatic roles, and is ably supported by Maurel.

Jane Marnac fulfilled a difficult part at the last moment, and is perhaps quite as good as Gaby Deslys, though the same interest is not at present centered on her. The other roles are well sustained by capable people, and the chorus the prettiest we have had for some time. This, albeit, is the acme of the talent of many.

The production equals that of last season, but not that of 1909, though the costumes could not be better. The distribution of standards of Napoleon, inspired by David's famous picture, is one of the most elaborate stage sets imagined. The final tableau, the Cloth of the Field of Gold, is splendid but not new. There is a moving picture showing Henley regatta, opening afterwards onto a real garden party scene, but the film is much too long. Several cuts must be made in order to finish by midnight, so within a few days the "revue" will have settled down to a spectacular production.

COLONIAL.
(Estimated Cost of Show, \$3,875.)

"The week before Christmas" excuses anything in the show business. Notwithstanding though the Colonial Monday evening had an extraordinary attendance for this time, though not a large crowd. Besides the show ran nicely, starting well and keeping up to nearly the finish.

Outside of a couple of women in the "Buster Brown" sketch, Louise Willis (Christy and Willis), the female member of the Six Castillions (New Acts), closing the show, and the colored member of The Kemps, opening, there were no girls in the performance. Rather an odd occurrence, which may indicate a shortage of females in vaudeville. There could not be an over supply.

The three big acts were Taylor, Kranz and White, "The Oath" and Vilmos Westony (New Acts). The "three-act" and Westony each had a piano.

Speaking of "trios," Taylor, Kranz and White seem to lay over any who have appeared in New York. These boys are different. They vary the turn, have no soloists, each seems equally proficient in the singing, and two apparently possess qualities of first class comedians, without either overworking that end. The one who interposes a little "Yiddish" talk now and then could give points on dialect to some Hebrew comedians.

For about the first time, anyway, when seen, Christy and Willis have a decent position this week. "No. 3," and Christy, the juggler, put it over. He brought laughs with his "props," scenery and talk. Several effects are original, and he has worked them out for good comedy results. Miss Willis did one dance, changed her clothes and looked very nice. Christy is on the track of a big comedy juggling turn where the actual juggling is to be the least. He should keep right after it.

Another western "three-act" is the Three Lyres, musical boys, who were in the "No. 2" spot. The trio has a good comedian, and all play well, but need to rearrange the routine. The finish in "one" should be with the mariambaphone. They might consider whether it would not be as well to drop the euphoniums altogether.

Master Gabriel and Co. played "Buster Brown" under another title. It's a scream for the children, while enjoyed by everyone. Gabriel makes a dandy little kid, while Edwin Lamar as "Mutt" ("Tige") gets the animal skin away over for a laugh whenever he moves.

The going was pretty fast by this time (second after intermission) for Hoey and Lee to stand up well at 10:40. Though they raced through the act, the Hebrew parodists could not hold the audience.

Frank Keenan in "The Oath" made a deep impression, closing the first half. Mr. Keenan is a great character actor.

which will attract all visitors to the gay city.

There is no wit to speak of, and the different authors seem to have concentrated their efforts on producing a feast for the eyes, and not for the mind.

FIFTH AVENUE.
(Estimated Cost of Show, \$3,000.)

After shifting every number on the program Monday night the show finally ran in first-class shape. A bill without particularly looking strong on the boards turned out to be a fast performance, with no bad spots. Of course, there was a drawback here and there. If there were not, it wouldn't be the Fifth Avenue. Anytime the show at the Fifth Avenue runs through without a hitch of any kind someone may lose their job for negligence. The house Monday night considering the season was exceedingly good.

Schrode and Mulvey opened the show, an unusual position for them, but still the eccentric acrobatic and dancing pair should pat themselves on the back rather than feel slighted, for they started the show off with a smashing hit and got the audience in a happy frame of mind from the start, helping every act that followed. The rough house finish and the pantomime stuff and dancing all scored strongly. Four or five bows opening the show is a record that few have equalled.

Dora Rouco, "No. 2," has not been seen hereabouts for some time. She comes back with her violin and without the Gypsy makeup, but with the latest thing in violin acts, a "ragtime" arrangement, for which she is not suited. Dora would do well while everyone else is going in for "rags" to stick to the old lines. She plays well enough and has the appearance which does not require the "ragtime" she cannot do. In a short skirt a little after the Gypsy fashion she makes as pretty a picture as one would care to see and the playing becomes a secondary consideration.

Selma Bratz is doing a dandy little act. The girl ran through her entire routine without the slightest sign of a miss and she seems to be improving all the time. Many of the men jugglers can well wonder "why" after once seeing this little girl work. Mother Bratz is still there with the bubbles working well up the stage. Selma handles the torches just as well as Salerno (the first to show them over here) did. Salerno taught her, so she should.

Stuart Barnes sang and talked, keeping the audience in the good nature in which he had found them. Claude Gillingwater and Co. and Ethel Green (New Acts).

Billy B. Van and the Beaumont Sisters were a big laughing success. Van is doing a lot of new stuff. It is all funny. He keeps the house laughing for a full half hour with no break. The Beaumont Sisters make a dandy looking sister combine and they play to the comedian to just the proper degree.

The Great Richards was moved from opening to closing after the matinee. Richards is working almost entirely in a purple scheme. Purple velvet curtains are used and all his dressing runs to that shade. It is a dressy and classy arrangement. Richards' feminine makeup is excellent, and as a dancer he is a wonder. The audience gasped their astonishment when he removed his wig.

AMERICAN.
(Estimated Cost of Show, \$4,550.)

After the matinee performance Monday the show at the American was switched about. In the evening a new running order was scheduled. The changing about of the program evidently enhanced the value, for the result was a very speedy entertainment.

The usual eighteen acts were shown, but the show moved so fast the last act was on at 11 o'clock and the house dark by 11:20. There were three new acts on the bill, Grace LaRue, The Cromwells and La Belle Clarke and horse.

The new running order had the Three Lloyds opening, but their routine of rope walking was delivered mostly to empty benches. Illustrated songs followed and Mlle. Nello filled the third spot. The Hascombes, songs and dances, "No. 4," did eight minutes. The boys are much better in team work. Their closing went big with the upper portion. Then came The Cromwells (New Acts).

The first real hearty laugh was captured by Cameron and Gaylord with their skit "On and Off." Van Camp, an illusionist, had the next place. It has been so long since anyone has shown an act of this variety in New York that it really got over. The man might pay more attention to dressing.

Trovillo did not manage to stir any applause until his "dummy" figure of "Teddy" rode across up-stage at the close of the act. The finish in "one" got more applause than the full stage portion with all its scenic setting.

The first real applause hit of the evening was earned by Nana, the whirl-wind dancer, held over. Next to closing the first part was Billy Dillon. After doing three numbers, closing with "Keep It Up," Billy left the house clamoring for more and he finally had to return and sing "I'd Rather Have a Girlie." The Four Diving Norins closed the first half. The act has been changed since it appeared at Union Hill. An announcer has been added. All of the quartet received applause for individual efforts and at the close the act took four legitimate curtains. If the water in the tank had not been so muddy the act would have gained more in value.

Opening the second half was Musical Thor, with Grace LaRue (New Acts) holding down the second spot. Sam J. Curtis and Co. presenting "A Session at School" gathering one of the biggest hits of the performance following Miss LaRue, with the gallery in none too friendly a humor. This act really started the "cleaning-up" process for the "Ten Georgia Campers" on next, were the biggest hit of the entire performance.

The Karno Comedy Company for the fourth week presented the last half of "A Night in The Slums" and scored easily.

Cutler and Higgins in a rathskeller act were down next to closing with La Belle Clarke and her horse (New Acts) as the finisher.

Howard Herrick has been appointed special press representative for Ernst von Possart, the German tragedian, who is to open an engagement of three weeks at the Irving Place theatre, Monday.

Martin Beck was in town two days last week, going west from here as far as Sioux City, whither Herman Feist accompanied him to look over the Orpheum situation there.



NOT A RIOT

AN EXPLOSION

ON BROADWAY LAST MONDAY

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RICHARDS

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F. M. Nix, owner of the new Royal, San Antonio, Tex., was in town last week, conferring with his booking agent, Charles K. Hodkins. The new house in Chattanooga, to be booked by Hodkins, opens Jan. 2.

Lester Bernard has recovered from an operation upon his throat, and resumes the S.-C. time next Monday.

Many changes in "loop" theatre attractions transpire Sunday and Monday. "The Country Boy," succeeding "The Commuter," comes to Powers; "The Girl in the Train," at the Studebaker, gives way to "Sentimental Sally"; "The Three Twins" comes to the Chicago; Raymond Hitchcock, in "The Man Who Owns Broadway," to the Colonial; Eddie Foy and Emma Carus will start "Up and Down Broadway," at the Lyric; "Mme. Troubadour" will be seen at the Grand; "The Arcadians" comes to the the Illinois, and at the Whitney "Lower Berth

13" will be replaced by "The Little Damselle."

Jake Sternard has sufficiently recovered from the operation which he underwent at Washington Park Hospital, last week, to be moved to his own apartments, but he will be detained from business pursuits for some time to come.

Ivy Weingarten is organizing a company to give tabloid musical comedies in the local 10-20's. George W. Milton will do the producing, and the company will number fifteen people, including a chorus of eight or ten girls.

Joseph E. Howard has again left his role in "The Goddess of Liberty" in the hands of his understudy, and is home for the holidays, enjoying the society of his wife, Mabel Barrison.

Fred Walton takes the management of the

Criterion, succeeding Joseph Pilgrim, who will manage the Imperial, on the west side, which will be dedicated by a Klum & Gazzola stock organization, Christmas Day, with "The Lion and the Mouse."

Somebody counted the number of acts which Norman Friedenwald, the busy "ten-percenter," placed in the American's bill last week, and found that they totaled more than half the show, including acts which he placed and represents. This establishes a local record for "outside agents."

Joe Welch is this week's headliner at the Clark, where Manager Grein has established an amateur night (Thursday), and a professional try-out night (Friday), when shows will run continuous. The Thirty-first Street and the Century also have professional nights once a week, with no stop programs. The Oak adopts a 10-act policy this week, Manager Karger breaking the long-bill ice among the 10-20 promoters.

Eddie Dwyer (Watson and Dwyer) was divorced from Hazel Salome Dwyer in the local courts, Dec. 5.

Alva York passed through town last week, bound for the American, New Orleans. Returning to Cincinnati for a week, she will then go to New York, where she has four weeks booked. Miss York will then begin a series of engagements as "special feature" with various burlesque companies.

Paul Gilmore last week started bankruptcy proceedings in the local courts. It is intimated that he thus expects to free himself from a cloud of alimony which is at present shading his bank account.

The Shuberts are going to defy Christmas turkey by opening Eddie Foy and Emma Carus at the Lyric Sunday matinee; best seats, \$1.00.

SAN FRANCISCO

By Lester J. Fountain.

VARIETY'S San Francisco Office.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct). Very good show at the Orpheum this week, the program running through to excellent satisfaction in the main, although it had a poor start with Hilda Thomas and Lou Hall opening the show with their sketch, "The Sun-English fellow," did very well. Marvellous Griffin, lightning calculator, created solid impression with his remarkable mental work. Edwin Arden and Co., in "Captain Velvet," did fairly, with the handicap of an altogether to melodramatic piece. Stanley and Morton, opening after intermission with songs and dances, scored heavily. Joe Jackson, a comedy bicyclist, made a hit all his own through trick riding and comedy; Alexander and Scott turned out big winners with their clever and entertaining turn; Maud Roche's "Night in a Monkey Music Hall," closed the performance excellently with one of the best comedy animal acts yet shown here.

CHUTES (Ed Levy, mgr.; agent, Pan-tages). Morcan Brothers, comedy acrobats, excellent number for the opening position; Libby and Trayer did very well, but outstayed their welcome; La Tragede de Ekype, in dances, scored heavily; Wood and Green, He-brow comedians, spoiled all chances by the very old material employed. It's just as well to remember that San Francisco is on the

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COLONIAL, NEW YORK
THIS WEEK (Dec. 19)

ORPHEUM, BROOKLYN
NEXT WEEK (Dec. 26)

Representative, M. S. BENTHAM

JEROME H. REMICK
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Greetings for 1911

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largest maps, and has been looking vaudeville over for some years now. Harry Leebard's Hawaiian Four canceled, refusing to appear in "one"; Shopp's Animals, a big act for the closing spot.

WIGWAM (Sam Harris, mgr.).—Kretore, musical, pleased; Thomas Potter Dunn, with a monolog, started things; Hallen and Fuller, in "A Lesson at 11 P. M."; Camm and Thiera, with ventriloquism, returned solid hit; "Polly's Pickle's Pets," much enjoyed; Helm Children, big hit; Musical Millers, closing show, not strong enough for position.

EMPRESS (Ske Grauman, mgr.).—Matilda and Elvira, dancers, ordinary; Brown and Mills, classy entertainers and did nicely, though placed too early to show real value; Three National Comiques, acrobats, went very big throughout; Downes and Gomez, big applause. Interjecting comedy into a standard ballad like "Silver Threads" was quite poor judgment; Tennis Trio, jugglers, well received; George Yeoman, well liked; Eckhoff and Gordon, in comedy and music, made the first real noise come out of the audience; Chevalier de Loris, sharpshooter, did very well, and was appreciated.

COLUMBIA (Gottlob & Marx, mgrs.; direction, K. & E.).—"Dollar Princesses." SAVOY (F. Bussey, mgr.; direction John Cort).—"Madame X." PRINCESS (Sam Loverich, mgr.; direction John Cort).—Bevan Opera Co. GARRICK (Sam Loverich, mgr.; Musical Comedy).—Max Dill Co. ALCAZAR (Hilasco & Mayer, mgrs.; Stock).—"Drewster's Millions." PORTOLA (Alburn & Leahy, mgrs.; agent,

Bert Levey).—Lawrence Co.; Jennette Du Are; Lowe and Lowe; Juggling Millers; Milano Duo; The Hildagoes; Tony Genaro.

GRAND (Alburn & Leahy, mgrs.; agent, Bert Levey).—De Marest Bros; Kenworth and Duffy; (one to fill.)

LIBERTY (Brown & Este, mgrs.; agent, Bert Levey).—Dorothy and Levey; The Wilsons; (one to fill.)

HAIGHT ST. THEATRE.—Gilson and Balon; Bert Le Blanc and Co; (one to fill.)

PORTOLA CAFE (Herbert Meyerfeld, mgr.; amusement mgr., Henry Garcia).—La Estrella; Pritzkow and Blanchard; Harry Bloom; Senor Avedano; Delro and Dumond; Mlle. Remi; Tracie Morrow; Bernat Jaulus' Orchestra.)

Manager George Ebey, of the Orpheum, Oakland, after a month's sojourn in the hospital, has recovered and is back on the job.

Judging from the attendance and taking into consideration the heavy bills (9 and 10 acts) the National is offering for 10 and 20c. admission, it is doubtful if it will be able to continue the policy much longer. Although "Pop" Grauman is all smiles around the front of the house in the second week, it is no secret that both himself and S.-C. wish they had the house off their hands. Some time ago "Pop" took a kindly interest in one of the young managerial lights of this city and informed him that he was anxious to retire from active business and would be willing to dispose of his share in the National for \$15,000, remarking S.-C.'s half could be secured for a like amount, at the same time intimating that it was a golden opportunity to get in right and if advantage was not taken, the National would have to put the other out of business.

The approached one failed to see the logic of the proposition and declined. He is still in business with no perceptible falling off of attendance at his house.

Morton S. Cohn arrived last week from a four months' tour through the Orient.

Manager Art Hickman, of the Chutes, on account of poor health, has started on a vacation for several weeks which he is spending in Los Angeles.

The Odeon Cafe opened to a capacity gathering of diners who showed ample appreciation for the six-act program brought from the east by Amusement Manager Tony Lebelaki, the originator of high class cafe entertainment in this city. Business following the opening argues well for the future. The following acts comprised the opening card: "The Beautiful Mystery"; "Just Three English Girls," singing and dancing; Amit Deer, soprano; Almont and Dumond, and The Great International Four.

The Bert Levey Circuit has opened offices in the Pantages Theatre Bldg., Los Angeles.

Plans are now being drawn for a new Class A steel and concrete theatre to be erected upon the present site of the Wigwam in the Mission, by the Wigwam Amusement Co. The new house will cost \$100,000 and have a seating capacity of 1,600, including one balcony. Building operations will commence about Feb. 1.

Negotiations are reported to have been completed for the building of the new Alcazar on the north side of O'Farrell Street, between Powell and Mason, one block west of where the Alcazar was located for over twenty years, directly opposite to where the present Orpheum now stands. The new house will have a seating capacity of 1,500 with one balcony. The building will be constructed of steel and concrete coming under the heading of the Class A building laws of this city. Ground will be broken early in January and it is purposed to have the house ready to open Thanksgiving week of next year.

The Jim Post Musical Comedy Co. will remain at the American two weeks longer, after which the company will leave for an extended engagement in Seattle.

The Max Dill Musical Comedy Co. may possibly close its season at the Garrick within the next two weeks, although no statement has been given out to that effect. The company may go on the road or into Los Angeles for a stock engagement.

BOSTON

By J. Goolitz.

80 Summer St. KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—While this is the season of discontent in theatrical attendance, the bill at Keith's is up to the average in every way, and the fair-sized audience laughed and applauded the "top-notch" acts to the limit. Lydia Barry conquered; her act pleased greatly. Kathryn Osterman and Co. in a funny skit, made a hit. John Neff and Carrie Starr presented a good act, which pleased. Harry B. Lester started lightly, but finished better. Howard's Ponies and Dogs, neatest animal act shown here. Mr. and Mrs. Mark Murphy added to their former successes. Carberry Bros., very clever dancers, pleased. Laypo and Benjamin, both acrobatics and comedy, good. Braham's Pleas, held over. Pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Lou Hoffman, Pike and Calame, Lloyd and Castane, Van Dyke, Novelli Trio, Gibson and Renny, Columbia Musical Four, Alpo and Theo, Short and Miller, Twin City Four, DeAlmos Dogs, Dannie Simons, T. C. Goodwin and Co., Barnes and Robinson, Glenn Ellison, Bon Air Trio. Pictures.

HOWARD ATHENIUM (Jay Hunt, mgr.; agent, Ed. Kelley).—Gertie Le Claire, Watkins and Williams Sisters, Mlle. Payia, Bob Ferns, Glen and Glen, Dolly Jordan. Pictures.

HOWDIN SQUARE (C. Comerford, mgr.; agent, National).—De Grace and Gordon, Lillian Houston, Harry Thriller, The Marshalls, L'Aliglon. Pictures.

Robert J. Larsen, Keith's Boston representative, is recovering from diphtheria, with which he is confined to his bed.

PHILADELPHIA

By George M. Young.

LIBERTY (M. W. Taylor, mgr.; agents, Taylor & Kaufman).—Gertrude Dudley and Co., Raffins Monkeys, Powers; Van Cleve, Denton and Pete; Lester Brothers and Creighton Sisters. Pictures.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Four Whirlwinds, Musical Buskirk, Flying Russells, Waldron Brothers, Jack Ripp, Gypsy Quintet. Pictures.

COLONIAL (F. Wolfe, mgr.; agents, Taylor & Kaufman).—Five Gormons, Joe Wilton, Harrington Family, Carl Zeno, The Forresters. Pictures.

GIRARD (Kaufman & Miller, mgrs.; agents, Taylor & Kaufman).—Chick and Chicks, Gertrude Fiske and Candy Kids, Dick Thompson and Co., Belzac. Second half: Le Roy and Paul, Orth and Lillian, The Merediths, Hunter and Sears. Pictures.

GEM (Morris & Ancke, mgrs.; agents, Taylor & Kaufman).—Freeman and Fiske, Gordon and Gordon, Robart. Second half: Stewart and Mullen, Estrella and Edwards, Bob Smith. Pictures.

MANHEIM (Buhman Bros., mgrs.; agents, Taylor & Kaufman).—Aldert and Evans, Georgios Brothers, Carl Wallner. Second half: Felton, Freeman and Fiske, Roma Trio. Pictures.

EMPIRE (Stanford & Western, mgrs.; agents, Taylor & Kaufman).—Le Roy and Paul, The Merediths, Ortho and Lillian, Hunter and Sears. Second half: Chick and Chicks, Gertrude Fiske and Candy Kids, Dick Thompson and Co., Balzac. Pictures.

PICTURES (Charles Oelschlagel, mgr.; agent, H. Bart McHugh).—Ten Cantelays, Zedo, Jimmy Cowper, Van Field, Woodford's Animals. Pictures.

GLOBE (B. Israel, mgr.; agent, H. Bart McHugh).—Walton and Brant, Donovas, Allen and May, May Smith. Second half: Schwab and Kneel, George Wachs, Three Livelys, Melver and LaMar.

AUDITORIUM (W. Herkenreider, mgr.; agent, H. Bart McHugh).—Milver and LaMar, Three Livelys, Walker and Burrell. Second half: Fern and Mack, Henry Fields, Florence Sisters. Pictures.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—Kennedy and Hockey, Allen and May, Electric, Nan Aker and Co. Second half: Emma Krauss, Santell and Co., Trilie Comedy Four, Three Ernesto Sisters. Pictures.

GERMANTOWN (Walter Stueppling, mgr.; agent, Chas. J. Kraus).—First half: Sidney Deane and Co., Samuel Thornberg and Co., Mae Frances Hearn and Rutter, Vanveno and La Moore. Last half: Sidney Deane and Co., Trewey Bros., Beaumont's Ponies, Daniel Leighton and Co., Margaret Arnold.

JUMBO (R. Hagner, mgr.; agent, Chas. J. Kraus).—First half: Trewey Bros., John O'Brien, Rosalie Sisters, Walthour Trio. Last half: West and Henry, Walthour Trio, John Lyons, Tucker and Lawrence.

IRIS (M. J. Walsh, mgr.; agent, Chas. J. Kraus).—First half: Harry Taylor, Leroy, Beaumont's Ponies, Daniel Leighton and Co., Troupe of Mizuno Japs. Last half: Ralph Seabury, Rosalie Sisters, Wade and Wheeler, Humphreys, Troupe of Mizuno Japs.

FIFTY-SECOND ST. (George W. Bothwell, mgr.; agent, Chas. J. Kraus).—First half: Fanton's Athletes, John Lyons, Kalmos, Jeff and Levena Healy. Last half: Samuel Thornberg and Co., Mae Frances, Fosto, Hearn and Rutter.

AURORA (Donnelly & Collins, mgrs.; agent, Chas. J. Kraus).—First half: Cole and Hastings, Harry Batchelor, Latow, Helen Horn and Co. Last half: Valveno and La Moore, John O'Brien, Franz Miesel, Jack and Clara Roof.

BROAD ST. CASINO (Mr. Jacobs, mgr.; agent, Chas. J. Kraus).—First half: Wade and Wheeler, Margaret Arnold, Florence Pendleton and Co. Last half: Fanton's Athletes, Harry Batchelor, Kline Sisters.

HIPPODROME-PALACE (Chas Segal, mgr.; agent, Chas. J. Kraus).—First half: Peter Sanson, Ralph Seabury, Panky and Cook, Last half: Kalmos, Latow, Harry Taylor.

PRINCESS (Chas. Segal, mgr.; agent, Chas. J. Kraus).—First half: Milmar Morris Co. Last half: Selsor Trio.

MAJESTIC-CAMUEN (Wm. Valli, mgr.; agents, Stein & Leonard, Inc.).—Sleazy Trio; Harry Daly, Crawley and Crawley, Hodges and Huthorne, Mae Mitchell, Emmet Johns.

CRYSTAL (D. Haylinson, mgr.; agents, Stein & Leonard, Inc.).—Antoinette Sisters, Burns and Clark, J. J. Morgan and Co., Crawley and Crawley.

GRAND (Mr. Rappaport, mgr.; agents, Stein & Leonard, Inc.).—Rocter and Lester, Lyric Comedy Four, Nellie Brown, Andy Johns, Robert Marlow and Co., Gordon and Gordon, Reese and Mitchell.

CRYSTAL PALACE (S. Morris, mgr.; agents, Stein & Leonard, Inc.).—Mason and Lee, Mae Healy, The Nixon Trio, Burns.

ALEXANDER (George Alexander, mgr.; agents, Stein & Leonard, Inc.).—Parris and Brown, Hess and Co., The Three Dancing Bugs, International Trio, Georges Novelty Minstrel Maids.

FAIRHILL PALACE (C. Stangel, mgr.; agents, Stein & Leonard, Inc.).—Von Seely Sisters, Emmett and Lower.

WOODLAND AVE. PALACE (M. Benn, mgr.; agents, Stein & Leonard, Inc.).—Johnny Russell, Lottiw Graber, John Baldwin.

CRESCENT PALACE (Mr. Foltz, mgr.; agents, Stein & Leonard, Inc.).—Hortor and Burns, Miss Mae Lee, Murphy and Booth.

MAJESTIC (Mr. Jermon, mgr.; agents, Stein & Leonard, Inc.).—Forbes, Harry Daly, Majestic Stock Co.

GAYETY (John P. Eckhardt, mgr.).—"Dainty Duchess."

TROCADERO (Sam M. Dawson, mgr.).—"The Rollickers."

COLONIAL (F. Wolfe, mgr.; agents, Taylor & Kaufman).—Five acts made up the bill and reached a good average. Karl Zeno opened with some hand-walking of ordinary merit. The Pee Wee Minstrels include a woman as interlocutor and two young people as "ends." The singing is the best they offer, the gags

BILLY GASTON AND MINERVA COVERDALE

in "NIFTY NONSENSE"

Singing BILLY GASTON'S Latest Song Hits

"Darned If the Fellows Can Do Without Girls, Girls, Girls"

"That Lovin' Lazy Rag"

"She Was An Early Bird, So I Must Have Been a Little Worm"

"Goodbye Bill"

"I Will Save My Love and Kisses All For You"

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| Theatre | Town | State | Pop. |
|-------------------|----------------------|-----------|------|
| Bennett's | Montreal, Canada | 400 000 | |
| Bennett's | Ottawa, Canada | 67 128 | |
| Bennett's | Hamilton, Canada | 66 634 | |
| Sheas | Toronto, Canada | 300 000 | |
| Keith's | Boston, Mass. | 607 246 | |
| Keith's | Philadelphia, Pa. | 1 500 000 | |
| Keith's | Columbus, Ohio | 150 000 | |
| Keith's | Syracuse, N. Y. | 125 000 | |
| Percy S. Williams | | | |
| Colonial | New York, N. Y. | 4 500 000 | |
| Alhambra | New York, N. Y. | | |
| Bronx | New York, N. Y. | | |
| Greenpoint | Brooklyn, N. Y. | | |
| Orpheum | Brooklyn, N. Y. | | |
| Proctor's | Albany, N. Y. | 100 000 | |
| Proctor's | Newark, N. J. | 300 000 | |
| Maryland | Baltimore, Md. | 508 953 | |
| Orpheum | Atlanta, Ga. | 125 000 | |
| Lyric | Dayton, Ohio | 115 000 | |
| Shea's | Buffalo, N. Y. | 400 000 | |
| Temple | Detroit, Mich. | 400 000 | |
| Grand | Pittsburg, Pa. | 400 000 | |
| New Temple | Rochester, N. Y. | 300 000 | |
| Auditorium | Lynn, Mass. | 82 500 | |
| Backstage's | | | |
| Garrison's | Wilmington, Del. | 90 000 | |
| Young's Pier | Atlantic City, N. J. | 40 000 | |
| Young's Pier | Atlantic City, N. J. | Flat's | |
| Young's Pier | Atlantic City, N. J. | Pop. | |
| Young's Million | | | |
| Hollar Pier | Atlantic City, N. J. | 400 000 | |
| Mr. Martency | | | |
| Falls | Quebec, Canada | 77 840 | |
| Les Theatre | | | |
| Varieties | Quebec, Canada | 77 840 | |
| Solmer Park | Montreal, Canada | 400 000 | |
| Solmer Park | Montreal, Canada | 400 000 | |
| Solmer Park | Montreal, Canada | 400 100 | |
| Britannia on | | | |
| the Bay | Ottawa, Canada | 67 128 | |
| | New York, N. Y. | 4 500 000 | |
| Glen Echo Park | Washington, D. C. | 350 000 | |
| Majestic | Birmingham, Ala. | 100 000 | |
| Majestic | Montgomery, Ala. | 65 000 | |
| Majestic | Little Rock, Ark. | 69 000 | |
| Majestic | Port Worth, Texas | 65 000 | |
| Majestic | Houston, Texas | 112 000 | |
| Majestic | Dallas, Texas | 100 000 | |
| Majestic | Beaumont, Texas | 25 000 | |
| Majestic | Galveston, Texas | 45 000 | |

July 18.—Bijou Theatre, Winnipeg, Canada.
July 25.—Bijou Theatre, Duluth, Minn.
Aug. 1.—Unique Theatre, Minneapolis, Minn.
Aug. 8.—Travel.
Aug. 15.—Majestic Theatre, Butte, Mont.
Aug. 22.—Wash. Theatre, Spokane, Wash.
Aug. 29.—Majestic Theatre, Seattle, Wash.
Sept. 5.—Orpheum Theatre, Vancouver, B. C.
Sept. 12.—Grand Theatre, Victoria, B. C.
Sept. 19.—Grand Theatre, Tacoma, Wash.
Sept. 26.—Grand Theatre, Portland, Ore.
Oct. 3.—Travel.
Oct. 10.—National Theatre, San Francisco, Cal.
Oct. 17.—Bell Theatre, San Francisco, Cal.
Oct. 23.—Wigwam Theatre, San Francisco, Cal.
Oct. 30.—Grand Theatre, Sacramento, Cal.
Nov. 6.—San Jose Theatre, San Jose, Cal.
Nov. 14.—Los Angeles Thea., Los Angeles, Cal.
Nov. 21.—Fisher's Theatre, Pasadena, Cal.
Nov. 28.—Queen Theatre, San Diego, Cal.
Dec. 5.—Travel.
Dec. 10.—Majestic Theatre, Denver, Colo.
Dec. 19.—Majestic, Salt Lake City.

Dec. 26.—Revier, Salt Lake City.
1911.
Jan. 2.—Majestic, Colorado Springs, Col.
Jan. 9.—Travel.
Jan. 16.—Princess, Hot Springs, Ark.
Jan. 23.—Princess, Ft. Worth, Texas.
Jan. 29.—Orpheum, Dallas, Texas.
Feb. 6.—Pastime, Wichita, Kansas.
Feb. 12.—Empress, Kansas City, Mo.
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A Merry Christmas and Happy New Year To All Friends on Both Sides of the Atlantic.

Gardner and Stoddard AND Virginia Grant

needing brushing up. The act looks new, and should improve. The trio worked in front of a street drop, which added a tinge of comedy. The Five Gormons offer a musical act. One man, three girls and a little tot make up the quintet. They have the foundation for a good musical act for the small time, but there is room for immediate improvement in dressing. The older girls are good looking, and with suitable costumes would make a nice appearance. Joe Wilton offered a monolog act, newly arranged. Wilton has an engaging stage presence, and with some care in his delivery ought to send his stuff over right. What he did pleased. The Kludzora Brothers scored a hit with some acrobatics, nicely turned through the aid of a leaping board. Pictures.

as one of the strongest points. Seidson's living marble studies won a liberal share of the honors. Several new subjects were shown, all being splendidly posed. Mile, Erna Clarion was called out specially for her remarkable display of immobility. Monroe Hopkins and Lola Ax-telle and Co. presented a sketch called "Traveling." There are points which hit a high mark for lively comedy, but the piece is poorly constructed, the change from the Pullman to the trolley car bit in "one" being a big fall. The latter stuff is old, though well handled. The pair started out right, and should build the act up along a straight line. Andy Rice

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—James Kiernan and Co., Eddie Foyer, Four De Wolfs, Garner and Parker, Dan J. Harrington, La Maze, Bennett and Lamaze, Keyser's Dogs. Pictures.

WILLIAM PENN (George Metzel, mgr.; agent, Fitzpatrick Agency).—La Freya, in artistic visions; Monroe and Mack, Clipper Quartet, Thurston and Keely, Pero and Wilson, Wood and Lewis. Pictures.

PARK (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Karl Zimmer, Betty Carmen, Edythe and Riddle, Perry and Elliott, Electric Comedy Four, Roma Trio. Pictures.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Hamilton and Massey, Stewart Sisters and Escorts, The Aherns, Lewin-Martel Trio, Military Trio, Loie Bridge and Co. Pictures.

PIOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Jack and Co., Brown and Sheffel, John Brennan and Co., The Trilliers, Four Woods, Zarelli and De Anon. Pictures.

STANDARD (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—McGinn and Bush, Bessie La Conte, Yonkey, The Naxles, Haw and Eichen. Pictures.

KEITHS (H. T. Jordan, mgr.; agent, U. B. O.).—There was no glittering headline act to feature the bill this week, but there was little or no falling off in the business, despite the before Christmas week handicap. A shapely, well balanced bill was offered, several acts not seen here previously drawing the chief honors. One was the musical offering of Mr. and Mrs. Fred Voelker (New Acts). Sam Mann and Co., with the sketch, "The New Leader," registered a solid laughing hit. The turn has been toned up and improved considerably since it was seen with a burlesque show, and the clever work of Mann stands out.

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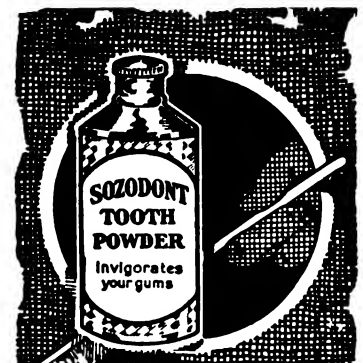
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lected they are a curse.

BIG
SUCCESSHUGE
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SUCCESSGIGANTIC
SUCCESS

Billy Gaston

—AND—

Minerva Coverdale

in "NIFTY NONSENSE"

BILLY GASTON and MINERVA COVERDALE
in "NIFTY NONSENSE"BILLY GASTON and MINERVA COVERDALE
in "SOME SINGING"BILLY GASTON and MINERVA COVERDALE
in "DAINTY DANCES"BILLY GASTON and MINERVA COVERDALE
in "MUSICAL MERRIMENT"BILLY GASTON and MINERVA COVERDALE
in "PLEASANT PERSONALITIES"BILLY GASTON and MINERVA COVERDALE
in "CLASSY CLOTHES"Management, **EDW. S. KELLER**Lawrence (Mass.) "Morning Sun."
Dec. 20, 1910.

It is amusing to look 'round the house and note the effect of the various laughable acts on the patrons, particularly the ladies who go into shrieks at the grotesque act of Billy Gaston and Minerva Coverdale. The couple present a novelty act entitled "Nifty Nonsense" which includes songs, all of which are written and set to music by Mr. Gaston, eccentric dancing and an exchange of conversation which keeps the audience in constant laughs. Incidentally it may be remarked that this Miss Coverdale has some silken costumes which are decidedly classy. Miss Coverdale is petite and pretty, has a good voice and her pliant style and naive manner, make a hit with the patrons. Billy Gaston is inimitable in his versatility. A pianist, he accompanies himself, playing his own compositions, singing his own words (a double joke) and his eccentric dancing is different from anything seen heretofore at the Colonial. Some of his songs are: "She Was An Early Bird, So I Must Have Been a Little Worm," "Pitter, Patter," "Good-Bye, Bill," "Darned If the Fellows Can Do Without Girls, Girls, Girls," "That Loving, Lazy Rag," "I'll Save My Love and Kisses For You." The act is one of the cleverest of its kind in vaudeville to-day and will be one of the big attractions this week.

Lawrence (Mass.) "Evening Telegram."
Billy Gaston and Minerva Coverdale in their "Nifty

Nonsense" were so good that they were obliged to respond to numerous encores. Gaston is well known to Colonial patrons, appearing here last year, but this season he has a new partner, and Miss Coverdale fills the part to a nicety. Gaston is just as funny as ever in his own inimitable way and with his nonsensical talk with Miss Coverdale he brought a good many laughs. His eccentric dancing also made a hit with yesterday's audiences, while the dancing of Miss Coverdale brought out some good rounds of applause. Some very pretty song hits are introduced by the couple, the words and music of all being written by Gaston. Gaston and Coverdale are a very clever team and there is an air of originality about their work that makes it all the more pleasing.

Lawrence (Mass.) "Evening Tribune."

Billy Gaston and Miss Minerva Coverdale have a clever bit of breezy nonsense, which is free and light, but without, entertaining in the superlative degree. Gaston has appeared in this vicinity and is no stranger. He writes all his own music, which is tuneful and melodious, adopting catchy titles and setting them to sprightly music. There is some well defined comedy in which Miss Coverdale, demure and petite, plays an important part. It is a refreshing act, one of the kind that delights the ordinary theatregoer who wishes to be amused.

did very nicely with his talk and songs, his parodies going through with ready response. Rice has the ability to send his goods over, which is a strong mark in his favor. Wright and Dietrich were well received in their straight singing turn. Both have excellent voices. They work up the "Love" song finish in great shape, carrying their act through to a strong closing. Leon Rokes, the whistler and imitator, scored nicely. The revolving ladder act of the Dennis Brothers sent the show off flying. The brothers have some new tricks, the standing whirl at the finish bringing a round of applause. The Three Macagnos were on last, and it was rather a hard spot after a long, lively laughing show, but the foreigners held it down well with their novel routine of acrobatics and hand-to-hand work. The lighted-house pictures pleased, and gave the ushers a chance to locate the suburban visitors who go to Keith's only once a year, and never forget that the show is not continuous.

VICTORIA (Jay Mastbaum, mgr.; agents, Taylor & Kaufman).—Another good bill was offered to the holiday shoppers this week. The Anderson Sisters were featured, and held up to the prominent place given. The two girls are apparently English, at least they work like foreigners. Both are clever dancers, and try a couple of songs. The songs are poor, but the lively dancing holds up. As a novelty, the girls make their changes, three or four, on the stage, and have several changes hanging around on chairs, etc., showing a good supply of clothes not used. They are also shapely, and know it, being liberal in their display, though a fine grade of silk hosiery would help where the legs are featured so prominently. The Anderson Sisters figure as one of the best sister teams seen on the small time. Duff and Walsh did well with their familiar dancing turn. The Alvins registered strongly with a snappy talking and singing turn. The woman ranks high on looks and dressing, and is an excellent foil for the snappy comedy talk of the man. The pair hold on to an old song, but send it over right. With a new one, which could be played up the same way, the act would benefit. As it is now, it is a very likeable number. Phenomena is a double-voice singer, working straight and securing good results. He is not feminine in his manner, but has a remarkably clear and musical soprano, which he doubles with a light falsetto. Phenomena is probably new, and ought to improve. Minnie Fisher gives a showy display of teeth work, hanging by her teeth on a rope while partly disrobing, and doing a skirt dance in the air, finishing with the familiar whirling. Miss Fisher might cut out the chair lift and build up a disrobing bit for the opening, which would relieve the monotony of the long hang on the rope. The New York Jolly Four go in for roughhouse comedy of the wildest type. Two work in a bit of dancing while playing a trombone and clarinet, a clever bit. The rough comedy brings the laughs. The Ventroneers mix dancing with the same bar work. The woman dances while the

man turns off some good work on the bar, and later she works on a trapeze. The dancing could be dispensed with. The other work is all right. Sheppard and Ward did "Old Nightmare," which was Simmons and White's old minstrel act for years, and Phillips and Clinton offered talk and songs of light merit. Pictures, as usual.

PALACE (Julius E. Aronson, mgr.; agents, Taylor & Kaufman).—The holiday week bill ran above the average in quality, eight of the nine acts originally billed running out a very pleasing bill, several acts coming in for special honors. Principal among these were Kent's trained seals and Claude Rauf, a wire walker. The seals furnished a big novelty and fitted in the holiday season in fine style. The mammals display the result of excellent training, the showing of the act suffering only in the handling of it, which needs improvement. The usual routine of balancing balls and juggling objects was nicely done, and the act registered strongly. Rauf needs only development and better dressing for his act to have it ready for much more important time than he is now playing. No wire walker works with more ease, and few with the skill of this fellow, and he was one of the real big applause winners. The "Raven's Nest" also did well, though the act is still in need of attention in regard to the principal and the Van Leer continue to draw the principal honors, with the rest going to the ponies. Franklin and Davis went through smoothly with some singing, talking and dancing, the latter standing out specially. The man handles the dialect talk in good shape, and is a capital pepper. The girl makes a very nice appearance and feeds her partner capably. The two Franks pleased with their hand and head-balancing tricks. J. W. Cooper, colored, made a good impression with his ventriloquial act. Cooper had hit upon a novel idea for himself and his clever voice throwing. Gypsies is a violinist who sings while she is playing. The combination is not always pleasing, the opening song giving her a poor start. She plays the instrument well. Lang and May offered a singing and dancing turn of average merit. The girl should forget the yellow-spangled dress. It should never be shown. The pictures ran to the usual average. To add to the Christmas "cheer," one Biograph film shown depicts a drunken son being dragged from a murder scene in a saloon to the bedside of his dying father, while the police wait for the old man to make his exit. Funny how these subjects usually hit some holiday week, when it is enough trouble trying to be cheerful.

CINCINNATI

By Harry Hess.

COLUMBIA (H. K. Shockley, mgr.; agent, Orpheum Circuit; rehearsal Sunday 11).—Bailots, fine; Harry Atkinson, applauded; Bowers, Walters & Crocker, hit; "Operatic Festival," hit; Fannie Ward, featured; How-

ard and North, scream; Apdalen's Circus, novelty.

ORPHEUM (Wm. Morris, mgr. and agent; rehearsal Sunday 10).—Albert Waltz, opened; Tom Allen, fair; Brown Trio, hit; Renee Grahame, excellent; Ethel Allen & Co., in "Birds of a Feather," fair; Johnson & Willis, fair; 5 Juggling Jordans, excellent; Geo. W. Day, good; "The Stolen Story," interesting; Juliet, good; Austin Bros., good; Musical Avolons, hit; D'Ors Martin, good.

EMPIRE (T. E. Robinson, mgr.; Sunday rehearsal 10).—Billy Barron, good; LeFevre & St. John, fair; Six Gypsy Singers, excellent; Girard & Gardner, hit; Brownie Carroll, ordinary; Three Alex, fine.

AMERICAN (E. C. Dustin, mgr.; agent, W. Y. A. and Gus Sun; rehearsal Monday 9).—Hilde Meister, very good; Fred Werner, good; Leon & Bertie Allen, good; Edwin Warren, very good; "The Great Wilhelm," excellent; Percy Reed, very good; Ida Howell, interesting; The Crafcaux, good; Leonard & Drake, very good; Great Cevens, very good.

PEOPLES (James E. Fenneesy, mgr.).—"Crazy Blossoms."

STANDARD (Frank J. Clemens, house agent).—"Marathon Girls."

ROBINSONS (Forrest V. Pilson, mgr.; agent, Casino Co.).—Bartino's Dogs, very good; Avery & Lindsay, hit; Albertia, fine; Howard & Harmon, fine; Schuster & Cole, hit; Wulken, Dunlap & Folk.

ST. LOUIS

By Frank E. Anfenger.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Frank Stafford and Co., Corinne Francis, Lavinia Shannon and Co., Williams and Warner, Four Huntings, "Tales of Hoffman," Ashley and Lee, Kitamura Japs. PRINCESSES (Dan S. Fishel, mgr.; agent, William Morris).—Kasemann Brothers, Frosini, Tallman, James J. Morton, Jessie Heller, Jones and Grant; The Mascagns.

GAYETY (Frank V. Hawley, mgr.).—"Crusoe Girls."

Simultaneous with opening its new bills Sunday matinee, the Princess adopted a 25-cent daily matinee except Saturday and Sunday.

Harry Bulger in "The Flirting Princess" is at the Suburb this week.

Both Ann Tasker and Mary Quive, who will be in "Madam Kasherry" company at the Olympic next week, are well known here as summer garden favorites.

ATLANTIC CITY

By I. B. Pulecki.

YOUNG'S PIER (Jack Flynn, mgr.; agent, U. B. O.).—The Rolifons, good; Thomas J. Dempsey, went big; Mayes & Suite, well liked;

Geo. W. Leslie & Co., in "Leave It To Me" (New Acts); Piano & Raden, songs, very good; Elsie Tuell, songs, scored; DeMont, magician, clever.

SAVOY (Harry Brown, mgr.; agent Louis Wesley).—Geo. A. Beane & Co., very food facts; Lora, "mental telepathy," very clever; Nat Carr, hit; The Veradays, dancers, clever; Cliff Bailey Trio, acrobats, very good; Laurie & Arleen, songs; Jennie Gerard, songs, good; McAvoy & Wood, talk and songs; M. P. MILLION DOLLAR PIER (J. L. Young & Kennedy Croxson, mgrs.).—M. P. STEPLECHASE PIER (R. Morgan & W. H. Fennan, mgrs.).—M. P.

Valeska Suratt and a company said to consist of fifteen people opens at Young's Pier Monday next. The act is scheduled to do forty minutes. Fletcher Norton heads the cast. Alice Braham and Co. in "As You Sew So Shall You Rip," also on next week's bill.

"Suzanne" the new show in which Billie Burke will star and which opens at the Apollo Friday night, is taken from the French, though its authors are Belgians and the settings and the action are laid in Brussels. The story is about the Bouenans family; they are typical of people of their class in Brussels. The father is a dealer in bottled beer, the mother has social ambitions and they are anxious that their pretty daughter Suzanne make a good marriage. They have selected a husband for her in the person of a son of a neighbor. All goes well until a handsome Parisian comes along. She resolves to marry him, discovering something in the private life of the selected groom through which she persuades her parents to accept the Parisian.

Three big shows are booked in the Apollo next week. Monday night Mrs. Fluke plays "Becky Sharpe." "Madame Sherry" comes in for two nights, while Ethel Barrymore opens in a new show entitled "Twandry of the Wells" the last two nights.

Charles Olcott who played Young's Pier last week is a graduate of the University of Columbia. His bright and original planolog is in the main the stunt he used to do when a member of the college glee club.

Mrs. Maurice Shapiro is down for the holiday weeks, having motored down with her sister-in-law Mrs. Louis Bernstein. Mr. and Mrs. Vincent Bryan and a host of New Yorkers well known in theatrical circles have booked accommodations for New Year's week.

AUSTRALIAN NOTES

By Martin C. Brennan.

11 Park St., Sydney, Nov. 21.
TIVOLI.—Barnold's Animal act, the greatest draw since Chung Ling Soo and Houdini. The

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season in Australia is limited to twelve weeks, and the companies are now finishing in Sydney, with business at capacity. There is a probability of an extension if too many big acts do not clash. A good support is here, including Les Marbas, a big acrobatic dancing act; Howard and Foy, burlesque illusions; Irving Sayles, Dancing Donnelly's, Will James and Malvina Moore, in a neat sketch; Les Warton and others.

NATIONAL.—Daly and O'Brien, the cleanest and cleverest comedy act seen here. Charlie Daly is a marvel with his feet. Alf Holt, mimic, always worthy to share headline honors; Jules and Marlon, strong act, good; Driscoll Boys, fine; Arthur Tauchert, big; and the Range Girls; others.

STANDARD.—Pat Fisher, a well-known small-time manager, has taken over this theatre as a Saturday-night stand, vice Harry Clay, who is now opening the Stadium for summer nights' amusement. Fisher's crowd, though somewhat weak, did very well on the opening night, and may be expected to do even better later on.

OPERA HOUSE (Melbourne).—A compact bill here comprises Barnes and West, the American "fashion plates," in a splendid dancing act; the Quealeys, comedy sketches; Madam Yeamens Litus, and others, including Neil Kenyon, a splendid Scotch comedian.

GAIETY (Melbourne).—The Stagg troupe of cyclists, big hit; Martinetti and Grossi in the same old act they have been working for years; Nola Moret, Jack Kearns, and usual holdovers.

TIVOLI (Adelaide).—Walter C. Kelly is waking sleepy Adelaide up with his exceptionally clever monolog. Alexander Prince, a remarkable concertina player; Hughes and Prior, musicians and jugglers; and the Meyworths.

Ted Holland's show at Brisbane reports fine business. The Brennan people open as oppositionists early next year.

Walter C. Kelly is looked upon as one of the finest sports ever seen in Australia.

Morris and Wilson left for America to-day. For a number of years the act has had the trip in contemplation, but their bookings here were very extensive. With an American experience, you will find this a great and novel act.

ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; agent, W. V. M. A.; rehearsal Monday 2).—Ernest Yerxa and Adela, took well; Harris and Robinson Trio, pleasing; Cummings and Thornton, good; Lawrence McZah, well received; Frank and True Price, scored. **MELTON.**

ALLENTOWN, PA.

ORPHEUM (Geo. W. Carr, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 10:30).—The Four Solis, many encores; William Lamp and Co., pleasing; The Stantons, laughs; Claire Maynard, charming.

PERGOLA (D. E. Knorr, mgr.; rehearsal Monday and Thursday 11).—Ohami Troupe, fair.

LYRIC (Nate Worman, mgr.).—"Tiger Lillies."

Charles Schwab, the steel magnate of South Bethlehem has purchased the Grand Opera house there and has placed a ban on the burlesque shows. The theatre will be used for operetta. **WILLIAM J. McGRATH.**



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BALTIMORE.

MONUMENTAL (Monty Jacobs, mgr.).—Sam Rice's "Merry Maidens."

GAYETY (Wm. L. Ballauf, mgr.).—"Queen of the Jardin de Paris."

VICTORIA (Chas. E. Lewis, mgr.; agent, Wm. Josh Daly).—Beltrah and Beltrah, novel; Frent, George and Co., hit; The Legests, usual; El Gordo, fair; Blocksone and Burns, good; Manning Trio, applause; Ruby, well trained; May D'Eyle and Co., average.

WILSON (M. L. Schanley, mgr.; agent, Norman Jeffries).—McDonald and Co., pleased; Krina, well received; Foy and White, funny; La Leli Sisters, did nicely.

NEW (Chas. E. Whitehurst, mgr.; agents, Felber & Shek).—Carney and Wagner, encores; Holmes and Holliston, hit; The Pollocks, fair; Deltorell and Giessando, average. **"LARRY."**

BIRMINGHAM, ALA.

MAJESTIC (Carl Rettick, mgr.; agent, I. A. Co.; rehearsal Monday).—Larkins and Burns went big; Max Loub, fair; Makarenko Duo, second week; Leona Stephens, took the house; Norris' Baboons and Monkeys, good. Pictures.

PASTIME (Sam Pearl, mgr.; agent, Williams; rehearsal Monday 10).—Hicks and Hicks, good; Herbert and Vance, clever; Harry Brown, hit; pictures. **MARVEL** (Percy Spellman, mgr.; Juggling Davis, good; Van Harding, pleasing; musical Flaks, good; Percy and Mayme Spellman, went big; pictures.

AMUSE U (E. E. Newsome, mgr.; agent, Furlong).—Opal and Fred Elliott, good; Paster and Earle, hit; Tom Klunker, very good; pictures. **SAT WILLIAMS.**

BRIDGEPORT, CONN.

EMPIRE (S. L. Oswald, mgr.; agent, J. R. O.; Monday and Thursday rehearsal 10:30).—May and Lilly Burns, good; Dora Pelletier, splendid; Kathryn Dyer and Co., hit; English and Redding, big applause; Grenier and La Foss, very good; Polls (L. D. Garvey, mgr.; agent, U. B. O.; Monday rehearsal 10).

—Kramer and Spillane, very good; Shriner and Willis, entertaining; Three Kestons, winner; Mendelsolm Four, big applause; Lo Lo, very good; Billy Gordon and Nick Marx, laughing hit; Rosina Casselli's Midget Wonders, good. **BLIOT** (W. E. Smith, mgr.; agent, U. B. O.; Monday and Thursday rehearsal 11).—Low A. Ward, big hit; Duethers, very good; Dillman and Ferris, big applause. **B. GLASNER.**

CAMDEN, N. J.

BROADWAY (W. B. MacCallum, mgr.; agent, U. B. O.; Cycling Demons; May Christian; Graham and Randall; Carter and Bluford; Saona; Castle and Foote; Major and Roy. Pictures.

ELMIRA, N. Y.

HAPPY HOUR (G. H. Van Demark, mgr.; agent, U. B. O.; Monday rehearsal 11).—19-21, M. Bridge, Purcell and Shelly, hit; Alton and Arless, fair; Gus Fredericks, good; Josef Samuels, good. **J. M. BEERS.**

ERIE, PA.

PARK (Gott Callan, mgr.; agent, U. B. O.; rehearsal Monday 10).—Valeo and Trekk, very clever; Lewis and Chapin, well received; Rogers and Hart, good; Camahan and Eng Ish, went good; Jo. Dale, good; Stanley Edwards and Co., fine. **COLONIAL** (A. P. Weschler, mgr.; C. R. Gumm, asst. mgr.; agent, Geo. Sam; rehearsal Monday 10).—Rosa, good; Nance and Parks, well received; Murphy and Wachburn, good; Davis, White and De Groot, well received; Sernado M. Free and Co., clever. **ACT** in Florence Troupe, splendid.

HAPPY HOUR (D. H. Connolly, mgr.; agent, Per. Mar. Lili; Le. Sour and Dog, clever. **Brooklyn Quartette**, well received.

ALPHA (U. B. O.; rehearsal, mgr.; booking direct; rehearsal Monday 10).—Special 10-4 Cross Stamp Benefit, Etha Leader, very good.

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NEWARK, N. J.

PROCTORS (R. C. Stewart, mgr.; agent U. B. O.; rehearsal Monday 9.)—Juggling Barretts, clever; Sam Dody, took; Amy Richard-Lester Loneragan Co., clever; Great Ergotti and Lilliputians, novel; Marshall Montgomery, merit; Bowser, Hinkle and Co., pleased; Willette Whitaker and F. Wilbur Hill, charmed; Paul Spadoni, closed good show.—ARCADE (L. O. Mumford, mgr.; rehearsal Monday 10.)—EMPIRE (Leon Evans, mgr.)—"The Merry Whirl."—WALDMANN'S (Lee Ottelengul, mgr.)—"Dowery Burlesquers."

JOE O'BRYAN.

NEW HAVEN, CONN.

POLIS (Frederick J. Windisch, mgr.; agent, U. B. O.; rehearsal 10.)—McCleavey Marvels, well received; Niblo and Reiley, good; Isabelle D'Armond, bright and vivacious; Mrs. Gardner Crane and Co., fine; Wright, Cantwell, Murphey and Glib, good; Watson's Farmyard, very good. E. J. TODD.

NEW ORLEANS.

By O. M. Samuels.

AMERICAN—Cannon Trio, good for small time; La Rola, also; Trocadero Trio, sing sweetly; Casetta and Asita, fair; Alva York, pronounced success; Mabel Johnston, clever; Nelson-Moran pictures closed.

ORPHEUM—Satsuda Japs, splendid opener; Johnny Small and Sisters, pleased; Hayward and Hayward, did well; Hamid Alexander, best piano playing, pianologist, scored; Clifford and Burke, hit; "Ballet of Light," excellent closing number; Hal Stephens & Co., did not appear Monday owing delay baggage.

WINTER GARDEN (Chattman & Chase, mgrs.)—DeVitts, well received; Maud Machen, superb, pretty, but "voiceless," pleased; Lola and Laird, embryonic artists; Toki Murato, wire, adept, held attention; Carroll and Eller did not arrive in time for Sunday afternoon performance.

MAJESTIC (L. E. Sawyer, mgr.)—Tyson Extravaganza Co., vaudeville and pictures.

The news of the death in Chicago of W. H. Rowles was received here with regret. Mr. Rowles, during his management of the St. Charles, Academy of Music, Tulane, and Crescent theatres, attained great local popularity, and his friends were legion.

L. E. Sawyer, manager of the Majestic, is now a 32d degree Mason with high hopes of ultimately becoming a Shriner.

James O'Neill was the guest of honor at a luncheon given by the Mercantile Club.

The Ivy theatre, situated on Annette St., opened its doors last week.

Rumor has it that a new theatre will be built in the neighborhood of the Majestic. The promoters feel they can duplicate the success of Sawyer's home of uplift.

Viola Allen in "The White Sister" broke the season's receipt records.

NORFOLK, VA.

COLONIAL (S. W. Donalds, mgr.; agent, U. B. O.; rehearsal Monday 10.)—Albert Hole, clever; Jolly, Wild and Co., hit; Stokes and Ryan Sisters, splendid; H. T. MacConnell, President of Thirteen Club, repeated former hit here; Gordon Eldrin and Co., clever; Vittorio and Georgetta, novelty; Tom Jack Trio, fine.

MAJESTIC (Otto Wells, mgr.; agent Norman Jeffries)—DeDio's Trained Animals, fine; Ellsley, Otkie and Ellskey, clever; Musical Mackie, good.

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OAKLAND, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct.)—Hite and Donlin; Cook and Lorenze; Scheda; Holdovers; William Farnum and Co.; Duffin-Redclay Trio; "Radiant" Radie Furman; Meredith Sisters.

BELL (Jules Cohn, mgr.)—The Riads; Flo Adler; May Nannary Co.; Billy Chase; Lind. BROADWAY (Guy Smith, mgr.; agent, Bert Levey).—Fritz, Christian; Rose Fox and "Picks"; Speck and Teloff; Bevan Duo.

PITTSBURGH, PA.

GRAND (Harry Davis, mgr.; agent, U. B. O.; rehearsal Monday 9.)—Three Royal Colibris, clever; Mr. Edwin and Co., well received; Carl Randall, very good; Pittsburgh Symphony Orchestra, many encores; Harry Fox and Milleship Sisters, big hit; Myntyre and Heath, tears of laughter; Ray Cox, big hit; Four Tessen's, exceptionally good.

FAMILY (John P. Harris, mgr.; agent, Morgans; rehearsal Monday 9.)—Lady Mazie, clever; Harris Twins, good; Happy Hal Ward, entertaining; Hae Vaughn, pleased; Ramsden and Francis, well received; Al. Bridge, good; Tommy Harris, went well; Franklin and Andrews, pleased.

ACADEMY (Harry Williams, mgr.)—"Tiger Lilies."

GAYETY (Henry Kurtzman, mgr.)—"Rolling Girls."

M. S. KAUL.

PITTSFIELD, MASS.

EMPIRE (J. H. Tebbetts, mgr.; agent, U. B. O.; rehearsal Monday 10.)—Delphino and Delmora, good; Ben Smith, good; De Haven Sextet, good; J. J. McCowan and Co., good; Bootblack Quartet, very good; Sausone and Deilla, very good.

FRANKLIN.

PORTLAND, ME.

PORTLAND (J. W. Greely, mgr.; agent, U. B. O.; rehearsal 10.)—Gus Edward's Kountry Kids, big; Palmer and Lewis, took well; Ernie and Ernie, clever; Gretchen Spencer, good; Swisher and Evans, classy.

HAROLD C. ARENOVSKY.

PORTSMOUTH, O.

SUN (R. R. Russell, mgr.; agent, direct; rehearsal Monday 10.)—Beau and Hamilton, clever; Chas. Leonard, good; Mabel Elene, pleased; Six Spillers, riot.

MAJESTIC (Maier and Reineger, mgrs.; agent, Coney Holmes; rehearsal Monday 10.)—Rodgers and Bombstead, pleasing; Scott and Clark, good; Ralph Schoenberger, took well; Lyons, Jennings and De Vere, good; pictures. COLUMBIA (Fred Tynes, mgr.). GORDON.

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FALL RIVER, MASS.

SAVOY (Julius Cahn, mgr.; agent, Leow's; rehearsal Monday 10.)—De Camo and Cora, good; Young Bros. and Veronica, very good; Sullivan and Pasquelena, good; Esmeralda, good; Hamilton Coleman Co., hit; Standish Sisters, excellent; Cliff Berzac's Circus, applauded.—HIJOU (L. M. Boas, mgr.; agent, direct; rehearsal Monday 10.)—19-21, T. C. Goodwin and Co., very good; D'Alma's Dogs and Monkeys, applauded; Dannie Simmons, good.—PREN, ER (L. M. Boas, mgr.; agent, direct; rehearsal Monday 10.)—M. p. and 19-21, John Harvard, good; Short and Miller, very good. EDW. F. RAFFERTY.

FT. WORTH TEX.

MAJESTIC (T. W. Mullaly, mgr.; agent, interstate.)—Week 12—Sampson and Douglas, favorites; "Laughing Horse" Co., laughter; Bessie Leonard, well received; Marcell and Lennet, good; Redwood and Gordon, well liked; Chevriel, excellent violinist; Byron and Landon.

IMPERIAL (W. H. Ward, mgr.; agent, Hodgekin.)—Mozarts, headliners; Moredock and Watson, good; Effie Graham, favor; Shale and Cole, good; Chick and Woodson, excellent sketch; Clarence Able, singer.

PRINCESS (Joe Aronoff, mgr.)—Freda Klein, "Aeroplane Girl," well received; Leon and Adeline, fair jugglers; Ned Seymour, mus., good; Lola Lee Earl and Co., clever sketch; Billy Broad, b. f., good. I. K. F.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.; rehearsal Monday 10.)—Claude M. Hood, entertained; Stella Karl, good; Donovan and Arnold, fair; Hickey Triplets, scored; Chas. and Fannie Van Co., fair; Goldsmith and Hoppe, fair; Sevenkita, worked hard; Monday night rung down curtain because subject became vulgar when caused to dance. J. P. J.

HARTFORD, CONN.

POLIS (Oliver C. Edwards, mgr.; agent, U. B. O.; rehearsal Monday 10.)—Planophond Minstrels, big; Irene Dillon, hit; Ernest Carr and Co., fine; Patsy Doyle, big; Three Brennus, clever; Stewart and Marshall, good; Charles and Rose Coventry, fine.—HART-

FORD (Fred P. Dean, mgr.; agent, James Clancy; rehearsal Monday and Thursday 11.)—19-21, Terry Twins, big hit; DeAlma and May, fine; Raleigh and Raleigh, fair; Lee's Marionettes, pleased; Root and White, good. R. W. OLMSTED.

KALAMAZOO, MICH.

MAJESTIC (H. W. Crull, mgr.; agent, W. V. A.; rehearsal Monday 11.)—Mlle. Nadje, pleased; Halligan and Ward, big; Bert Howard, did well; Marcene, Nevaro and Mareena, good; Josephine McIntyre, good. CLEMENT.

LITTLE ROCK, ARK.

MAJESTIC (S. S. Harris, res. mgr.; agent, interstate; Monday rehearsal 11.)—Walter McCollough and Co.; Sam Hood; Boynton and Burke; Fred Zobelie; May Belle Fisher; Yuill and Boyd; Lucas and Fields. JIM.

LOS ANGELES.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 10.)—Week 12—Cracking good program. Geo. Beban, elaborate sketch, headliner, big success; Asahi, Nipponese magician, mystifying; Grant and Hoag, clever; Jewell's Manikins, entertaining; Holdovers, Russian Dancers; Camille Ober; Felice Morris, Three Kuhns.—LOS ANGELES (E. J. Donnellan, mgr.; Monday rehearsal 11.)—Staley and Birbeck, excellent; Oriett & Taylor, fetching; Joe Keller and Co., funny; Scott and Wilson, good; Zorodo Bros., agile; Prince and Gaikano, fair.—LEVY'S (Al. Levy, mgr.; agent, L. Behymer; Monday rehearsal 10.)—Doris Wilson, singing, very good; Cosmopolitan Trio, favorites; Ethel Leslie, singer, took well; Sharp and Turew, laugh producers.—PANTAGES (J. A. Johnson, mgr.; agent, direct; Monday rehearsal 11.)—Hardeen, pleasing; Harry Botter and Co., big laugh; Devine and Williams, good; Emmett, clever; Musical King, artistic; Buford, Bennett and Buford, pleasing. EDWIN F. O'MALLEY.

MILWAUKEE.

MAJESTIC (James A. Higler, mgr.; agent, Orpheum Circuit; rehearsal Monday 10:30.)—Bessie Wynn, very pleasing; Al. Jolson, very good; Burr McIntosh, well staged western sketch; Four Londons, splendid; Mlle. Reme, versatile; Empire Comedy Four, rough-house comedy; Smith and "Peaches," fair; Von Hoven, Mad Magician, Interesting.—CRYSTAL (Ed. Raymond, mgr.)—Lee Beggs and Co. in pretty sketch; MacDonald Trio, expert cyclists; Barry and Hack, splendid physical culture. The Wasneskas, good dancers; Wilson and Doyle, ordinary.—EMPRES (Sied. Grey, mgr.)—John Hamilton, impersonations, very good; Reynolds and Miller, character changes, good; Master David Schooler, piano virtuoso; Chas. A. Murray and Co., pleasing sketch; Joe Whitehead and Flo Glereson, merit; Bobby Pandus & Bro., picturesque.—GAYETY (Wm. E. Mick, mgr.)—Robbie's "Knickerbockers," high-class show.—STAR (F. Trotman, mgr.)—"The Rector Girls"; Zbasko, Polish wrestler, big attraction. H. MORTON.

MONTREAL.

ORPHEUM (Geo. F. Driscoll, mgr.; agent, U. B. O.)—Mason and Keeler and Co., hit; Jack Wilson Trio, riot; Jeters and Rogers, well received; Arthur Whitelaw, went well; Ollie Young and April, fair; Bothwell Browne, big; Three Dolce Sisters, well received; Alonzo Trompe, clever. BILLY ARMSTRONG.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Monday 10:30.)—The Sloans, fair; Tambo Duo, pleased; Harry Hawk, clever; Gilbert Fitzgerald and Co., hit. GEO. FIFER.

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RICHMOND, VA.
COLONIAL (E. P. Lyons, mgr.; agent, Norman Jeffries; rehearsal Monday 11), Whills and Barron, hit; Lily Langdon, success; Gruet and Gruet, hit.
LUBINS (C. T. Boylis, mgr.; agent, Norman Jeffries; rehearsals Monday 11)—Martini and Torise, splendid; Nat Wharton, good; The Clark's, scored.
THEATRO (D. L. Toney, mgr.; agent, White and Aldinger)—Versatile Lewises, hit; Chas. George, very good; The Trembles, good; Three Emerys, good. M. A. WILDER.

ROCK ISLAND, ILL.
MAJESTIC (J. P. Quinn, mgr.; agent, W. V. A.; rehearsals 12:30)—Harry Labelle, good; Buckley, Burns and Fern, pleased; Beckman and Ross, good; Chry Hayes and Montgomery, hit. LOUIS F. WENDT.

READING, PA.
ORPHEUM (C. C. Egan, mgr.; agent, V. B. O.; rehearsal Monday and Thursday 10:30)—Eddie Reeves, good; Reule and John Arund, excellent; Punch and Alger, pleasing; Gardiner, Vincent and Co., laughs.
LYRIC (Frank D. Hill, mgr.; agent, Loew; rehearsal Monday and Thursday 10), Herbert Brooks, entertaining; Leone and Dale, pleasing; Barrows and Milo, well received; "Ten Reading Kids," hit; Leech Trio, well received.
PALACE (W. K. Goldenberg, mgr.; agent, Bart McHugh; rehearsal Monday and Thurs-

day 10:30)—Electra, pleased; Fern and Mack, good; Emma Krause, pleased; Great Santelli and Co., showy; Three Ernestes Sisters, well received. G. R. H.

RENOVO, PA.
FAMILY (Albright & McCarthy, mgrs.; agent, Nixon-Niedlinger; rehearsal Monday and Thursday 3:30)—19-21 Three Troubadours, singing, very good; Jonny Nalon, musical, good; 22-21, Labell and Labell. WM. L. ALBRIGHT.

SAGINAW, MICH.
JEFFERS (W. A. Russo, res. mgr.; rehearsal Monday 12:30)—Bairden, good; Irving Newhoff and Bode Phelps, entertaining; Blimbos, splendid; "The Little of Too Soon," good; Mills and Moulton, clever. MARGARET GOODMAN.

SPRINGFIELD, MASS.
POLIS (S. J. Brosn, res. mgr.; agent, U. B. O.; rehearsal Monday 10)—Ferrell Brothers; Hathaway, Kelley and Mack, clever; Edward De Corsia, scored; Luciano Lunca, excellent; Nonette, well liked; Zerthos Clown Dogs, good. G. A. P.

ST. PAUL, MINN.
ORPHEUM (Top 10 World Dancer line; Maud-Gladys Finney, swimmers, good; Harvey Devora Trio, good; Bison City Four, good Reed Bros., good; Four Rianos, line; Earl and Curtis.
MAJESTIC—Kington and Thomas, pleased; Alice Mortlock Co., pleased; Hulda Helstrom; Gladstones, please; Francis Wood, good.
PRINCESS—Ruffer and Cook; Burnison and Taylor; Burkes, good; Pictures.
CRYSTAL—19-21 Rolland; Dorothy Earle; Rex and Ivy; 22-21 A-Kland and Richmond; Raudale Sisters; Tramos.
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SALT LAKE CITY.

ORPHEUM.—Willard Simms, hit; Thurber and Madison, great; Lionel Barrymore and McKee Rankin, good; Hilda Hawthorne, pleased; Rio, liked; "Old Soldier Fiddlers," great applause; Gus Onlaw trio, spectacular.
—MAJESTIC—Fouere, Vereron, Lacey, M. P.—CASINO—Faust Trio, Dalton, Traveller.
—MISSION—Kellum Wilson Trio.—BENITO—Hessle, Marlon & Findlay.—EMEROL—M. P.—Three new picture houses start this week. MIRAGE from 11 to 11, two shifts of orchestra and singer. DANIELS, to be largest in town. MISSION, formerly S.-C., big business considering holiday week. OWEN.

SAN DIEGO, CAL.

GARRICK (Wm. Tompkins, mgr.; rehearsal 10).—Week 12: T. Nelson Downs, good; Three Escardos, well received; Nat Leffingwell & Co., in sketch, applauded; Three Imperials, good; Bush & Peyser, hit; Pictures.
—PRINCESS (Fred Ballien, mgr.; agent, Bert Levey; rehearsal Monday 10).—Carbony & Williams, good; Hille Mackie, comedian, pleased; Armitage Sisters, sister act.
L. T. DALEY.

SANDUSKY.

SANDUSKY (V. O. Woodward, mgr.).—House dark all week.

Sandusky Lodge, No. 66, F. F. A., at a regular meeting, elected the following officers: Past President, John Letts; President, Charles Rice; Vice-President, Harry Dunn; Recording Secretary, George Ladd; Financial Secretary, Frank Wieland; Marshal, Charles Bang; Sergeant-at-Arms, Alf. Killian; Trustees, Charles Bang, Harry Dunn and Frank Wieland. Meetings hereafter will be held in rooms at the Hotel Wayne, donated by "Billy" Dunn, the proprietor. DOC.

SAVANNAH, GA.

ORPHEUM (Joseph A. Wilensky, mgr.; agent, Interstate; rehearsal Monday 2).—Herbert, Frog Man, clever; Three Laretas, big hit; Makarenko, Duo, tremendous hit; World's Comedy Four, immense; Mr. and Mrs. Allison, big laugh.—LIBERTY (Frank & Hubert Handy, mgrs.; agent, Princess Exchange; rehearsal Monday 11).—Captain Pickard's Seals, wonderful; Lupite Pero, gymnast, clever; Provo, whistling ventriloquist, scored; Mamie Harnish, went big; Catherine Augus Co., laughable sketch.—The Bijou, under the direction of Wells, Wilmer & Vincent, which has been devoted to stock since the opening of this house a year ago, will change policy, and beginning Christmas Day, will reopen with vaudeville, booked by the Wells Circuit. The house is under the management of Charles W. Rex. R. MAURICE ARTHUR.

SHREVEPORT, LA.

MAJESTIC (Ehrlich and Coleman, mgrs.; agent, S.-C.; rehearsal Sunday 1.30).—Garvey

and Davis, fair; Prayor and Addison, good; Martney, fair; Mozarts, fair.

PALACE (C. L. Monteville, mgr.; agent, Interstate; rehearsal Sunday 1).—Morris Greer, poor; Great Selvin, fair; Verona Duo, fair; Pictures. DIMICK.

SYRACUSE, N. Y.

GRAND (Joseph F. Pearlstein, mgr.; agent, U. B. O.; rehearsal Monday 10).—Sprague and McNeece, neat; Elida Morris, hit; Crouch and Welch, decided hit; "Musical Girls," generously applauded; Niblo's Birds, interesting; Five Olympians, applauded; James H. Cullen, many laughs; Demont Trio, well received. "THE BIG LOCAL."

TORONTO, ONT.

SHEAS' (J. Shea, mgr.; agent, U. B. O.; rehearsal Monday 10).—Lillian Shaw, big hit; Town Nawn and Co., success; "Maxima Models," artistic; Hornard and Weston, scored; Aruta Diaz's Monkeys, well trained; International Polo Teams, novel; Floyd Mack, good; McCart and Bradford, pleased.
STAR (Don F. Pierce, mgr.).—Jardine De Paris Girls. HARTLEY.

WASHINGTON.

CHASE'S (H. W. DeWitt, mgr.; agent, U. B. O.; rehearsal Monday 11).—Marion Murray and Co., hit; Gorman and West, excellent; Chick Sale, pleased; "Monarchs of Melody," second honors; "Les Alexandras," clever; Dr. John C. Bowker, lecturer; White's Mules, amused.
CASINO (A. C. Mayer, mgr.; agent, Wm. Morris; rehearsal Monday 11).—Louise Morrison and Co.; Lew Harvey; Lyndon and Dorman, divided first honors; Rubq Mack, good; Frobel and Rouge, clever; Seabury Duo, clever.

COSMOS (A. T. Brylawski, mgr.; agent, Norman Jefferies; rehearsal Monday 10).—19-21. "Noodles" Fagan, amused; Morton, West and Morton, pleased; Minnie Worth, honors, Eleanor Cameron and Holden and Le Claire, hits; Fisher and Hick's, well received.

MAJESTIC (F. B. Weston, mgr.; rehearsal Monday 11.30).—J. H. Bradley, ordinary; Hassan and Roedel, pleased; The Nichols; May Kessler, and pictures.

GAYETY (Geo. Peck, mgr.).—"Serenaders." LYCEUM (Eugene Kernan, mgr.).—"Billy Watson's Beef Trust." WM. K. BOWMAN.

YONKERS, N. Y.

WARBURTON (Jos. E. Schanberger, mgr.; agent, Edw. S. Keller; rehearsal Monday 10.30).—Dan Burke and Co., big; Yvette, hit; Dave Ferguson, good; Charles the First, clever; Cyrcil and Farley, nicely; Steiner Trio, good; Three Lucies, nicely.

ORPHEUM (Sol. Schwartz, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 12).—15-17, Janet Priest and Co., good; Six O'Connors Sisters, nice; Kramer Bros., pleased.

"Mike" Killen Sutton, stage manager of the Orpheum, and Miss Lillian Stewart were married in West Hoboken, N. J., on the 7th. CRIS.

YOUNGSTOWN, O.

PARK (John Elliott, mgr.; agent, Feiber & Shea).—Goyt Trio, interesting; Frank Markley, clever; Anderson and Evans, pleasing; Clark and Bergman, lively; Dean and Price, classy; Braggart Bros., fine.

PRINCESS (Walter Hanitch, mgr.; agent, Gus Sun).—Powers and Pauline, excellent; Guise, pleasing; Norton and Russell, clever; Steele, Brinkman and Steele, first class; Petet Family, strong.
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Aiken Jas & Edna 967 Park av N Y
Albani 1816 Broadway N Y
Alburtus & Millar Waterville Can
Aldines The 2222 Cottage Grove Chicago
Alt Sidi 900 Spring Pittsburgh
Allen Joe Robinson Crusoe Girls B R
Allen Leon & Bertie Gayety Indianapolis
Allen Marie Columbians B R
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Baker Billy Merry Whirl B R
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Baker De Voe Trio Dainty Duchess B R
Baker John T Star Show Girls B R
Bandy & Fildis Arcade Toledo
Bannon Joe Girls from Happyland B R
Bantas Four Columbians B R
Baraban Troupe 1304 Fifth Ave N Y
Barbee Hill & Co 1232 Nat Av San Diego
Barber & Palmer American Omaha Ind
Barnes & Crawford Hammersteins New York
Barnes & Robinson 237 W 137 N Y
Barrett Tom Robinson Crusoe Girls B R
Barrington M Queen of Jardin de Paris B R
Barron Billy Empress Milwaukee
Barrow Geo 2002 S Av N Y
Barry & Hack 781 Windlake Milwaukee
Bartell & Garfield 2899 E 53 Cleveland
Bartlett Harmon & Erngil 353 W 56 N Y
Barto & Clark Orpheum Allentown
Barto & McCue Midnight Maidens B R
Barton Joe Folies of the Day B R
Bates Virgie Irwins Big Show B R
Bates & Neville 37 Gregory New Haven
Baum Will H & Co 47 Wolcott New Haven
Baumann & Ralph 360 Howard Av New Haven
Baxter Sidney & Co 1722 48 Av Melrose Cal
Bayton Ida Girls from Happyland B R
Beano Duo 3442 Charlton Chicago
Beaman Fred J Hudson Heights N J
Beard Billy Majestic Montgomery
Beardsley Sisters Union Hotel Chicago
Beaugarde Marie Merry Whirl B R
Beers Leo Majestic Birmingham
Behler Agnes Dreamlanders B R
Behren Musical 52 Springfield Av Newark N J
Belmet Musical 841 E 87 New York
Bell Arthur H 498 12 Av Newark N J
Bell Boys Trio 2296 W Av N Y
Bell Norma Bowery Burlesquers B R
Belle May Robinson Crusoe Girls B R
Belmont May Century Girls B R
Belmont Joe 70 Brook London
Belmont Florence Girls from Happyland B R

Belmont M Folies of New York B R
Belair Irving 250 W 112 New York
Benn & Leon 229 W 38 New York
Bennett Archie Irwins Big Show B R
Bennett Florence Irwins Majestics B R
Bennett Sam Rose Sydel B R
Bennett & Matrella 608 W 67 New York
Bennett Bros 339 E 46 New York
Benson Marion J Passing Parade B R
Bentley Musical 121 Clipper San Francisco
Benton Beulah Irwins Majestics B R
Benton Ruth Big Banner Show B R
Berg Liddy Bon Tons B R
Berge Anna Marie 100 Jr B R
Bernard Hugh Bohemians B R
Beverly Sisters 5722 Springfield Av Phila
Bevins Clem Rollickers B R
Beyer Ben & Bro, 1406 Bryant Av N Y
Bicknell & Gibney Garrick Ottumwa Ia
Big City Four Colonial N Y
Blissett & Shady 248 W 87 N Y
Black John & Miss N B Jr B R
Black & Leslie 1722 Eberly Av Chicago
Blair Hazel Reeves Beauty Show B R
Blamplin & Hehr O H Troy O

HARRY BLOOM

"PRINCE OF SONG."
Still in Frisco.

Bloomquist & Co 320 Chicago Av Minneapolis
Bohannon Burt Hastings Show B R
Boiss Sensational 100 W 143 New York
Bonner Alf Broadway B R
Booth Trio Polls Norwich Conn
Borella Arthur 524 Stanton Greensburg Pa
Borrow Sidney Big Banner Show B R
Bostock Jean Lovemakers B R
Boutin & Tillson 11 Myrtle Springfield Mass
Boudin & Quinn 212 W 42 N Y
Bouton Harry & Co 10 Newport
Bouvier Mayme Merry Whirl B R
Bowman Fred 14 Webster Medford Mass
Bowers Waiters & Crocker Grand Evansville
Boyd & Allen 2706 Howard Kansas City
Boyle Bros Princess Ft Worth
Bradley & Ward Majestic Charlevoix Mich
Bradley The 184 Huston Birmingham
Brand Laura M 515 Main Buffalo
Bray Joe Irwins Big Show B R
Brennan Geo Trocadero B R
Brennan Samuel N 2656 Tulip Phila
Breton Ted & Corinne 114 W 44 N Y
Brinkley The 424 W 39 N Y
Brinkman & Steele Sisters Grand Steubenville O
Brixton Lydie Dreamlanders B R
Britton Nellie 140 Morris Philadelphia
Brixton & Brixton 708 Lexington Brooklyn
Browder & Browder 820-3 Minneapolis

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Extra Attraction
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Broe & Maxim 1240 Wabash Av Chicago
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Brooks Florie Bury Girls B R
Brooks The Girls from Happyland B R
Brooks Harvey Cracker Jacks B R
Brooks & Jennings 981 W Bronx N Y
Brown Sammie Bowery Burlesquers B R
Brown & Brown 69 W 118 N Y
Brown & Wilmut 71 Glen Maiden Mass
Bruce Lena Lovemakers B R
Bruno Max C 180 Baldwin Elmira N Y
Bryant May Irwins Big Show B R
Brydon & Hanlon 26 Cottage Newark
Buch Bros Main Peoria
Buckley Joe Girls from Happyland B R
Buckley Louise Santa Cruz Cal
Bullock Tom Trocadero B R
Bunce Jack 2219 13 Philadelphia
Burger Harvey J 627 Trenton Av, Pittsburg
Burke Joe 344 W 14 N Y
Hurke & Carter Pantages St Joe Mo
Burke Minnie Trocadero B R
Burke & Farlow 4037 Harrison Chicago
Burnett Tom Trocadero B R
Burns Jack 277 Bainbridge Brooklyn
Burrows Lillian 2030 North Av Chicago
Burton Wm P & Daughter 133 W 45 N Y
Burton Jack Marathon Girls B R
Burton & Burton Empire Indianapolis Indef
Burch Devere Four Reeves Beauty Show B R
Buschell May Pace Boston B R
Butlers Musical 423 B Phila
Butterworth Charley 850 Treat San Francisco
Byron Gleta 107 Blue Hill av Roxbury Mass
Byron Ben Passing Parade B R

Cabill Wm 345-7 Bklyn

Cain John E Knickerbockers B R
Callahan Grace Bohemians B R
Campbell Al 907 Amsterdam Av N Y
Campbell Harry Marathon Girls B R
Campbell Phyllis Merry Whirl B R
Campbell Parker Rose Sydel B R
Campbell Zelma Bon Tons B R
Campeau Beatrice Knickerbockers B R
Canfield Al Wise Guy Co
Canfield & Carleton 2218 80 Bensonhurst L I
Canway Fred K 6425 Woodlawn Av Chicago
Caplan Bert Folies of New York B R
Capron Nell Folies of New York B R
Carson Chas 4014 Fair B R
Caruowale Sisters 425 N Liberty Alliance O
Care & Stampe 824 42 Bklyn
Carle Irving 4208 No 41 Chicago
Carlton Frank Bway Gaiety Girls B R
Carmelos Pictures Broadway Gaiety Girls B R
Carmen Frank 405 W 188 N Y
Carmen Beatrice 12 Cedar Brooklyn
Carmontelle Hatlie Marathon Girls B R
Caron & Farnom 235 E 24 N Y
Carral Helen & Co 1743 Warren Av Chicago
Carrutson & Van 6125 Monte Vista Los Angeles
Carson Bros 1008 36 Brooklyn
Carters The Ave M
Casad & DeVerne 312 Valley Dayton O
Casburn & Murphy Wichita Kan
Cassius & La Mar Box 247 Montgomery Ala
Jame Paul 81 S Clark Chicago
Caulfield & Driver Normandie Hotel New York
Ceslet 74 Grove Rd Clapham Pa London
Ceslute Grace 1025 Mithun Indianapolis
Chabanty Marguerite Columbians B R
Chadwick Trio Manhattan O H N Y
Chameroys 1449-11 Bklyn
Champion Mamie Washington Society Girls B R
Chantrell & Schuyler 219 Prospect Av Brooklyn
Chapin Benjamin 506 W 186 New York
Chapman Grace 1025 Mithun Indianapolis
Chase Billy Wigwag San Francisco
Chase Dave 90 Birch Lynn Mass
Chase Carina 2615 So Mainstead Chicago
Chassino Maryland Baltimore
Chatham Sisters 308 Grant Pittsburg
Chick Frank Brigadiers B R
Chubb Ray 101 Spruce Branton Pa
Church City Four 1282 Decatur Brooklyn
Clairmont Josephine & Co 183 W 181 N Y
Clarke Wilfred 130 W 44 New York
Clark Floretta 10 Lambur Boston
Clark Geo Robinson Crusoe Girls B R
Clark & Duncan 1133 Prospect Indianapolis
Clark & Ferguson 121 Phelps Englewood
Claton Carlos 254 6 Av Nashville Tenn
Claus & Radcliffe 1049 Dayton Av St Paul
Clear Chas 100 Morningview Av New York
Clemons Margaret Midnight Maidens B R
Clumonto & Miner 39 W 49 New York
Clever Trio 2129 Arch Philadelphia
CME & CME 4105 Artesian Chicago
Clifton Harry Dreamlanders B R
Clito & Sylvester 208 Winter Philadelphia
Clure Raymond 657 Hancock Av Columbus O
Clyo Rochelle 1477 Denison Quincy Mass
Cogswell Cycling Empress Kansas City
Cohan Will H Miss New York Jr B R
Cohen Nathan Hastings Show B R
Cole Chas C Rollickers B R
College Life Grand Pittsburg
Collins Eddie 6 Reed Jersey N J
Collins Fred Dreamlanders B R
Colton Tommy Fads & Folies B R
Colton & Larwood 1000 Beller B R
Compton & Plumb Crystal St Paul
Comrades Four 524 Trinity Av New York
Conn Hugh L Fads & Folies B R
Conn Richard 201 W 100 N Y
Connolly Mr & Mrs Orpheum Omaha
Connelly & Webb Majestic Milwaukee
Coogan Alva Lenoxers B R
Cook Geraldine 675 Jackson Av New York
Corbett Ada Miss New York Jr B R
Corbett & Forrester 71 Emmet Newark N J
Corinne Susanne Fads & Folies B R
Cormish Wm A 1108 Broadway Seattle
Cotton & Lewis 1836 Vineyard Philadelphia
Cotton Lolo Polk Stanton
Coyle & Murrell 3327 Vernon Av Chicago
Coyne Tom Hastings Show B R
Crane Mrs Gardner Polk Springfield
Crawford Catherine Reeves Beauty Show B R
Crawford Glenn B 1439 Baxter Toledo
Crichton Bros Midnight Maidens B R
Crispi Ida Irwins Big Show B R
Crosby Ana 182 E 8 Peru Ind

Cross & Josephine Orpheum San Francisco
Cross & Maye 1312 Huron Toledo
Cullen Thos Runaway Girls B R
Cullen Bros 2018 Ellsworth Philadelphia
Cumminger & Colonna Rivoli Centre So Wales
Cummings Josie Rose Sydel B R
Cunningham B & D 112 Wash'tn Champaign Ill
Cunningham & Marion Greenpoint Brooklyn
Curtin Patele Century Girls B R
Curtis Blanche Marathon Girls B R
Curzon Sisters Hipp New York Indef
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Cross & Maye 1312 Huron Toledo
Cullen Thos Runaway Girls B R
Cullen Bros 2018 Ellsworth Philadelphia
Cumminger & Colonna Rivoli Centre So Wales
Cummings Josie Rose Sydel B R
Cunningham B & D 112 Wash'tn Champaign Ill
Cunningham & Marion Greenpoint Brooklyn
Curtin Patele Century Girls B R
Curtis Blanche Marathon Girls B R
Curzon Sisters Hipp New York Indef
Cutty Musical Orpheum Los Angeles
Cycling Brunettes Majestic Butte

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"COON SHOUTER." INTERSTATE CIRCUIT.
Booked solid until May.

Dale Warren E 1308 S Carlisle Philadelphia
Dale & Harris 160 Madison Av New York
Daley Wm J 109 N 10 Philadelphia
Dallas Beulah Forsythe Atlanta
Daly & O'Brien National Sydney Indef
Daly Country Choir National Sydney Indef
Davenport Edna Big Banner Show B R
Davenport Flossie Pennant Winners B R
Davenport Pearl B Orpheum Butler Pa Indef
Davis Hazel M 3538 La Salle Chicago
Davis & Cooper 1920 Dayton Chicago
Davidson Doot 1306 Michigan Av Niagara Falls
Dawson Eli & Gillette Sisters 344 E 58 N Y
De Clairville Bld 1818 Douglas Omaha

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The Little Indian Girl.
Playing W. V. A. Time.

DeGrace & Gordon 922 Liberty Brooklyn
De Hollis & Valora Colonial Greenville S C
De Lo John B 718 Jackson Milwaukee
De Mar Rose 807 W 37 Pl Chicago
De Mar Zelle Knickerbockers B R
De Mario Cinesail St Petersburgh Russia
De Milt Gertrude 818 Sterling Pl Brooklyn
De Oesch Mlle M 338 S 10 Saginaw
De Renzo & La Due Dominion Ottawa
De Vassy Thos Big Banner Show B R
De Velde & Zeldia Temple Hamilton Can
De Vere Tony Watsons Burlesquers B R
De Verne & Van 4672 Yates Denver
De Young Tom 156 E 113 New York
De Young Mabel 850 E 161 New York
Dean Lew 452 2 Niagara Falls
Dean & Sibley 483 Columbus Av Boston
Deery Frank 204 West End Av New York
Delaney Patsy Miss New York Jr B R
Delmar & Delmar 64 Henry New York
Delmor Arthur Irwins Big Show B R
Delmore Adelaide Girls from Happyland B R
Delton Bros 281 W 38 New York
Demacos 112 N 9 Phila
Deming & Alton Americans B R
Denonho & Belle Englewood N J
Denton G Francis 319 E 55 Brooklyn
Desmond Vera Lovemakers B R
Dias Mona Bohemians B R

Anita Diaz's Monkeys

Next Week (Dec. 26), Hippodrome, Cleveland.
Direction AL SUTHERLAND.

Dixons The 182 E 5 Mansfield O
Dixon Belle College Girls B R
Dobbs Wilbur Ginger Girls B R
Dodd Emily & Jessie 201 Division Av Brooklyn
Doherty & Harlowe 428 Union Brooklyn
Doian & Lenhart 2490 7 Av New York
Dolce Sisters 249 W 14 N Y
Donaghy G Francis 319 E 55 Brooklyn
Donald & Carson 218 W 103 New York
Donegan Sisters Bon Tons B R
Donner Doris 343 Lincoln Johnstown Pa
Doss Billy 102 High Columbia Tenn
Douglas & Burns 320 W 43 N Y
Douglass Chas Washington Society Girls B R
Dove Johnny At Fields Minnstrs
Dow & Lavan 505 Caldwell av New York
Downey Leslie T Elite Sheboygan Wis Indef
Doyle Phil Merry Whirl B R
Drew Chas Passing Parade B R
Drew Dorothy 377 S Av New York
Dubbs Lew 258 Stowe Av Troy
Dugan Great & Co 80 No Wash Av Bridgeport
De Mars & Qualtieri 397 W Water Elmira N Y
Duffy Tommy Queen of Jardin de Paris B R
Dulzell Paul Alhambra New York
Duncan A O 942 E 9 Bklyn
Dunedin Troupe Bon Tons B R
Dunham Jack Bohemians B R
Dunn Arthur P 21 E 80 Lacaw Pittsburg
Dupile Ernest 3103 Houdinot Philadelphia
Duprez Fred Grand Indianapolis
Durgin Geo Passing Parade B R
Dwyer Lottie Trio Howard Boston

Eddy & Tallman 640 Lincoln Blvd Chicago
Edman & Gaylor Box 39 Richmond Ind
Edna Ruth 419 W Green Olean N Y
Edwards Gertrude Miss New York Jr B R

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Edwards Shorty 213 Carroll Alleghear
Eddythe Corinne 325 B Robey Chicago
Egan Geo Marathon Girls B R
Egan Low Bowery Burlesquers B R
Elliot Jack Runaway Girls B R
Ellsworth Harry & Lillian Century Girls B R
Elwood Perry & Downing 924 Harlem Av Balto
Emelle Troupe 604 E Taylor Bloomington Ill
Emerald Connie 41 Holland Rd Bristol London
Emerson & Co 233 E 43 Grand Rapids
Emerson Ida Robinson Crusoe Girls B R
Emerson Harry Midnight Maidens B R
Emmett & Lower 419 Pine Darby Pa
Englebreth G W 2313 Highland Av Cincinnati
Enser Wm Hastings Show B R
Esmann H T 1294 Putnam Av Brooklyn
Evans Allen Irwins Big Show B R
Evans Beale 3701 Cottage Grove Av Chicago
Evans Fred & Beattie Knickerbockers B R
Evans Teddy Midnight Maidens B R
Evans & Lloyd 923 E 12 Brooklyn
Evelyn Sisters 252 Green Av Brooklyn
Everett Gertrude Fads & Folies B R
Evrs Geo 210 Losoy San Antonio
Evling Chas & Nina 455 Telfair Augusta

Fairchild Sisters 320 Dixwell Av New Haven
Fairchild Mr & Mrs 1321 Vernon Harrisburg
Fairburn Jas Miss New York Jr B R
Falls Billy A 488 Lyle Av Rochester
Fanta Trio 8 Union Sq New York
Fanton Joe Auditorium York Pa

FARRELL-TAYLOR TRIO

Funniest Black Face in Vaudeville.
Next week (Dec. 26) Orpheum, Brooklyn.

Fawn Loretta Rose Sydel B R
Fay Geo Irwins Majestics B R
Fennel & Tyson 471 60 Brooklyn
Fenner & Fox 639 Central Camden N J

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United Time.

REPRESENTATIVE ARTISTS

Colossal Success OF RADIANT

Next Week (Dec. 26) Orpheum, Los Angeles

RADIE FURMAN

First American Engagement in 3 Years. En Route, Orpheum Circuit

Returns with fresh Laurels Direct Winter Garden, Berlin

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America's Stunning and Beautiful Songstress United Time,
Opens Jan. 2nd, Personal Management, E. B. ADAMS

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"THE FAVORITE ENGLISH MEZZO-SOPRANO"

Direct from Successful Tours in England, Australia, New Zealand and the Orient.
NOW IN SEATTLE-NEWPORT CAFE.

The greatest musical novelty produced in years:

Six Kirksmith Sisters

The talk of the town everywhere the act has played.

Direction KIRKSMITH BUTLER, 167 Dearborn Street, Chicago.

The Lady



Marion Gibney

BICKNELL AND GIBNEY

PRESENTING

"The Lady and the Lobster"

Booked Solid till April 1911, W. V. M. A.
Time.

The Lobster



O. M. Bicknell

CHAS.

Beaumont's Comedy Ponies

Playing United Time. Agent, Felix Relch.

HAVE YOUR CARD IN
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RAWSON AND CLARE

"JUST KIDS" IN "YESTERDAYS"

Completed 21 weeks S.-C. Circuit.

Time extended 14 more.

NEXT WEEK (DEC. 26), MAJESTIC, SIOUX FALLS, IA.

WHETHER you KNOCK or BOOST me YOU Are
ADVERTISING ME all the TIME. KEEP IT
UP Friends and OBLIGE

Senator Francis Murphy

DEAS, REED and DEAS

Some Singing

Some Comedy

Some Clothes

Open Soon. Some Theatre in Yonkers. Managed by Some Hustler, Edward S. Keller.

SOME CLASS.

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Just working twelve weeks S.-C. Booked through Chicago office.

By PAUL GOUDRON,

Direction, BERT EARLE Booking Office

Haswell, Leigh and Griffith

In "The MASQUERADERS," by Louis Hallett.

THIS WEEK (Dec. 19), P. G. Williams' GREENPOINT, Brooklyn.

REX COMEDY CIRCUS DOGS, CATS, PONIES AND

THE HOMELIEST, MEANEST AND WISEST OLD MULE IN THE WORLD

INTRODUCING HIS LATEST NOVELTY "JUMPING JUPITER"

LAWRENCE JOHNSTON

The King of Ventriloquists.

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World's Greatest Lady Ventriloquist.

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Season Booked

Caprice R. Lewis AND Idabell

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"The Party From The South"

Direction, Pat Casey and
Wm. L. LykensMy wife joins me in wishing you all
"A Merry Christmas."

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Ferguson Mabel Bowdoin Sq Boston Indef
Ferguson Frank 489 E 48 Chicago
Ferguson Jos 127 W 67 New York
Ferguson Marguerite Hastings Show B R
Fern Ray 1300 W Ontario Philadelphia
Fernandes May Due 207 E 87 New York
Ferrard Grace 2716 Warsaw Av Chicago
Fields School Kids Willard Chicago
Fields & La Adella 3041 W Ravenswood Chic
Finn & Ford 280 Revere Winthrop Mass
Finney Frank Trocadero B R
Fisher Marie Bway Gaiety Girls B R
Fisher Sue Rose Sydel B
Fitz Gertrude Brigadiers B R
Fitzgerald & Quinn Bowery Burlesquers B R
Fitzsimmons & Cameron 5600 S Green Chicago
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America Travesty Stars
Pickwick, San Diego, Cal. Indefinite.

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Florence Nellie Columbus B R
Follette & Wicks 1824 Gates Av Brooklyn
Forbes & Bowman 201 W 112 New York
Ford Johnny 900 Edmonson Baltimore
Ford Geo Queen of Jardin de Paris B R
Ford & Co 300 Fenton Flint Mich
Ford & Louise 128 S Broad Mankato Minn
Fords Four Anderson Louisville
Foreman Robt N 306 W 90 New York
Formby Geo Walthe House Wigan England
Foster Harry & Salie 1836 E 12 Philadelphia
Foster Billy 2316 Centre Pittsburg
Fox & Summers 517 10 Saginaw Mich
Fox Florence 172 Filmore Rochester
Fox Will H Temple Detroit
Fox Will World of Pleasure B R
Foy Eddie 9920 Pierpont Cleveland
Francis Winnifred Vanity Fair B R
Francis Willard 67 W 188 New York
Francisco 348 N Clark Chicago
Frank Sophie & Myrtle Miss New York Jr B R
Frans Sig Glinger Girls B R
Fredericks Musical Majestic Kalamazoo Mich
Fred Jack 17 E 105 New York
Freeman Florence Bway Gaiety Girls B R
Freeman Frank E Queen of Bohemia B R
Freeman Bros Girls from Happyland B R
Freilich Lizzie Bowery Burlesquers B R
French Henri Gerard Hotel New York
French & Williams 821 W Blaine Seattle
Frevoll Majestic Charleston S C
Frey Twins Orpheum Sioux City
Fricke Willman Lovemakers B R
Frobel & Ruge 314 W 23 New York

G.

5-GAFFNEY GIRLS-5

Playing S.-C. Time.

Gaffney Sisters 1407 Madison Chicago
Gaffney Al 383 Vernon Brooklyn N Y
Gage Chas 179 White Springfield Mass
Gale Ernie 16 Eastern Av Toronto
Gallagher Ed 615 E 11th St B R
Gardner Family 1958 N 5 Philadelphia
Garden Geo Girls from Happyland B R
Gardner Jack Wigwam San Francisco
Gardner Andy Bohemians B R
Gardner George & Co 4446 Kenmore Av Chic
Garrity Harry Princess Los Angeles Indef
Garson Marion & Co Polia Scranton
Gath Karl & Emma 510 Casa Chicago
Gayler Chas 768 17 Detroit
Gear Irving Century G R B R
Genaro & Thoei Majestic Corsicana Tex Indef
George Chas N Potomac Hagerstown Md
George Armstrong & Jacks B R
Germane Eda 615 E 11th St B R
Gettings J F Marathon Girls B R
Geyer Bert Palace Hotel Chicago
Gilbert Ella R Runaway Girls B R
Gill Edna Queen of Jardin de Paris B R
Gillmore Mildred Broadway Gaiety Girls B R
Girard Mark 41 Howard Boston
Gleason Violet 488 Lexington Waltham Mass
Glover Edna May 862 Emporia Av Wichita
Godfrey & Henderson 2200 E 14 Kansas City
Goforth & Doyle 251 Halsey Brooklyn
Golden Claude Gayety St Louis
Golden Sam Washington Society Girls B R
Golden Nat Hastings Show B R
Golden Annette Big Banner Show B R
Goldie Jack Glinger Girls B R
Goldsmith & Hoppe Colonial Norfolk
Goodman Joe 2328 Van Pelt Philadelphia
Goodrich Mitchell Hastings Show B R
Goodwin & Elliott Majestic Paterson N J
Gordo El 255 W 42 New York
Gordon Max Dreamlanders B R
Gordon Dan 1777 Atlantic Av Brooklyn
Gordon & Barber 28 So Locust Hagerstown Md
Gordon & Marx Polia New Haven

Sam

Emma

GORDON AND KEYES

"Wooden Shoe Breakers"

Direction, PAT CASEY Poll Circuit

Gossans Bobby 400 So 6 Columbus O
Gottlob Amy 600 No Clark Chicago
Gould C W Marathon Girls B R
Gould & Rice 326 Smith Providence R I
Goyt Trio 356 Willow Akron O
Grace Frank College Girls B R
Grace Lew 2844 Penn Av Baltimore
Graham Frank Marathon Girls B R
Grannon Ida Melrose Park Pa
Grant Burt & Bertha 2556 Dearborn Chicago
Granville & Mack Cherry Blossoms B R
Graville & Rogers Columbia Cincinnati
Graves Joy Dreamlanders B R
Gray Trio 1408 Woodlawn Av Indianapolis
Gray & Gray 1922 Birch Joplin Mo
Gray & Graham Sydney Australia Indef
Green Edna Bowery Burlesquers B R
Greene Winnifred Runaway Girls B R
Gremmer & Melton 1437 S 6 Louisville
Grievess 155 W 63 New York
Griffith John P Trocadero B R
Griffith Myrtle E 5805 Kirkwood Av Pittsburg
Griffe & Hoot 1328 Cambria Philadelphia

Grimm & Satchel Columbia Attleboro Mass
Groom Sisters 508 N Hermitage Trenton N J
Grossman Al 532 North Rochester
Grovaln Geanette Washington Society Girls B R
Gruber & Wood 408 4 Av E Flint Mich
Guyette & Harrison 30 Harrison Detroit
Guyer Victoria Miss New York Jr B R

H.

Hall E Clayton Elmhurst Pa
Hall Ed Passing Parade B R
Hall & Pray 50 Columbia Swampscott Mass
Hall & Briscoe 66 Orchard Norwich Conn
Halperin Nan 1621 E 17 Av Denver
Halls Dogs 111 Walnut Revere Mass
Halpern Leo Hastings Show B R
Hanson Boys 21 E 96 New York
Halsted Willard 1141 Prytanla New Orleans
Hamilton The 61 Scovel Pl Detroit
Hamilton Estelle B 2636 N 31 Philadelphia
Hamilton Maude Watsons Burlesquers B R

HAMMOND AND FORRESTER

Sullivan-Considine Circuit.

Hammond Gracia Robinson Crusoe Girls B R
Hampton & Bassett 4898 Winthrop Av Chicago
Haney & Long 117 State N Vernon Ind
Hanson Billy 1538 No Hamilton Av Chicago
Hanson Harry L Crystal Chicago
Hansone & Co 1037 Tremont Boston
Hanvey Lou 552 Lenox Av New York
Harcourt Frank Cracker Jacks B R
Harronists Four Gayety Omaha
Harrington Bobby Serenaders B R
Harron Knickerbockers B R
Hart Marie & Billy Orpheum Orden Utah
Hart Bros 294 Central Central Falls R I
Hart Stanley Ward 3445 Pine St St Louis
Hart Maurice 156 Lenox Av New York
Hartwell Edie Big Banner Show B R
Harvey Harry Hastings Show B R
Harvey & Welch 7 E 119 N Y
Hartners The 507 Western Mountville W Va
Hartman Gretchen 523 W 135 New York
Hastings Harry Hastings Show B R
Hawwell J H Majestic Ellwood City Pa Indef
Hatches The 47 E 132 New York

E. F. HAWLEY AND CO.

THE BANDID.

Week, Jan. 2, Polia, New Haven.
EDW. S. KELLER, Rep.

Hawkins Harry College Girls B R
Hawthorne Hilda Orpheum Salt Lake
Hayes Margaret Watsons Burlesquers B R
Hayes Gertrude Follies of the Day B R
Hayes & Patton Carson City Nev Indef
Hayman & Franklin Tivoli London
Haynes Beatrice Americans B R
Hayward & Hayward Majestic Montgomery
Hazelton Jas Washington Society Girls B R
Hearn Sam Follies of the Day B R
Hearn & Rutter Avenue Washington
Heath Frankie Big Review B R
Heather Josie Anderson Louisville
Held & La Rue 121 Vine Philadelphia
Helen Kate Keating Belles B R
Henderson & Thomas 27 W 40 New York
Hendrix Klari College Girls B R
Henella & Howard 646 N Clark Chicago
Hennings 11 Seymour Flats St Joe Mo
Henry Dick 207 Palmtoe Brooklyn
Henry Girls 322 So Philadelphia
Henrys 423 E 182 N Y
Herbert Majestic Jacksonville
Herberts The 47 Washington Lynn Mass
Herman Lew Hip Huntington W Va
Herman & Rice 429 W 30 New York
Hers Geo 832 Stone Av Scranton
Hewerley Great 201 Desmond Sayre Pa
Hickman Bros & Co Majestic Dubuque Ia
Hill Arthur Hastings Show B R
Hill Edmunds Trio 262 Nelson New Brunswick
Hill Chas J Glinger Girls B R
Hillard May Sam T Jacks B R
Hillman & Roberts 616 S 11 Saginaw Mich
Hills Harry Robinson Crusoe Girls B R
Hines Fent 151 W 63 New York
Hoefl Bros Family Mollie Ill
Hoey & Mozar Orpheum Savannah
Holden J Maurice Dainty Duchess B R
Holden Harry Knickerbockers B R
Hollander Joe Irwina Majestics B R
Holman Bros 814 So Cadillac Mich
Holmes Ben 501 Richmond Va
Holt Alf Sydney Australia
Hoon & Helm 121 Lockwood Buffalo
Hood Sam 721 Florence Mobile Ala
Hoover Lillian 432 W 34 New York
Hopp Fred 326 Littleton Av Newark N J
Horton & La Trina Grand Indianapolis
Hotaling Edward 557 S Division Grand Rapids
Howard Bros Polia Springfield
Howard Chas Follies of New York B R
Howard Emily 644 N Clark Chicago
Howard Mote Vanity Fair B R
Howard Geo F Big Review B R
Howard Comedy Four 983 S Av Brooklyn
Howard Harry & Mae 222 S Peoria Chicago
Howard Bernice & Co 252 W 38 New York
Howard & Howard Orpheum Omaha
Howe Sam Lovemakers B R
Howe Lizette Watsons Burlesquers B R
Huegel & Quinn 538 Rush Chicago
Hufford & Chain Majestic Cedar Rapids Ia
Hulbert & DeLong Orpheum Freeport Ill
Hunt Robt Washington Society Girls B R
Hunter Ethel 4029 Troost Kansas City
Hurley F J 152 Magnolia Av Elizabeth N J
Hutchinson Al 210 E 14 New York
Huxley Dorcas E Valley Pal B R
Huxtable M H Lewiston Me
Hyatt & Le Nore 1812 W Lanvale Baltimore
Hylands Three 23 Cherry Danbury Conn
Hyer John B 5 Av New York
Hynde Jessie 118 Pearl Buffalo

I.

Imhoff Roger Fads & Follies B R
Inge Clara 800 W 49 N Y
Ingram & Seeler 288 Cran Av Detroit
Ingrame Tom 1304 E Boone Ia
Inness & Ryan Majestic Birmingham
Irish May Watsons Burlesquers B R
Irving Percy Pennant Winners B R

Irwin Flo 227 W 45 New York
Irwin Geo Irwina Big Show B R

J.

Jackson H'ry & Kate 206 Buena Vista Yonkers
Jackson Alfred 80 E Tupper Buffalo
Jackson Robt M Runaway Girls B R
Jackson & Long No Vernon Ind
Jackson Family Grand Hanley England
Jansen Ben & Chas Bowery Burlesquers B R
Jeffries Tom 150 Henry Brooklyn

P. O'MALLEY JENNINGS

Next week (Dec. 26) Majestic, Milwaukee.

Jennings Jewell & Barlowe 3342 Arlington St L
Jerger & Hamilton 392 Mass Av Buffalo
Jerome Edwin Merry Whirl B R
Jess & Dell 1202 N 5 St Louis
Jess Johnny Cracker Jacks B R
Jewel 283 Littleton Av Newark N J
Johnson Honey 39 Tremont Cambridge Mass
Johnson Kid Sequin Tour South America
Johnson Bros & Johnson 6245 Callowhill Phila
Johnston Elsie Reeves Beauty Show B R
Johnston & Buckley Golden Crook B R
Johnston Chester 48 Lexington Av N Y
Joy Wild & Co Orpheum Harrisburg
Jones & Rogers 1351 Park Av New York
Jones Maud 471 Lenox Av New York
Jones & Gilliam Yale Stock Co
Jones & Whitehead 83 Boyden Newark N J
Joyce Jack Circus Bush Vienna
Julius Le Dyer 67 High Detroit
Juno & Wells 511 E 78 New York

K.

Kartello Bros Paterson N J
Kaufman Bros Orpheum Sioux City
Kaufman Reba & Ines Polie Bergere Paris
Kaufmann Troupe Orpheum New Orleans
Kaufmanns 240 E 35 Chicago
Keating & Murray Blakers Wildwood N J Indef
Keaton & Barry 74 Boylston Boston
Keatons Three Polia Scranton
Keeley Bros Apollo Manheim Ger

THEM'S THEM.

Jim. F.

ANNIE M.

KELLY and KENT

Kelke Zena Hathaways New Bedford
Kelley Joe K & Co Philadelphia Indef
Kelly Eugene Knickerbockers B R
Kelly Lew Serenaders B R
Kelly & Wentworth Trevett Chicago
Kelley Sisters 4832 Christiana Av Chicago
Keltners 133 Colonial Pl Dallas
Kendall Ruth Miss New York Jr B R
Kendall Chas 128 11th St Detroit
Kennedy Joe 1131 N 3 Av Knoxville
Kenney & Hollis 66 Holmes Av Brookline Mass
Kent & Wilson 6036 Monroe Av Chicago
Keough Edwin Continental Hotel San Fran
Kessner Rose 438 W 104 New York
Kidders Bert & Dorothy 1274 Clay San Fran
Kine Josie Bowery Burlesquers B R
King Margaret H Serenaders B R
King Bros 211 4 Av Schenectady
King Violet Winter Gard'n Blackpool Eng Indef
Kinnabrew & Klara O H Plymouth Ill Indef
Kiralfo Bros 1710 S Av Evansville Ind
Kirschbaum Harry 1023 Main Kansas City
Klein & Clifton Lyric Terre Haute
Knowles R M College Girls B R
Knox & Alvin Trent Trenton N J
Knobler Grace 5050 Calumet Chicago
Kobers Three 68 W Wheeling W Va
Koler Harry Queen of Jardin de Paris B R
Korner Bros Manhattan New York
Kurtis Roosters Mills Detroit

L.

Lacouver Lena Vanity Fair B R
Lafayette 20 185 Graham Oakbrook
Laird Major Irwina Big Show B R
Lake Jas J Bon Tons B R
Lalor Ed Watsons Burlesquers B R
Lamont Harry & Flo Portland Me
Lancaster & Miller 646 Jones Oakland
Lane & O'Donnell Orpheum Sioux City
Lane Goodwin & Lane 3713 Locust Philadelphia
Lane & Ardell 332 Genesee Rochester
Lane Eddie 305 E 73 New York
Lang Karl 273 Bickford Av Memphis
Langston Joe 102 S 61 Philadelphia
Lansear Warner 616 Broadway Brooklyn
Laurel Girl 123 Alfred Detroit
La Blanche Mr & Mrs Jack 3315 E Baltimore
La Centra & La Rue 2461 2 Av New York
La Fere Eleanor Miss New York Jr B R
La Mar Dorothy World of Pleasure B R
La Mae Bennett & La Mae 2598 Pitkin Bklyn
La Nolle Ed & Helen 1707 N 15 Philadelphia
LaPorte Marguerite 123 W Com'ce San Antonio
La Rocca Rory P 1245 Ohio Chicago
La Rue & Holmes 21 Little Newark
La Tour Irene 24 Atlantic Newark N J
La Toy Bros Majestic Birmingham
La Vettes 1708 W 31 Kansas City
Larkin Nicholas Runaway Girls B R
Larose 226 Blecker Brooklyn
Larrie 32 Shutter Montreal
Laurent Marie 79 E 116 New York
Lavender Will Big Review B R
Lavine & Innan 1803 E Cleveland
Lavardes Lillian 1206 Union Hackensack N J
Lawrence Bill Bohemians B R
Lawrence & Edwards 1140 West'm Providence
Lawrence & Wright 55 Copeland Roxbury Mass
Lawson & Namon Anderson Louisville
Layton Marie 252 E Indiana St Charles Ill
Le Beau Jean Glinger Girls B R
Le Grange & Gordon 2825 Washington St Louis
Le Hirt 790 Clifford Av Rochester
Le Pages 120 French Buffalo
Le Pearl & Bogart 401 Solome Springfield Ill
Le Roy Lillian Marathon Girls B R
Le Roy Vivian Golden Crook B R
Le Roy Vic 232 Everett Kansas City Kan
Le Roy Chas 1806 N Gay Baltimore
Le Roy & Adams 1812 Locust Av Erie Pa
Le Van Harry Big Review B R
Leahy Bros 9 Harrison Pawtucket R I

Lee Minnie Bowery Burlesquers B R
Lee Rose 1040 Broadway Brooklyn
Leffingwell Nat & Co Majestic Denver
Lenna The 1818 School Chicago
Leonard & Drake 1090 Park Pl Brooklyn

BESSIE LEONARD

"Girl with the Wonderful Hair"

This week (Dec. 19), Majestic, Dallas.
Next Week (Dec. 20), Majestic, Houston.

Leonard & Phillips Hong Kong Toledo Indef
Leonid Ruby Cracker Jacks B R
Lerner Dave Americans B R
Les Jundis 523 E Richard Dayton O
Leslie Geo W O H Woodstock Can
Leslie Gene 321 Tremont Boston
Leslie Frank 124 W 189 New York
Leslie Mabel Big Banner Show B R
Leslie Eleanor Merry Whirl B R
Lester Joe Golden Crook B R
Lester & Kelle 318 Fairmount Av Jersey City
Levin D & Susie 14 Prospect W Haven Conn
Levitt & Falls 412 Cedar Syracuse
Levy Family 47 W 129 New York
Lewis A Vanity Fair B R
Lewis Lake 3411 Norton Av Kansas City
Lewis Phil 118 W 121 New York
Lewis Walter & Co 677 Wash'n Brookline Mass
Lewis & Green Dainty Duchess B R
Lewis & Harr 146 W 16 N Y
Lillian Grace Century Girls B R
Lingermans 705 N 5 Philadelphia
Liscord Lottie Watsons Burlesquers B R
Lissman Harry Hastings Show B R
Little Stranger Alhambra New York
Livingston Murry 830 E 163 New York
Lloyd Dorothy Gayety Galesburg Ill
Lloyd & Castano 104 W 81 New York
Lloyd & Rumley Savoy Beaver Falls Pa
Lockhart & Webb Proctors Cohoes N Y
Lockwood Sisters Star Show Girls B R
Lockwoods Musical 133 Cannon Poughkeepsie
London & Riker 32 W 98 New York

Richard Worth

A Refined Novelty Singing Act.
Next Week (Dec. 20), Trevett, Chicago.

Loraine Oscar Maryland Baltimore
Loraine Harry Big Review B R
Lovett Ed World of Pleasure B R
Lowe Leslie J Hong Kong Toledo Indef
Lowe Musical 37 Ridge Av Rutherford N J
Lower F Edward Hastings Show B R
Luce & Luce 928 N Broad Philadelphia
Lukon Al Marathon Girls B R
Lutlinger Lucas Co 536 Valencia San Fran
Lynch Hazel 356 Norwood Av Grand Rapids
Lynch Jack 35 Houston Newark
Lynn Louis Star Show Girls B R
Lynn Roy Box 62 Jefferson City Tenn
Lyon & Atwood Dunns Cafe San Fran Indef

M.

Macdonald Sisters 12 Bache San Francisco
Mack Tom Watsons Burlesquers B R
Mack & Co Lee 686 N State Chicago
Mack Wm Follies of the Day B R
Mack & Mack 6047 Chestnut Philadelphia
Mack & Walker Bronx New York
Mackey J S Runaway Girls B R
Macy Maud Hall 2618 E 26 Sheephead Bay
Madison Chas Trocadero B R
Mae Florence 48 Jefferson Bradford Pa
Mae Rose Passing Parade B R
Maguire H S Waco Tex
Mahoney May Irwina Big Show B R
Main Ida Dunns Cafe San Francisco Indef
Maitland Mable Vanity Fair B R
Majestic Musical Four Bway Gaiety Girls B R
Makarenko Duo Majestic Jacksonville
Malloy Dannie 11 Glen Morris Toronto
Mangle John W Orpheum Mansfield O
Mann Chas Dreamlanders B R
Manning-Frank 355 Bedford Av Brooklyn
Manning Trio 70 Clay Grand Rapids
Mantelle Marionettes 4420 Berkeley Av Chicago
Marcell & Lenett Majestic Houston
Mare & Hunter 207 Corner Girls B R
Marimba Band Wintergarden Berlin
Marine Comedy Trio 187 Hopkins Brooklyn
Mario Louise Vanity Fair B R
Marion Johnny Century Girls B R
Marion Dave Dreamlanders B R
Mario Aldo Trio Orpheum Ord'n Utah
Marlowe & Plunkett Congress Portland Me
Marr Billie Irwina Big Show B R
Marsh & Middleton 19 Dyer Av Everett Mass
Martell Family Kentucky Belles B R
Martha Mille 63 W 91 New York
Martin Dave & Percie 4801 Calumet Chicago
Martin Frank A T Jacks B R
Martine Carl & Rudolph 457 W 57 New York
Marvin Bros Colonial Rochester
Mason Harry L College Girls B R

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605 Gaiety Theatre Bldg.
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THE MATTHEWS AMUSEMENT CO.

Mathieson Walter 843 W Ohio Chicago
Mathieson Juggling American New Orleans
Matthews Harry & Mae 140 W 37 Pl Los Ang
Matthews Mabel Jefferson St Augustine Fla
Maxims Models Eastern O H Watertown N Y
Maxims Models Western Grand Indianapolis
Maxwell & Dudley Majestic La Crosse Wis
Mayne Elizabeth H 144 E 48 New York
May Musical Four 154 W Oak Chicago
Mazette Rose Marathon Girls B R
McAllister Dick Vanity Fair B R
McAvoy Harry Brigadiers B R
McCalla Larry Irwina Big Show B R
McCann Geraldine & Co 706 Park Johnston Pa
McCauley Vic W 209 New York
McClain M 3221 Madison Av Pittsburg
McCloud Mable Bon Tons B R
McConnell Sisters 1247 Madison Chicago
McCormick & Irving 1810 Gravesend Av Bklyn

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Quality is the better term, and this in
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the word gymnast implies much.

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in Vaudeville

Direction JOHN W. DUNNE

BOBBIE AND HAZELLE ROBISON

In PLAYFUL PATTEN

Just closed on the W. V. M. time and going home for Xmas. We will Resume our Bookings the first of the year. Merry Christmas to Bobby Van Horn, Musical Contas, Sowell and Esther Drew, and all the rest of our friends. Booked Solid from Dec. 19th to Jan. 3rd at Dutton's Dairy Farm, Trempealeau, Wis. Oh you Chicken. I mean Turkey. Farewell, Bob & Hazelle. Bert Wall is some Mgr.



CHAS. HURRIET Burke and Carter

IN

"The Silver Moon"

On the Pantages Circuit.
Xmas Greetings to All Friends.
Next Week (Dec. 25) Pantages, St. Joseph, Mo.



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Advanced Hebrew Entertainers
First Act of its Kind Working
Without the Aid of False Accessories

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3 LEHMANS 3

Select Singers of Select Songs

Now playing the leading vaudeville theatres on the Pacific Coast.
Featuring MASTER TEDDY, the "Boy Soprano."
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"VENTRILOQUIALLY SPEAKING"

Are a Big Hit on the Orpheum Circuit.
Orpheum, Ogden, Utah, Next Week (Dec. 26.) AL. SUTHERLAND, Timekeeper

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Novelty Musical Act. Open Gibson Instruments. Popular Melodies. Electrical
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Want Lady Partner.

Must be good ballad singer. Send photos.
Dec. 26, Colonial, Erie, Pa.

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Next Week (Dec. 20), Family, Moline, Ill.
Direction. LEE KRAUSE

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Open Time for Vaudeville
Best Wishes to All
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MABEL VALENTINE MOORE
The Original and Only Lady Muscle Power
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McCune & Grant 636 Benton Pittsburg
McDowell John and Alice 627 6 Detroit
McGarry & McGarry Pennant Winners B R
McGarry & Harris 521 Palmer Toledo
McGregor Sandy Brigadiers B R
McGuire Tutz 69 High Detroit
McIntyre W J Folles of the Day B R
McKay & Cantwell Orpheum St Paul
McNally Joe 229 W 38 New York
McNamee Jose San Jose Cal
McWaters & Tyson 471 90 Brooklyn
Meehan Billy Sam T Jacks B R
Meik Anna Brigadiers B R
Melnotte Twine & Clay Smith Keiths Boston
Melody Lane Girls Hip Cleveland
Mendelssohn Jack 103 W 53 New York
Menetekel 104 E 14 New York
Meredith Sisters 29 W 65 New York
Merrill & Otto Orpheum Sioux City
Merritt Frank R Grand Madison Wis
Merritt Hal Grand Syracuse
Merritt Raymond 178 Tremont Pasadena Cal
Methen Sisters 12 Fulton Springfield Mass
Meyer David Lewis & Lake Musical Co
Michael & Michael 320 W 53 New York
Milam & De Bois 525 10 Nashville
Miles Margaret Fads & Folles B R
Millard Four 679 E 24 Paterson N J
Millard Bros Rose Sydel B R
Miller Larry Princess St Paul Indef
Miller May Knickerbockers B R
Miller A Queen of Jardin de Paris B R
Miller Helen Passing Parade B R
Miller & Mack 2041 Federal Phila
Miller & Minton 40 E Madison Providence
Miller Theresa 118 W Grand Av Oklahoma
Mills & Moulton 68 Rose Buffalo
Millman Trio Apollo Mannheim Ger
Milmaras Grand Nashville
Milton Joe Polis Scranton
Milton & De Long Sisters Keiths Columbus
Mintz & Palmer Miles Detroit
Minkel Hunt & Miller 108 14 Cincinnati
Mitchell Bennett Miss N Y Jr B R
Mitchell & Cain 7 Gower London
Moller Harry 30 Blymer Delaware O
Monarch Four Golden Crook B R
Montgomery Harry 134 W 124 New York
Montombar & Bartelli 40 E Liberty Waterbury
Mooney & Holbain H London
Moore Smita Knickerbockers B R
Moore Helen J Columbians B R
Moore Geo O H Watertown N Y
Mooney Wm Brigadiers B R
Morette Sisters Princess Wichita
Morgan Bros 2525 E Madison Phila
Morgan King & Thompson Sis 608 E 41 Chicago
Morgan Meyers & Mike 1236 W 20 Phila
Morris Felle Orpheum Ogden Utah
Morris Joe Dainty Duchess B R
Morris Ed Reeves Beauty Show B R
Morris Helen Passing Parade B R
Morris & Weisman 132 N 124 Allentown Pa
Morris Morton 1300 St Johns Pl Bklyn
Morris Mildred & Co 250 W 85 New York
Morrison May Watsons Burlesquers B R
Morse Marie Brigadiers B R
Morton Harry K Golden Crook B R
Morton & Keenan 574 11 Brooklyn
Moto Girl Majestic Hot Spring Ark
Mull Eva World of Pleasure B R
Mullen Tom Queen of Jardin de Paris B R
Mullen Jim Lovemakers B R
Muller Maud 601 W 151 N Y
Mullevey & Amoros Orpheum Duluth
Murphy Frank P Star Show Girls B R
Murphy Frances Dreamlanders B R
Murray Chas A & Co Uniq Minneapolis
Murray Elizabeth New Amsterdam N Y Indef
Murray & Alvin Great Albini Co
Musikalgia Polis Scranton
My Nancy 12 Adams Strand London
Myers & MacBryde 102 6 Av Troy N Y

Nannary May & Co Wigwam San Francisco
Nash May Columbians B R
Nazarro Nat & Co 3101 Tracy Av Kansas City
Nelson H P Folles of New York B R
Nelson Chester Americans B R
Nelson Bert A 1942 N Humboldt Chicago
Nelson Oswald & Rogers 150 E 124 N Y
Nevaros Three 804 12 Av Milwaukee
Nevis & Erwood Orpheum Seattle

Augustus Neville and Co.

"Politics and Peticoats."
This Week (Dec. 10), Majestic, Paterson.

Newhoff & Phelps 32 W 118 N Y
Newton Billy S Miss New York Jr B R
Nicoli Ida Bohemians B R
Noble & Brooks 1509 N Quincy Ill
Nonette 617 Flatbush Av Bklyn
Norton Ned Folles of New York B R
Norton C Porter 6342 Kimbark Av Chicago
Norwalk Eddie 595 Prospect Av Bronx N Y
Noss Bertha Gerard Hotel N Y
Nugent J C Columbia St Louis

O'Brien Frank Columbians B R
O'Connor Trio 708 W Allegheny Av Phila
O'Dell Fay Miss N Y Jr B R
Odell & Gilmore 1145 Monroe Chicago
O'Donnell J R 132 E 124 N Y
Ogden Gertrude H 2835 N Mozart Chicago
O'Neill & Regency 302 Warren Bridgeport
O'Neill Trio Grand Cleveland
Opp Joe Kentucky Belles B R
O'Rourke & Atkinson 1948 E 65 Cleveland
Orpheum Comedy Four Queen Jardin de P B R
Orr Chas F 131 W 41 N Y
Orr & McKenzie 906 East Springfield O
Osban & Dola 335 No Willow Av Chicago
Ott Phil 178 A Tremont Boston
Owen Dorothy Mae 8047 90 Chicago
Ozava The 48 Kinsey Av Kenmore N Y

Packard Julia Passing Parade B R
Palmer Esther 121 E 40 Chicago
Palmer & Daisy Golden Crook B R
Palmer Louise Irwins Big Show B R
Palmer & Lewis Majestic Des Moines
Pardue Violet Folles of New York B R
Partray Edith College Girls B R
Parker Harry 187 Hopkins Brooklyn
Parker & Morrell 187 Hopkins Bklyn
Parris Geo W 2634 N Franklin Phila

Patridge Mildred Kentucky Belles B R
Patterson Al Kentucky Belles B R
Patterson Sam 29 W 133 N Y
Paul Dottie B Rollickers B R
Pauli & Ryholda 350 County New Bedford
Paulinetti & Piquo 4324 Wain Franklin Pa

PAULINE

Playing MORRIS TIME.

Payton Polly Bohemians B R
Pearl Kathryn & Violet Sam T Jacks B R
Pearl Marty 32 Marcy Av Brooklyn
Pearless Gilbert Ginger Girls B R
Pearson Walter Merry Whirl B R
Pearson & Garfield Bullock Providence
Pederson Bros 635 Greenbush Milwaukee
Pelots The Great 422 Bloomfield Av Hoboken N J
Pendletons Majestic Seattle
Pepper Twins Lindsay Can
Perless & Burton 225 E 14 New York
Pero & Wilson 104 W 40 New York
Perry Frank L 747 Buchanan Minneapolis
Personi & Halliday Miles Detroit
Peter the Great 422 Bloomfield Av Hoboken N J
Phillips Joe Queen of Jardin de Paris B R
Phillips Mondana 4027 Bellevue Av Kan City
Phillips Samuel 316 Classon Av Bklyn
Phillips Sisters 778 8 Av N Y
Piccolo Midgets Box 23 Phenicia N Y
Pike Lester Irwin Big Show B R
Pike & Calme 973 Amsterdam Av N Y
Piscocelli Five Lovemakers B R
Pisano Yen 15 Charles Lynn Mass
Plunkett & Ritter 40 Billerica Boston
Pollard D D 5 Av New York
Pollard Gene Casino Girls B R
Pope & Uno Seas Toronto
Potter Wm Big Banner Show B R
Potter & Harris 6330 Wayne Av Chicago
Powder Saul Folles of New York B R
Powell Eddie 2314 Chelsea Kansas City
Powers Elephants 745 Forest Av N Y
Powers Bros 15 Frank Providence
Price Harry M 934 Broadway Av N Y
Prices Jolly 1820 Arch Philadelphia
Primrose Four Polis Bridgeport
Priors The Tukula Wash
Proctor Sisters 1112 Halsey Rklyn
Pyre Walton Temple Grand Rapids

Queen Mab & Wain Columbia Kansas City
Quize & Nickerson Folles of 1010
Quinlan Josie 614 N Clark Chicago

Radcliff Ned Dreamlanders B R
Radcliff Pearl Watsons Burlesquers B R
Raimund Jim 37 E Adams Chicago
Rainbow Sisters 840 14 San Francisco
Ramey Ailie Washington Society Girls B R
Ramey Sisters Airdor Chattanooga
Randall Edith Marathon Girls B R
Raper John 173 Cole Av Dallas
Ray Eugene 5002 Prairie Av Chicago
Ray & Burns 22 Baldwinbridge Brooklyn
Raymond Clara 141 Lawrence Brooklyn
Raymore & Co 147 W 95 N Y
Reddy & Hadley Sister Airdor Chicago
Redner Thomas & Co 872 Hudson Av Detroit
Redford & Winchester Orpheum Duluth
Redway Juggling 141 Inspector Montreal
Reed Bros Orpheum Minneapolis
Reed & Earl 236 E 62 Los Angeles
Reeves Aedra Beauty Show B R
Reiffin Joe 163 Duane Chicago
Regal Trio 116 W Wash Pl N Y
Reid Jack Runaway Girls B R
Reid Sisters 45 Broad Elizabeth N J
Reinholds Minstrels Star Paducah Ky
Relyea Chas Kentucky Belles B R
Renaldas The 2044 Sutter San Francisco
Reno Geo B & Co Chas Washington
Rese Len 1021 Cherry Phila
Revere Marie Irwins Big Show B R
Reynolds & Donegan Ronachers Vienna
Reynolds Lew Folles of the Day B R
Rhodes Marionettes Congress Portland Me
Rialto Anna Belle Buffalo
Rianos Four Orpheum Duluth
Rice Louise Dreamlanders B R
Rice Frank & True 6340 Vernon Av Chicago
Rice Sully & Scott Temple Rochester
Rich & Howard 214 E 19 N Y
Rich & Rich 2225 Milwaukee Av Chicago
Richard Bros 116 E New York
Richardson The 901 Hawthorne Av Minneapolis
Riley & Ahearn 37 Plant Dayton O
Rio Al C 289 W 126 New York
Rio Violet Knickerbockers B R
Ripon Alf 545 E 67 N Y
Ritchie Billy Vanity Fair B R
Ritter & Foster Shorelith London
Roach A E Vanity Fair B R
Roatini Mile Queen of Jardin de Paris B R
Robert Gus Bowers Burlesquers B R
Roberts C E 1851 Sherman Av Denver
Roberts Rob Bowers Burlesquers B R
Roberts & Downey 88 Lafayette Detroit
Robinson Chas & Crusoe Girls B R
Robinson The 901 Hawthorne Av Minneapolis
Robinson Wm C 3 Granville London
Rocamera Suzanne Orpheum Evansville Ind
Roche Harry Sam T Jacks B R
Rock & Roi 1610 Indiana Av Chicago
Rockway & Conway Jefferson St Augustine Fla
Roeder & Lester 1010 Buffalo
Rogers Clara Washington Spokane
Rogers Ed Girls from Happyland B R
Roland & Morin 208 Middlesex Lowell
Rolande Geo S Box 200 Cumberland Md
Roode Claude M Orpheum Norfolk
Roof Jack & Clara 706 Green Phila
Rooney & Jont 1010 Buffalo
Rosale & Doretto Hanlons Superba
Rosaires Majestic Seattle
Rose Dave Rose Sydel B R
Rose Blanche Cracker Jacks B R
Rose Lane & Kelgard 125 W 43 N Y
Rose Clarina 625 57 Brooklyn
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Ross Sisters 65 Cumerford Providence
Royden Virgle Rose Sydel B R
Rush Ling Toy Star Chicago
Russell & Davis 1316 High Springfield O
Rutans Song Birds Star Muncie Ind
Rye Geo W 118-4 Ft Smith Ark
Ryno & Emerson 161 W 174 N Y

Salmio Juno Casino Nice France
Salvail Orpheum Birmingham

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Sampson & Douglas Majestic Houston
Sanders & La Mar 1327 5 Av N Y
Sanford & Darlington 3900 Pengrove Phila
Saunders Chas Century Girls B R
Saxe Michael Folles of New York B R
Saxon Chas Big Review B R
Scanlon Geo B College Girls B R
Scarlet & Scarlet 913 Longwood Av N Y
Schilling Wm Park Youngstown O
Scintella 588 Lyell Av Rochester
Scott Robt Lovemakers B R
Scott O M Queen of Jardin de Paris B R
Scott & Yost 40 Morland N Y
Scully Will P 8 Webster Bklyn
Sears Gladys Midnight Maidens B R
Selby Hal M 204 Schiller Bldg Chicago
Semon Primrose Ginger Girls B R
Sexton Chas B 2840 Johnston Chicago
Sevensala 528 8 Av New York
Seymour Nellie 111 Muphatter N Y
Shaw Edith Irwins Majestics B R
Shea Thos E 3694 Pine Grove Av Chicago
Shea Thos & Mabel 522 N Main Dayton O
Shean Al Big Banner Show B R
Shack & Darville 2028 N Clark Chicago
Shelvey Bros 265 S Main Waterbury
Shenoppey Sisters 250 Dovescourt Toronto
Shenpell & Bennett Dreamlanders B R
Sherlock Frank 514 W 135 New York
Sherlock & Holmes 2506 Ridge Philadelphia
Shermans Two 252 St Emanuel Mobile
Sherwood Jeanette Ginger Girls B R

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Chas. W. Alice

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Shields Tom 4313 Wentworth Chicago
Siddons & Earle 234 S 8 Philadelphia
Sidman Sam Passing Parade B R
Siegel Emma Irwins Majestics B R
Siegel & Matthews 324 Dearborn Chicago
Silver Nat Watsons Burlesquers B R
Simms Willard 6435 Ellis Av Chicago
Simmonds Teddy American B R
Simpson Russell Big Review B R
Slater & Finch 10 S Vincennes Ind
Small Johnnie & Sisters 620 Lenox Av N Y
Smrl & Keener 438 W 164 N Y
Smith Allen 1243 Jefferson Av Bklyn
Smith & Adams 408 So Halstead Chicago
Smith & Brown 1524 St John Toledo
Snyder & Buckley Fads & Folles B R
Snyder Trio 32 Hancock Newbern N C
Somers & Storke Majestic Birmingham
Sossin Samuel Hastings Show B R
Spaulding & Dunree Box 285 Osnining N Y
Spears The 67 Clinton Everett Mass
Spears Anna & Fannie 695 8 Boston
Spelvin Geo Sam T Jacks B R
Spencer & Austin 3110 E Phila
Spissell Bros & Co Orpheum Denver
Sprague & Dixon 469 Sackett Brooklyn
Sprague & McNeese 632 No 10 Phila
Springer Church 36 4 Platfield Mass
Stadium Trio St Chas Hl Chicago
Stagpooles Four 24 W 39 New York
Stanley Sten 905 Yates Indianapolis
Stanley Harry S 203 N Bway Baltimore
Stanwood David 304 Bremen E Boston
Starr & Sachs 243 N Clark Chicago
Stedman Ad & Fannie 695 8 Boston
Stelle Sia Brinkman Orpheum Youngstown O
Steinert Thomas Trio 531 Lenox Av N Y
Steinman Herman Lovemakers B R
Steppe A H 33 Barclay Newark
Stepping Trio 3008 N 5 Philadelphia
Stevens Pearl Airdome Chattanooga
Stevens Harry Century Girls B R
Stevens Will H Serenade B R
Stevens F 135 So First Bklyn
Stevens Paul 323 W 28 N Y
Stevens Lillie Brigadiers B R
Stevens & Moore Columbians B R
Stewart Musical Star Show Girls B R
Stewart Harry M World of Pleasure B R
Stewart & Earl 125 Euclid Woodbury N J
Stickney Louise Hippodrome N Y Indef
Stirk & London 28 Hancock Brockton Mass
Stoddard Keeneva New Britain Conn

Stokes and Ryan Stokes

212 W. 7th St., Wilmington, Del.

Stone Geo Ginger Girls B R
St James & Dacre 103 W 34 N Y
Strehl May Bway Gaiety Girls B R
Strunkland Rube Grand Chicago

Strohacheln H 2532 Atlantic Bklyn
Strubbedfield Trio 5908 Maple Av St Louis
Stuart & Keeley Forsythe Atlanta
Sugimoto Troupe Majestic Des Moines
Sullivan Danl J & Co 1917 W 61 Cleveland
Sully & Phelps 2310 Bolton Phila
Summer Allen 1056 W Division Chicago
Susana Princess Grand Reno Nev
Sutton Larry E 635 N Clark Chicago
Sweeney & Rooney 1320 Wyming Av Detroit
Sweet Dollie Irwins Majestics B R
Swisher Gladys 1154 Clark Chicago
Swor Bert Columbians B R
Sydney Oscar Lovemakers B R
Syvester Cecelia Passing Parade B R
Syvesters The Plymouth Hl Hoboken N J
Symonds Alfaretta 140 8 11 Philadelphia
Symonds Jack Columbia Attleboro Mass
Syts & Sytz 140 Morris Phila

Tambo & Tambo Empire Glasgow Scotland
Tangle Pearl 67 80 Clark Chicago
Teal Raymond Happy Hour El Paso Tex Indef
Temple & O'Brien Bijou Aberdeen S D
Temple Quartette Orpheum Los Angeles
Terrill Frank & Fred 857 N Orkney Phila
Thatcher Fannie Bon Tons B R
Thomas & Hamilton 607 Dearborn Av Chicago
Thompson Mark Bohemians B R
Thomson Harry 1284 Putnam Av Brooklyn
Thornton Arthur Golden Crook B R
Thornton Geo A 305 Broome N Y
Thorne Mr & Mrs Harry 288 St Nicholas av N Y
Thors Topsy & Tons 342 W School Chicago
Thornt & Flor D'Aliza Kedzie Chicago
Tracy Julia Raymond Bartholdi Inn N Y
Travers Belle 210 N Franklin Philadelphia
Travers Phil 5 E 115 N Y
Travers Roland 221 W 42 N Y
Tremaines Mus 230 Caldwell Jacksonville Ill
Trevor Edwin & Dolores Golden Crook B R
Trilliers 346 E 20 N Y
Troxell & Winchell 306 S N Seattle
Tudor Harry Hathaways New Bedford

HARRY TSUDA

UNITED TIME.
Booked Solid. James B. Plunkett, Mgr.

Tunis Fay World of Pleasure B R
Tusciano Bros Hathaways New Bedford
Tuttle & May 3837 W Huron Chicago
Tuxedo Comedy Four Beauty Trust B R
Tydemar & Dooley 108 Elm Camden N J

Ulline Arthur M 1750 W Lake Chicago
Unlque Comedy Trio 1927 Nicholas Phila
Usher Claude & Fannie Temple Rochester

Valadons Les Bijou Newport
Valdare Beale 305 W 97 N Y
Valentine & Ray 2334 E Jersey City
Valletta & Lamson 1329 St Clair Cleveland
Valmore Lulu & Mildred Bohemians B R
Van Chas & Fannie 5 Av New York
Van Dille Sisters 514 W 135 N Y
Van Horn Bobby 190 Beat Dayton O
Van Haven Majestic Chicago
Van Osten Eva Queen of Jardin de Paris B R
Van Osten Bob Sam T Jacks B R
Vardellies Lowell Mich
Variety Comedy Trio 1515 Barth Indianapolis
Vassar & Arken 324 Christopher Bklyn
Vass Victor V 25 Haskins Providence
Vedder Fannie Bon Tons B R
Vedder Lillie Cracker Jacks B R
Vedmar Gene 3285 Bway N Y
Venetian Serenaders 676 Blackhawk Chicago
Venus on Wheels American Chicago
Vernon & Parker 187 Hopkins Bklyn
Veronica & Hurl Fails Empire London Indef
Village Comedy Four 1912 Ringgold Phila
Vincent John B 820 Olive Indianapolis
Vinton Grace Serenaders B R
Viola Bros Palace Asheville N C
Violetta Jolly 41 Leipzigstrat Berlin Ger
Vyner Serley Sisters Marathon Girls B R
Vyner Lydia Reeves Beauty Show B R

Wakedfield Frank L Runaway Girls B R
Walker Musical 1524 Brookside Indianapolis
Walling Ida Watsons Burlesquers B R
Walsh Helen & May Dainty Duchess B R

WALSH, LYNCH and CO.

Presenting "HUCKIN'S RUN."
Direction PAT CASEY.

Next Week (Dec. 20), Jeffers, Saginaw.

Walsh Martin Tronaders B R
Walter Jas Dreamlanders B R
Walters & West 3437 Vernon Chicago
Walters John Lyric Ft Wayne Ind Indef
Walton Fred 4114 Clarendon Av Chicago
Ward Alice Reeves Beauty Show B R
Ward Billy 100 Myrtle Av Bklyn
Ward Mary S Gaiety Girls B R
Ward & West 225 E 14 New York
Ward Mack 300 W 70 New York
Warner Harry E Rollickers B R
Washburn Blanche Washington Soc Girls B R
Washburn Dot 1150 Mohawk Chicago
Water Carl F Sam T Jacks B R
Waters Hester Washington Soc Girls B R
Watson Billy W Girls from Happyland B R
Watson & Little Columbia Kansas City
Wayne Jack W College Girls B R
Wayne Sisters Watsons Burlesquers B R
Weaver Frank & Co 1706 N 9 Baltimore
Webber Johnnie Rose Sydel B R
Welch Jas A 211 E 14 New York
Welch Thos Runaway Girls B R
Welch Tint Vanity Fair B R
Well John 5 Kruenstadt Rotterdam
Wells Lew 213 Shawmut Grand Rapids

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YES, WILL BE ON THE "GOOD SHIP NANCY LEE" THIS SUMMER

THE THREE LYRES

This Week (Dec. 19) Colonial, New York

Direction, MARTIN SAMPTER

Next Week (Dec. 26) Alhambra, New York



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WALTER H. CATE, WORLD'S GREATEST
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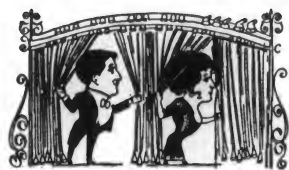
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IN VAUDEVILLE



Nadje

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Direction Adolph Meyers and Wishart in the West.
Pat Casey in the East.



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Direction, ALBERT SUTHERLAND.

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LITTLE MAY GREEN

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Dancers

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West John Watsons Burlesquers B R
West Al 606 B Ohio Pittsburgh
West Wm Irwin Majestic B R
West Sisters 1413 Jefferson Av Brooklyn N Y
West & Denton 126 W Cedar Kalamazoo
Weston Al Bowery Burlesquers B R
Weston Bert Star Show Girls B R
Weston Dan E 141 W 116 N Y
Western Union Trio 2241 E Clearfield Phila
Wheeler 88 W 8 Chester Pa
Wheeler Sisters 1441 7 Phila
Wheelers Australian Orpheum Minneapolis
Whirl Four 1532 Shook Philadelphia
White Harry 1003 Ashland Av Baltimore

ETHEL WHITESIDE

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"FOLLIES OF COONTOWN."

White Kane & White Bismarck Brooklyn
White Phil Merry Whirl B R
Whitman Bros 1335 Chestnut Phila
Whitman Frank 133 Greenwich Reading Pa
Whitney Tillie 36 Kane Buffalo
Wichert Grace 3033 Michigan Av Chicago
Whirl Marshall Atlantic City N J
Whitney May F 218 R R B R
Williams & Williams 363 Willis Av N Y
Williams Fred Sam T Jacks B R
Williams & Bond Orpheum Savannah
Williams Clara 2450 Tremont Cleveland
Williams Cowboy 4715 Upland Phila
Williams Chas 2652 Rutgers St Louis
Williams John Cracker Jacks B R
Williams Frank & Della Majestic Dallas
Williams Ed & Florence 94 W 103 N Y
Williams & De Croteau 1 Ashton Sq Lynn Mass
Williams & Gilbert 1010 Marshfield Av Chicago
Williams & Gordon Forsythe Atlanta
Williams & Sterling Cory Houston
Williams & Stevens 3518 Calumet Chicago
Williams Mollie Cracker Jacks B R
Williamson Frank Runaway Girls B R
Williamson Herbert Al Fields Minstrels
Willis & Haasan National Sydney Australia
Wilson Bros Family Mollie Ill
Wilson Lottie 2208 Clifton Av Chicago
Wilson Al & May Corp Schenectady Indef
Wilson Fred Cracker Jacks B R
Wilson Frank Family Mollie Ill
Wilson Marie Queen of Jardin de Paris B R
Wilson Lizzie 175 Franklin Buffalo
Wilson Jas Ginger Girls B R
Wilson Patter Tom 2565 7 Av N Y
Wilson & Pinkney 207 W 18 Kansas City
Wilson & Wilson Orpheum Denver
Wilton Joe M 9 & Arch Philadelphia
Winfield Frank Hastings Show B R
Winkler Kress Trio 252 W 38 New York
Wise & Milton Brennan Circuit New Zealand
Withrow & Glover Holty Tolly Co
Wolfe & Lee 824 Woodlawn Av Toledo
Wood Bros Variety Fair B R
Woodall Billy 420 First Av Nashville
Wood Ollie 600 W 164 New York
Woods & Woods Trol Anderson Louisville
Work & Ower Columbia Cincinnati
World & Kingston Sheas Toronto
Worrell Chas Century Girls B R
Wright & Dietrich Orpheum Harrisburg

X

Xaxiers Four 2144 W 20 Chicago

Y

Yeager Chas Dreamlanders B R
Yeoman Geo 4568 Gibson St St Louis
Yost Harry E World of Pleasure B R
Young Carrie Bohemians B R
Young De Witt & Sister Los Angeles
Young Ollie & April Auditorium Lynn Mass
Young & Phelps 1013 Baker Evansville Ind

Z

Zanclis The 356 W 145 N Y
Zanfrella 131 Brixton London
Zazel & Vernon Segur Tour So American Ind
Zeda Harry L 1328 Cambria Phila
Zeiser & Thorne Willards Temple of Music
Zell & Rodgers 67 So Clark Chicago
Zimmerman Al Dreamlanders B R

BURLESQUE ROUTES

Weeks Dec. 26 and Jan. 2.

Americans 26-28 Luzerne Wilkes-Barre 29-31
Gayety Scranton 2 Gayety Albany
Beauty Trust Metropolis New York 2 West-
minster Providence
Behmans Show 26-28 Mohawk Schenectady 29-31
Empire Albany 2 Gayety Boston
Big Banner Show Garden Buffalo 2 Corinthian
Rochester
Big Revue Howard Boston 2 Columbia Boston
Bohemians Buckingham Louisville 2 Peoples
(Cincinnati)
Bon Tons Music Hall New York 2 Murray Hill
New York
Bowery Burlesquers Empire Hoboken 2 Music
Hall New York
Brizadors Trocadero Philadelphia 2 Lyceum
Washington
Broadway Gayety Girls 26-28 Folly Paterson
29-31 Bon Ton Jersey City 2-4 Gayety Scrant-
on 5-7 Luzerne Wilkes-Barre
Cherry Blossoms Empire Chicago 2 Avenue
Detroit
College Girls Columbia New York 2 Gayety
Philadelphia
Columbia Girls Gayety Philadelphia 2 Star
Brooklyn
Cosy Corner Girls Peoples Cincinnati 2 Empire
Chicago
Cracker Jacks Murray Hill New York 2 Me-
tropolis New York
Dainty Duchess Star Brooklyn 2 Waldmans
Newark

Dreamlands 26-28 Gayety Scranton 29-31 Lu-
zerne Wilkes-Barre 2 Trocadero Philadelphia
Ducklings Empire Brooklyn 2 Bronx New York
Fads and Follies 26-28 Empire Albany 29-31
Mohawk Schenectady 2 Gayety Brooklyn
Follies Day Empire Newark 2 Bowery New
York
Follies New York Gayety Baltimore 2 Gayety
Washington
Ginger Girls Gayety Brooklyn 2 Olympic New
York
Girls From Dixie Academy Pittsburg 2 Star
Chicago
Girls From Happyland Empire Toledo 2 Al-
hambra Chicago
Golden Crook Westminster Providence 2 Casino
Boston
Hastings Big Show Alhambra Chicago 2 Stand-
ard Cincinnati
Howes Love Makers Gayety Omaha 2 Gayety
Minneapolis
Imperial Empire Indianapolis 2 Buckingham
Louisville
Irwins Big Show Casino Philadelphia 2 Gayety
Baltimore
Irwins Majestics Olympic New York 2 Casino
Philadelphia
Jardin De Paris Royal Montreal 2 Howard
Boston
Jersey Lilies Gayety Minneapolis 2 Gayety
Milwaukee
Jolly Girls Star Milwaukee 2 Dewey Minneap-
olis
Kentucky Belles Avenue Detroit 2 Lafayette
Buffalo
Knickerbockers Star & Garter Chicago 2 Gay-
ety Detroit
Lady Buccaneers Star St Paul 2 St Joe
Marathon Girls Gayety Louisville 2 Gayety
St Louis
Merry Maidens Penn Circuit 2 Academy Pitts-
burg
Merry Whirl Bowery New York 2-4 Folly Pat-
erson 5-7 Bon Ton Jersey City
Midnight Maidens Corinthian Rochester 2-4
Mohawk Schenectady 5-7 Empire Albany
Miss New York Jr Lafayette Buffalo 2 Star
Toronto
Moulin Rouge Gayety Albany 2 Casino Brook-
lyn
New Century Girls Folly Chicago 2 Star Mil-
waukee
Parisian Widows Standard Cincinnati 2 Gayety
Louisville
Passing Parade Star Toronto 2 Royal Mon-
treal
Pat Whites Gayety Girls Standard St Louis 2
Empire Indianapolis
Pennant Winners Eighth Ave New York 2 Em-
pire Newark
Queen Bohemia Casino Boston 2-4 Empire Al-
bany 5-7 Mohawk Schenectady
Queen Jardin De Paris Gayety Washington 2
Gayety Pittsburgh
Rector Girls Dewey Minneapolis 2 Star St Paul
Reeves Beauty Show Gayety Detroit 2 Gayety
Toronto
Rents-Santley Empire Cleveland 2 Empire
Toledo
Robinson Crusoe Girls Gayety Kansas City 2
Gayety Omaha
Rollickers Lyceum Washington 2 Monumental
Baltimore
Rose Sydel Gayety Boston 2 Columbia New
York
Runaway Girls Gayety Toronto 2 Garden Buff-
alo
Sam T Jacks St Joe 2 Century Kansas City
Serenaders Gayety Pittsburg 2 Empire Clevel-
and
Star & Garter Show Gayety St Louis 2 Gayety
Kansas City
Star Show Girls Columbia Boston 2-4 Bon Ton
Jersey City 5-7 Folly Paterson
Tiger Lilies Star Cleveland 2 Folly Chicago
Trocadero Gayety Milwaukee 2 Star & Garter
Chicago
Umpire Show Casino Brooklyn 2 Empire
Brooklyn
Vanity Fair Waldmanns Newark 2 Empire Ho-
boken
Washington Society Girls Century Kansas City
2 Standard St Louis
World of Pleasure 26-28 Bon Ton Jersey City
29-31 Folly Paterson 2-4 Luzerne Wilkes-
Barre 5-7 Gayety Scranton
Yankee Doodle Girls Bronx New York 2
Eighth Ave New York

LETTERS

Where C follows name, letter is in Chi-
cago.
Where S F follows, letter is at San Fran-
cisco.
Where L follows, letter is in London
office.
Advertising or circular letters of any de-
scription will not be listed when known.
Letters will be held for two weeks.
Following names indicates postal ad-
vertised once only.

A.
Abraham John (P)
Acton Gracey
Adams Gus (C)
Adams Wm (C)
Adelaide La Petite (C)
Ahlberg D
Alston Troupe
Altrazau (C)
Albright Bob (C)
Alden Jane (C)
Aletha Time
Alexander Hamid (C)
Allison Alice (C)
Alvin Bros (C)
Alvin The
Aman Andy
Amire Al (C)
Amoros Sisters (P)
Anderson Richard (P)
Ardell Lillie
Armstrong W (C)
Armstrong Margaret
(C)
Arnesen R (C)
Arnold H J
Arnos Great (C)
Auger Geo
B.
Banvard & Franklin
(C)
Barrows Breakway
Barry & Wolford
Beals Punch & Judy
Bedwards W H (C)
Beeman Therese (C)
Beers Leo (C)
Bell William (C)
Bennington Bros
Berk Bros
Bernard Lester (C)
Berri Mabel
Berry & Benson (C)
Bilker Chas
Bingham & Gable
Bisley & Fink
Bockman K (C)
Boehke Richard
Boerin P R
Borke Lillian (C)

Brand David
Brinkman Ernest
Bristol Jessie
Broderman Jas
Buckley Lillian (C)
Burns Jack
Burbell Edna
Burton Richard
Byrne Ames (C)

C.

Carleton Arthur C
Carter Virginia (C)
Case Paul (C)
Chartres Sisters
Cherry Wm
Chester & Grace
Clarence Sisters
Clark & Verdi (C)
Clark Geo B (C)
Clarke & Bergman (C)
Clay Richard
Clean Pearl Fell (C)
Clyde Ora (C)
Coe Mrs Ed (P)
Cogswell Sarah L (C)
Coleman Boyd (C)
Cole & Coleman (C)
Coleman C M (C)
Coleman (C)
Coleman & Williams
(C)
Collins Norman Willis
(C)
Colvin & Pearson (C)
Connelly & Webb (P)
Conway & Corkell (C)
Cooley May (C)
Corbett Bennett (C)
Crane Cecile (C)
Crawford Roy
Crawford Roy
Cressey Elsie (C)
Croton Bros
Crowley Genevieve

D.

D'Amor Chester
Dale & Boyle
Darc Rene
Darro Arthur
Davault Armin T
Davis Geo D
Davis Hal
Day Dave
Dayton Lewis
Dean Daley
DeArmond Grace (C)
Deaves Dorothy (C)
De Balestiers Animals
(C)
DeCorno Louis (C)
Defreij Gordon
Delane N
Demar Rose (C)
Denton Mr
Denton Percy
Dickson & Mack
Dilworth Lillian
Doon Emma
Dooley Jed
Doria Alfred (C)
Drown Olive
Dunlevey & Williams
Duryea May (P)
Dutton Chas (C)

E.

Earl Sisters
Ebbitt Patrick
Edwards Van & Tier-
ney (C)
Elaire Mabel (C)
Eldrid Gordon
Ellison Evelyn
Elmore May (P)
Emmy Karl (C)
Eusiminger Andrew
(P)
Fairfield Frances (C)
Farley Jas (P)
Farrell & Le Roy
Farrell & Bern
Fay Anna Eva (C)
Ferraris The
Fielding Harry (P)
Fields F A (C)
Fisher Harry
Fisher Clyde (C)
Fitzgerald Jas H
Flavin Josie
Ford Miriam
Ford Marie
Ford John
Fowler Bertie
Fowler Levert (C)
Fox Henry
Frye Dorothy (P)

F.

La Carlo Victoria
La Falle Palline
Lane Dorothy
Lange Geo K (C)
Langdon Lucille
Latell Edwin
Lattell Blanche
La Van Flossie
Layton M (C)
Leahy May
Lenin Pete
Leroy Hilda (C)
Leslie Estharline (C)
Leslie Billie (C)
Lessons The
Le Verne H (C)
Le Vere June
Lewis & Chaplin (C)
Lewis Jack
Lind Homer
Lockwoods Musical
Logan Emma (C)
Long Della (C)
Luckman Ivan
Lynch Hazel
Lindsay Roy (C)
Lloyd Ray (C)

G.

Ganella Glenna
Goker Fred (C)
Gibner Bob (P)
Gibson Sidney
Gilbert Elsie (C)
Girard Sie (C)
MacBowie Darl
Mack Frank (C)
MacLaren Musical
Maloy Dan (C)
Maloney Elizabeth
(C)
Mann Billy
Manion Raymond (C)

Marston Zella
Martin Geo (C)
Martini Dora
Martins Flying (P)
Marvin Geo (P)
Mayer Antonio (C)
May Edith (C)
McLeod M E (C)
McConnell & Simpson
McGloin Josephine
Mick Harry
Mildred Ruth
Millar Clyde C
Miller Lyle (C)
Millman Birdie
Mills & Moulton (C)
Mizuno N
Modena Florence (P)
Modica Ethel (C)
Momon Arabs (C)
Monroe Ned (C)
Montgomery Edw (C)
Montgomery Mae
Montgomery Musical
Duo (C)
Montgomery Sharp
Montgomery & Moore
Montrose Edith
Montrose Marie (C)
Moore Frank
Moore Lucile
Moore Tom (C)
Morelock W H (C)
Morton Dixie
Morton Louise
Morse H M
Morse Harry
Mullen & Correll (C)
Murphy & Willard
(C)
Murphy Francis (C)
Murphy & Francis
(C)
Murray & Hamilton
Murphy John (C)

H.

Haas Oscar
Hack Frank J (C)
Haley Julia (C)
Hall & Coburn (C)
Hall Howard (C)
Hansen Louise
Harris Tommy
Harris & Randall
Haviland J B
Hawk Harry
Hayes Geo Harris (C)
Hayes Sully (C)
Hayes Max (C)
Hayward & Hayward
Hedgecock John (C)
Hennings John (C)
Hessie (C)
Hodges Musical
Hood Sam
Hoover R E (C)
Howard & Lewis
Hughes Fassett Co
(C)
Hunting Tony
Hunter Julia
I.
Ibsons Musical (C)
Ibson Ernie
Iler Burke & Daven-
port
Irwin Mamie
J.
Jackson W H
Jackson Harry and
Kate (C)
Jacks Fredk (C)
Jarvis Frank
Jeffries Flo
Johnston Chester
Jones Alfred K
K.
Kallnowski Leo (C)
Kane Leonard (C)
Keatons Three
Kellam Lee (C)
Kelly Maude Alice
(C)
Kelly & Kent (C)
Kendal W C
Keough & Francis (C)
Kingston & Thomas
(C)
Klinter Ralph
Kimball Grace (C)
Kilworth Lillian
Klemm Freda (C)
Kline Sam (C)
Knox Wm C
Kollins Stuart (C)
Kollins & Kilfton (C)
Kramer & Ross (C)
Kranzman H
Kraton Harry
Kuhlman Harry (C)
Kullevo Bros
Kylie Kitty (C)

N.

Nelson Clarence
Nelson Norman (C)
Norton Dixie
Norworth P Ned (C)
Noss Fred (C)
O.
Oakes & Oakes
O'Hearn W J (C)
O'Malley Geo (C)
O'Neill Emma (C)
O'Neill & O'Neill (C)
P.
Palmer Joe (C)
Pankett Harry
Pantzer Carl
Parvis Geo (C)
Pearson Harry
Pearson W R (C)
Peller Joe (C)
Perry Art (C)
Perry Paul (C)
Personi & Halliday
(C)
Pepper Twins
Peto & Wilson
Phillips Clyde (S F)
Phillips Mondane (C)
Piquo (C)
Pomeroy Marie
Powers Katherin (P)
Powers John & Jess
(P)
Princeton Jack
Pryor & Claire (C)
Q.
Quinlan & Richards
(C)
R.
Rafael Dave (C)
Rafferty Billy (C)
Raffin Robert
Rand Wm
Rankin Mr
Ray & Burns
Raymond Frank (P)
Raymond Jack (C)
Redgate Rose (P)
Redwood & Gordon
(C)
Reed John P (C)
Reed Cella (C)
Rees T (C)
Renny Jack
Rialto Mme (C)
Rich Aubrey

S.

Satchell Clarence
Scherer Wm
Schilling E (C)
Schilling Emma (C)
Schillings The
Schiman Jack
Schuber Henry
Scott Mike
Seeley Blossom
Senger John
Sharp & Montgomery
(C)
Sharer J C
Sheldon Rose
Sheppard Myrtle
Shields Sydney (C)
Shisler C P
Short J C (C)
Silverado
Slipman Sonny
Sinal Norbert (C)
Smith Bruce (C)
Smith Jas H (C)
Smith Saxophone Trio
Smith Clay
Snow Ray (P)
Sorensen Lulu (C)
Souza Billy
Soussalof (C)
Sperry Bob
St Albion Edmond G
Stanley Stan (C)
Startup H (C)
Stair Murray (C)
St Claire Jos
Steele & Edward
Steele Sisters (C)
Stone Sidney (C)
Stockton Harry
Summers Dick (C)
Storey Ralph
Sully & Hussey (C)
Sullivan Mr & Mrs D
(C)
Sully Jack (C)
Swann Hal
Syiva Geo
T.
Taylor Matt (P)
Terrill Cecilia
Terry Edith (C)
Terry Twina (C)
Terry Twins
Thompson W A (C)
Tilford Lew (C)
Toy Ben (C)
Travers Victor
Tuxedo Comedy Four
Turner Bert (C)
U.
Usher Harry (C)
V.
Valveno P F
Van Alice
Van Haven Frank
Van Geo (C)
Verone J L (C)
Veron B B
Victorine Myrtle
Vincent John B
Vincent Roy (C)
Vivians The

W.

Wahl Walter (C)
Waltz Willie
Waldo Grace (C)
Walker Wm (C)
Warner Wm
Ward H
Warden Rose (C)
Watson Jessie
Wells Maxine (C)
West Anna (P)
Weston & Young (C)
Whiting & Pringle (C)
Whitman Frank (C)
Whiteside Ethel (C)
Wilks Montie
Willard P A
Williams Cowboy (P)
Windom Billy (C)
Woods Earle
Wynne Wisk
Y.
York Alva (C)
Yosocur Thoro
Young Edward
Z.
Zoyce Robt

ONLY ONE CAN LEAD

The rest must necessarily follow, but the exactness with which some of our competitors are following is somewhat lacking.
We have no copyright on a red trunk or on a fiber trunk, but when a fellow springs a trunk on you that looks like a Bal, and he claims it's just "as good" and "much cheaper," take a quiet think.
We've been nearly twenty years making the Bal Fiber Trunk what it is—the lightest, strongest and most serviceable theatrical trunk on earth.

WILLIAM BAL, Inc.

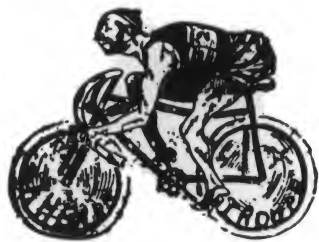
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BAL FIBER TRUNKS

REPRESENTATIVE ARTISTS

CHARLES AHEARN**"THE RACING MAN"**

PAT O'NEIL, Agent

GILL BROWN

AND

LILL MILLS

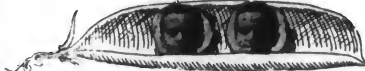
MERRY CHRISTMAS TO ALL.

CHAS. F. SEMON**"THE NARROW FELLER"****E. J. APPLEBY**Novelty Banjoist.
Direction, JOE SCHENCK.**NETTIE G. KNISE**America's Greatest Female Whistler
PLAYING UNITED TIME**VAN HOVEN****"The dippy mad magician."**

Van Hoven, the added attraction at Keith's, has hard plowing on such a grand bill, but nevertheless he pulled down the laughing bit of the bill next to closing. Van Hoven, you're great.—Columbia "Deepatch," Dec. 6-10.

Van Hoven, you're the best they have sent us yet and you deserve the headline honors which you are holding. Manager Callan will do well featuring singles if they can come across as well as this clever young entertainer.—Erie "Times," Dec. 13.
This Week (Dec. 19), Majestic, Milwaukee. Sure I'm Bugs. Get your stuff "copyrighted."
EDW. S. KELLER, Manager**TERRY TWINS**

The Dromios of Vaudeville. The most remarkable case of Human Duplication in the world



As Like as Two Peas in a Pod

HOLDEN

—AND—

Le CLAIRE

Europe's Foremost Shadowgraphists. What they say in Richmond—Other Shadowgraph acts have showed here, but the one here this week is the greatest of them all. This week, Opera House, Martinsburg, W. Va. Our agent, NORMAN JEFFERIES.

VIOLINSKY

THE GENIUS ON THE VIOLIN

A WIZARD AT THE PIANO

Playing All The Time

Management, IRVING COOPER

VIOLINSKY

GOOD MEASURE



Ask ALF. T. WILTON

WEIGHT, COMING YOUR WEIGH

IN HER ORIGINAL HULA-HULA DANCE

TOOTS-PAKAWith
"ECHO" Co
Rep.
PAT
CASEY

PAKA'S HAWAIIAN TRIO

OTHERS, IMITATORS and FAKES

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Personal Direction, **MARTIN SAMPTER**

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"THAT'S ME"

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SMYTHE **AND** **MARIE**
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In Their Merry Musical Comedy Skit
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First, Last and Fair Warning

In view of the fact that several attempts have been made, and recent announcements proclaimed that an encroachment on the name, fame and reputation which has become of great value to us as a trade-mark, owing to its original and historic association, and the reputation gained throughout the world on account of the exalted character of the exhibition created by ourselves, and because of our distinct personality, we deem it just to the public and to ourselves individually, to

WARN ALL PROMOTERS, INVESTORS OR "PROFESSIONAL ANGELS"

who may in the future attempt to promote or induce others to subscribe or invest in the corporation, promotion or presentation of any exhibition bearing the names of **BUFFALO BILL** or **PAWNEE BILL**, or any part of such professional titles or acquired trade-marks, and we hereby further emphatically state that every legal means, pressure and influence will be used to protect our legal and just rights in this respect.

It has come to our personal knowledge that certain shows during the past season were advertised and operated under such misleading titles as "Young Buffalo," "Buffalo Ranch," and other fictitious names closely resembling Buffalo Bill, and it is now publicly announced that it is the intent and purpose to place other and similar shows before the public, bearing the title of "Young Buffalo Bill's Wild West," or otherwise, with the intent and purpose of misleading, confusing and implying that the original and only "Buffalo Bill"—Col. W. F. Cody—or some one closely resembling him, will appear and impersonate or lead the public to believe that the great plainsman, whose reputation is one of his most valuable assets in business, is in some manner connected with that or any other fraudulent outfit.

It has been decided and adjudged by the highest courts in England and America that in all equity legal and moral right, the identification nom-de-plume of "Buffalo Bill" is a legitimate legal title and trade-mark, and that any one other than Colonel W. F. Cody, who may attempt to use this title, is perpetrating a swindle upon the public, and liable to imprisonment for fraud, with fines and cost of action. Therefore, we will use every proper and justifiable means to protect our interests in the enterprises bearing our names, with which we are personally identified, and our attorney, Francis James, Esq., of Cincinnati, Ohio, has been and hereby is authorized to prosecute any and all parties infringing upon our rights in these premises.

Signed **Col. W. F. CODY** AND **Major G. W. LILLIE**
BUFFALO BILL **PAWNEE BILL**

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VARIETY

VOL. XXI., NO. 4.

DECEMBER 31, 1910.

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Conceded by the public and press to have the most gorgeous stage setting on the American vaudeville stage

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WELL, WATCH "Tom Walker On Mars"

NEXT WEEK (Jan. 2) Percy G. Williams' ORPHEUM

Sole Direction, **JACK LEVY**

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"YOUNG MAN, GO WEST!"

SAID THIS TIME BY PAT CASEY

"THAT'S ME"

VARIETY

Vol. XXI. No. 4.

DECEMBER 31, 1910.

PRICE TEN CENTS

NEARLY ALL CHARGES AGAINST UNITED OFFICES DISMISSED

Commissioner Permits but Two Only to Remain of the Many Contained in the White Rats Complaint Report of the Proceedings

At the hearing Wednesday before Commissioner of Licenses Henry Robinson, the Commissioner decided, upon motion of Maurice Goodman, attorney for the United Booking Offices, that only the charges contained in Sections "6" and "7" of the complaint entered by the White Rats could be proceeded upon, ordering the hearing under them adjourned until Jan. 4.

Sections "6" and "7" of the complaint are as follows:

SIXTH—Upon information and belief complainants charge that the respondent has at various times since obtaining its license as aforesaid, and since the enactment of said law, violated and ignored Section 180 thereof, in that respondent has failed to file and keep on file in said agency written statements, signed and verified by such licensed agent, setting forth how long various and respective applicants for whom said agency has been, and is, booking acts, have been engaged in the theatrical business, and failed to set forth the information required and demanded by Section 180 of said law, and in this behalf these complainants allege and charge upon information and belief, that there is now on record in this bureau a book of contracts wherein is set forth and recorded a statement of the various respective contracts made by the respondent herein since said law went into effect, and these complainants would respectfully show and charge that the respondent has failed to comply with Section 180 of the Employment Agency Law, in respect to each and every contract filed in this bureau and department, a record of which is now contained in the book kept and maintained in this bureau for the purposes of recording contracts approved by this bureau, and these complainants would respectfully ask leave for said book of record containing the contracts filed in this bureau to be made a part of this complaint, and that in this proceeding the Honorable Commissioner of Licenses take testimony in respect to each any every contract a record of which exists in this office, in respect to the questions as to whether or not the respondent has complied with Section 180 of said law as aforesaid.

SEVENTH—Upon information and belief that respondent has at various times since the issuance of said license and since said law went into effect as aforesaid, violated and ignored Section 182 of said law, and particularly that respondent has repeatedly since said law went into effect induced and attempted to induce employees to leave their employment with a view of obtaining other employment through the agency of respondent and has otherwise violated the provisions of said section.

In regard to section seven of the complaint the bill of particulars stated that the U. B. O. had at various times taken acts from their employment and had gotten work for them through their own agency.

It specifies the cases of Joe Howard and Mable Barrison, who almost three years ago were booked as the headliners for the opening bill of William Morris vaudeville at the Lincoln Square theatre, and who refused to play, but later appeared at the Colonial.

Lapo and Benjamin who "flopped" from the Loew Circuit into Hammerstein's, Van Hoven, Count De Butz and Brother, Pusey and Ragland (who cancelled a contract and later worked for the United under the names Belmont and Sturgis), Tony Pearly, Virginia King, Anderson and Goins, Jules Bernheim, Willard's, "Temple of Music," Byron Bidwell, Catherine Dyer, Wills and Hutchins and Six Cornellys are others mentioned as either have gone over to the United, cancelling contracts held or that they were approached by a representative of the United with a proposition to "flop."

The motion made by Mr. Goodman arose through the Bill of Particulars asked for by the defendant (United) which called for names, dates and facts to substantiate the general allegations made in the complaint served by the White Rats.

The full report of the proceedings before the Commissioner Wednesday follows:

At a hearing held in the Office of the Commissioner of Licenses for the City of New York, at 277 Broadway, Borough of Manhattan, on the 28th day of December, 1910, GEORGE E. DELMORE, WILLIAM COLEMAN, whose stage name is COLIE LORELLA, TIMOTHY CRONIN, EUGENE BENTON ROYNER, THE WHITE RATS OF AMERICA INCORPORATED on behalf of themselves and on behalf of more than three thousand individual members of The White Rats of America and on behalf of all other theatrical and vaudeville performers and artists similarly interested and satiated,

Complainants,
—against—
THE UNITED BOOKING OFFICES OF AMERICA, Inc.
Respondent.
BEFORE
HON. HERMAN ROBINSON,
Commissioner of Licenses.
APPEARANCES
M. L. Malevinsky, for the complainants.
(Continued on page 14.)

LASKY ENGAGES LINCKE.
(Special Cable to VARIETY.)

London, Dec. 28.

While Jesse L. Lasky was on this side he engaged Paul Lincke as producer and musical director of his Folies Bergere, New York.

Mr. Lasky confirmed the engagement of Mr. Lincke, the German composer who is best known over here of recent date through his composition of "The Glow Worm."

The official opening date of the Folies Bergere, now building on West 46th street, is set for April 17. Two revues will be given as the entertainment for the evening. Ethel Levey will be the principal player. Another engagement made by Mr. Lasky while abroad was of Ethel Graham, an American girl who found fame in English musical comedy.

About thirty chorus girls from the other side have been arranged for. They will represent almost every nation.

It has been decided that the plan of a performance with an "olio" of vaudeville acts at the Folies is not suitable to the style of program. What variety numbers Mr. Lasky secured will be "worked" into the pieces and the "olio" dispensed with.

Miss Levey has been much sought after by American managers for the past year. In the summer Henry B. Harris, largely interested in the new Folies Bergere, submitted an unique contract to Miss Levey for a production he expected to make early last fall. It was to have been written by Channing Pollock and Rennold Wolf, the authors of the unnamed revues which will mark the start of the Harris-Lasky departure in the way of music hall for New York. The engagement by Mr. Lasky of Miss Levey may have been but a postponement of the original Harris contract.

HALL PANTO WITH 40.

London, Dec. 21.

There will appear shortly on the Stoll Tour a pantomime with forty people. The Three Wiesethal Sisters will likely be featured in it.

The panto, named "Sumurinnm," will be staged by Prof. Rinehardt, "the Belasco of Germany."

LONDON PALADIUM OPENS.
(Special Cable to VARIETY.)

London, Dec. 28.

The new London hall, promoted by Walter Gibbons and called the Paladium, opened Monday. It has done tremendous business so far, but the same condition is prevailing all over London at this holiday time.

The lighting of the new hall is superb and it was an auspicious event in all respects excepting the program, which did not go well at all. The show was too quiet. This made Elha Retford a riot. She appeared just ahead of Martin Harvey Monday evening, holding up the performance. The audience refused to allow Harvey to appear until Miss Retford had acknowledged by many bows.

DE FRECE NOW RESIGNING?
(Special Cable to VARIETY.)

Paris, Dec. 29.

The resignation of Jack DeFrece managing director of the Casino is now reported. Mr. DeFrece took hold a short time ago, intending to place the Casino on a profitable basis as a vaudeville theatre. The house is looked upon as a "hoodoo." Mr. DeFrece met with little better success than his predecessors in the handling of it.

M. Lotery, chairman of the London company which operates the Casino is in Paris, seeking another director. This led to the report of DeFrece resigning.

TWO ACTS GET OVER.
(Special Cable to VARIETY.)

London, Dec. 29.

Two American acts at the Hippodrome scored upon opening Monday. Dorsch and Russell ("The Musical Railroaders") and De Coe (chair balancer) were the turns.

A HIT IN AUSTRALIA.
(Special Cable to VARIETY.)

Sydney, Dec. 25.

The Six American Dancers made their debut at the Tivoli today and were a hit. It is an American act, coming to this continent by the way of England.

COMBINATION FORMED.

The combination of variety managers has been formed, according to a United Booking Officer this week. The plan to place managers in a combination as a protective measure against the unionizing of the actor was outlined in VARIETY last week.

The United manager stated that the by-laws, officers and other details of the new organization are being placed in proper form. He stated that all variety circuits excepting William Morris' and a few "small time" routes were or would be included.

Regarding Mr. Morris, the United man said he was perfectly eligible with no objection to his joining.

AN OSCAR WILDE SKETCH.

The American production rights to "A Florentine Tragedy" have been secured by William S. Lavine, who will present the piece in vaudeville within a couple of weeks.

The sketch was written by the late Oscar Wilde. A scramble for its production on this side resulted in Mr. Lavine coming out the holder. Constance Crawley has been engaged as leading woman in the company of five. Arthur Maude will have the principal male role.

NAT WILLS IN TEN YEARS.

When the Orpheum, Brooklyn, opened its doors to the public ten years ago, Nat Wills was a feature of the first program, receiving a salary of \$175.

Next week the Orpheum will celebrate its tenth anniversary, with Mr. Wills again a feature, this time at \$800 for the week.

CHARLES BIGELOW ALONE.

Chicago, Dec. 29.

Charles Bigelow will appear at the American next week as a "single," without Mizzi Hajos, who was with him on the stage in New York.

MRS. KEITH'S WILL.

Boston, Dec. 29.

The will of Mrs. Mary Catherine Keith, late of Brookline, wife of B. F. Keith, was filed for probate at the court in Dedham, Mass. The will appoints her only son, Andrew Paul Keith, executor and designates that one-third of her property is to go to her husband, \$5,000 each to a niece, Agnes Gibbons and Rev. Charles A. Finnegan, and the remainder of her estate to her son.

A codicil leaves \$500 each to St. Mary's Infant Asylum, Home for Destitute Catholic Children, Little Sisters of the Poor, and Free Home for Consumptives, Boston.

THE BLACKSTONE OPENING.

Chicago, Dec. 29.

New Year's Eve the Blackstone, Chicago's newest theatre, will be dedicated by Wm. H. Crane in "U. S. Minister Bedlee."

The house is in Peck Court, a block north of the American Music Hall, near the Globe and around the corner from the Comedy, in Michigan av.

This last named house was previously known as the Ziegfeld. The Shuberts now have a lease of the property but are keeping it closed.

WANTS ALICE FOR STAR.

Werba & Luescher stand ready to close a contract to star Alice Lloyd in a musical comedy for next season. Miss Lloyd is appearing on a return engagement over the Orpheum Circuit.

Tom McNaughton, her husband (who was greeted by the New York press as a "delicious English comedian" and a slashing hit, after his first legitimate appearance Monday evening in New York) will be his wife's main comedy support in the proposed piece, which is understood to be conditioned upon a favorable manuscript being submitted to Miss Lloyd. A similar condition was included with a contract made by the English music hall star a couple of seasons ago when placing herself under agreement to Klaw & Erlanger. That agreement lapsed through Miss Lloyd not affixing her "O. K." upon any of the pieces submitted.

Werba & Luescher successfully launched "The Spring Maid" at the Liberty Monday, with Christie MacDonald as the star. Mr. McNaughton is the principal comedian. The show played to \$1,800 at its first matinee Wednesday, and a long run is predicted.

The matter of "The Three Trees," recitation in the performance by Mr. McNaughton was reported in process of settlement this week. Albert Whelan, the monologist, who returned to London last week, claimed the stage rights to it for this country, asking \$350 for the transfer of the copy-right.

MOTHER FOLLOWS SON.

Chicago, Dec. 29.

Deeply affected by the death of her son, the late Charles E. Kohl, the venerable Mrs. Kohl died Friday, Dec. 24, at her home in Montreal at the age of 85 years. Since her son's death the mother's decline had been rapid.

HATTIE AFTER FIFTY THOU.

Stuebenville, O., Dec. 29.

Hattie Hart, of Phil Sheridan's "Marathon Girls," has filed a \$50,000 breach-of-promise suit against A. M. Cheeks, a wealthy single man of Markle, O., claiming the latter promised to marry her last fall.

KNOX & ALVIN.

Presenting fifteen minutes of effervescent comedy in "One."
Not a dull moment between the laughs. A lively act that is away from everything else in vaudeville.
They are under the personal direction of NORMAN JEFFERIES.

JOE WEBER TO "COME BACK."

With the coming of the New Year Joe Weber, who has been absent from the stage for two years, has announced his intention to return to the boards next season. His last appearance was in the burlesque of "The Merry Widow," which after its run at the Weber Music Hall made a short tour of the country. Since then the comedian has given his attention to producing, and has accumulated a bank roll through "The Climax" and "Alma."

Next season Mr. Weber will start the first of a series of musical comedy burlesques at the Music Hall, such as it was famed for in the days of Weber and Fields. There will be an all-star company and plenty of the show girls of the popular variety. Later in the season burlesques of the dramatic successes of the year will be added from time to time.

OLCOTT AT ACADEMY.

When the stock season at the Academy of Music temporarily suspends sometime next month, it will be for a period of four weeks to allow Chauncey Olcott to take the stage for a run of that duration.

FINED FOR PLAYING SKETCH.

London, Dec. 21.

The fight between the theatrical managers and the vaudeville sketch producers is on over here now. Seymour Hicks played "Richard III" and Oswald Stoll was summoned for playing an act that ran more than half an hour on his Coliseum stage. Mr. Stoll was fined \$250.

It is stated that the theatrical managers intend going after James Welch, now appearing at the Coliseum, and Ethel Irving, who will shortly appear at the Hippodrome.

SHOT ON THE STAGE.

Birmingham, Ala., Dec. 29.

W. W. Roberts, a well-known young theatrical man of this city, was shot and fatally wounded at the Bijou, Saturday evening by George L. Sherer. Sherer has been arrested.

The men quarreled, and it is said Sherer cut Roberts. Sherer then went to the front of the building, secured a pistol, found Roberts on the stage, and opened fire.

SUICIDE BY POISON.

Seattle, Dec. 29.

Joseph Mulaney, for some time trying to promote the United Amusement Company in this city, committed suicide by taking poison Monday. Mulaney had been unsuccessful in his latest promotion scheme, the failure of which caused a depression.

PARTNER DISAPPOINTS PARTNER.

San Francisco, Dec. 29.

Ernest Howell, for the Burns & Howell Circuit, is a disappointed partner. Mr. Howell says he thought his former partner, Eob Burns, had gone to Seattle to open an office there, but now knows Mr. Burns went east to Chicago to associate himself with Ed. Fisher.

DUNN AND GLAZIER FOR PANTAGES.

Arthur Dunn, the diminutive comedian, and Marie Glazier will start a tour of the Pantages Circuit, beginning next Thursday. The act was booked by Louis Pincus, the New York representative of the circuit.

Mr. Pincus states that it is the intention of the circuit to start one big headline feature act each week for the balance of the season.

A POSING LION.

Brengk, he of the "Bare Bronze Beauty" fame, is soon to offer a posing novelty to vaudeville. His latest will be a posing lion.

Brengk has had the King of Beasts in training for almost a year and he believes that he will be able to show the act within the next fortnight.

COUNT IN ON A "SPEC."

Chicago, Dec. 29.

Count De Beaufort has gone in on a speculation. Next week he and Norman Friedenwald, the agent, will run vaudeville at the Bush Temple with the Count as the star attraction. Prices will be from twenty-five cents to one dollar.

After the week is over the Bush Temple will fall back into its peaceful course as a home for travelling combinations.

\$3,000 FOR GENE.

Another \$3,000 act struck the Broadway section Monday, when Adeline Genee was signed by Percy G. Williams to play three weeks for the manager in vaudeville at that figure per week.

Genee will open at the Colonial Jan. 16. She will be supported by eight girls. The booking was made through Pat Casey. The Danish dancer last appeared in New York with "The Bachelor Belles" at the Globe.

MOVING PICTURE "TRY OUT."

The Miller Brothers, of 101 Ranch fame sprung a novelty on New York agents and managers last Tuesday. They have a trained mule at the ranch that they believe is suited for vaudeville. Instead of bringing the mule on to New York they had a motion picture made of the act and showed that for the "try-out."

FIRE CLOSES HOUSE.

New Orleans, Dec. 29.

A fire which consumed several adjoining buildings, damaged the Shubert Theatre to the extent of \$1,000. The Winter Garden, situated directly opposite the Shubert, sustained a smaller loss.

The Shubert will be closed for about ten days, but the Winter Garden continues its fight for vaudeville uplift, without stoppage.

TAKES YEAR'S PERMIT.

Cincinnati, Dec. 29.

George H. Gordan, manager of the Orpheum, has received a permit in the name of William Morris, Inc., to run that theatre for the ensuing year. This is the first license to be issued to the new lessees of the house.

UNITED AGENCY STARTS IN PRODUCING NUMBERS

**Enters Into Partnership with Baruch & Co., of Berlin,
to Present Vaudeville Productions in America**

The United Booking Offices has virtually added a production department to its booking agency, through a partnership agreement with Hugo Baruch & Co., of Berlin, the world famed costumers and stage outfitters. Given the actors the Berlin concern can present, it is said, a play complete from their mammoth stores, without leaving the premises.

The partnership agreement was promoted through Bert Levy, the cartoonist, who received a bonus of \$4,000 for his labor and a third interest in the business.

A year ago Mr. Levy opened the negotiations which were closed this week when Maurice Goodman, attorney for the United, drew up the legal documents necessary.

Baruch & Co. will produce for the United a series of high class numbers. They are expected to be scenically attractive. The firm has equipped a great many of the Shubert shows for the present season. When Melville Ellis the Shubert representative visited Berlin last summer he remained three days in the Baruch establishment, eating and sleeping there, while selecting scenery and costumes. Once out of Baruch's Mr. Ellis found time to engage Gussie Holl. Gussie is back in Berlin now.

The Baruch experiment is the first genuine attempt made by the United to promote a production department of its own. The Orpheum Circuit has maintained a similar division for some time.

Mr. Levy has several engagements in this country, Europe and Australia to fulfill, after which he expects to devote his attention to the production department. Meanwhile Gus Sohlike may have charge.

It is reported that Gus Sohlike, the Chicago stage arranger, may come on to New York to superintend the productions the United will place on the market.

GOODWIN BOOKED BY BECK.

Nat C. Goodwin will take up a tour of ten weeks over the Orpheum Circuits in the Western time, opening at the Majestic, Chicago, Jan. 23. The comedian's salary is said to be \$3,000 weekly.

The comedian was first submitted to P. G. Williams, but while the deal hung fire Beck stepped in and snatched the star. The contract is for ten weeks, with an option of ten more.

Mr. Goodwin has not as yet decided upon the vehicle that he will employ in vaudeville. Two original sketches are under consideration, but if they do not fill the requirements he will be seen in "Lend Me Ten Shillings."

No regular agent appears in the Beck contract.

When Mr. Beck was asked by a VARIETY representative if \$3,000 week-

ly was the agreed upon price, he answered "More or less."

Edna Goodrich-Goodwin, over which divorce proceedings against her actor-husband dangles, will soon strike the vaudeville grind also, it is said.

Now that Mr. Goodwin has been disposed of, William L. Lykens, M. S. Bentham, and other agents will claim they have Miss Goodrich until she is finally landed by the vaudeville managers. Miss Edna's business ventures are superintended by her.

BREACH OF PROMISE SUIT.

Seattle, Dec. 29.

Edward Armstrong, of the Armstrong Musical Company, has been made the defendant in a breach of promise suit for \$10,000, which has been instituted by Freda Newman of this city.

Miss Newman alleges in her complaint that Armstrong proposed to her in December, 1909, and that he presented her with a diamond engagement ring. At the time Miss Newman was a member of the Armstrong Company.

Since that time, while the company was playing Portland, Armstrong married a wealthy widow of the latter city. Therefore, Miss Newman is seeking heart balm to the extent of \$10,000. She at present is a member of Lewis & Lake's Burlesque Company.

17 CHARACTERS IN NEW ACT.

At New Brunswick, Jan. 2, in the Felber & Shea Bijou theatre there, McWatters and Tyson will be the big feature of the bill, playing the house on percentage, with a guarantee. The arrangement was made by Jos. Shea, their agent.

During the week Mr. McWatters and Miss Tyson will smooth out a new act they have. It runs twenty-four minutes. During the time the couple appear in two scenes, and play seventeen characters.

A BRIDE LAID UP.

The honeymoon trip of Mr. and Mrs. Johnny J. Collins ended Sunday in New York, with Mrs. Collins (nee Adele Oswald) confined in her suite at the Somerset with rheumatic trouble.

Johnny, who has been married but a few weeks, believes it is very serious, and is much worried thereat. The young couple traveled westward to Mr. Collins' home town, Grand Rapids, stopping off at Chicago on the way back.

FULTON'S MANAGER CHANGED.

Reports of a change at the Fulton, Brooklyn, this week seemed to have arisen through John Sturrid replacing H. A. Collington as the house manager of the theatre, which is playing vaudeville, booked by William Morris.

WINTER GARDEN GOES TO SHUBERTS?

The Lew Fields Winter Garden that was, becomes the Shuberts Winter Garden that is, according to the latest reports, which at any time were never certain when the new Broadway music hall would open. No initial date has been announced.

It is said Mr. Fields has passed over all his interests in the enterprise to the Shuberts, who were interested with him in the original promotion of the Winter Garden scheme.

In furtherance of the report, Mr. Fields will take part in "The Hen Peckers" now being produced and due for a premiere Jan. 9 or 15, probably at Albany, coming into the Broadway theatre, New York a week later.

Some of the matter in "The Hen Peckers" as well as Mr. Fields himself, were originally aimed for the revue which was said would start the Winter Garden off.

POLI'S JUST THE SAME.

Waterbury, Conn., Dec. 29.

Though S. Z. Poli cancelled the Terry Twins at Bridgeport, because his theatre is booked by the United Booking Offices, which maintains a "blacklist" which carried the name of the twins, the act is at Jacques theatre here this week.

The Jacques is a Poll house, playing vaudeville, but booked by James Clancy. It is one of those that Mr. Poli succeeded in "holding out" on the United agency.

VALLI VALLI AS A "SINGLE."

The Casey Agency will direct the movements of Valli Valli in vaudeville. She was with "The Girl in the Train," which played at the Globe, New York, for awhile.

William L. Lykens, of the Casey agency, has the "single" due to appear at Hammerstein's, Jan. 23.

LEVY & TEAL.

The agency business is all off for Jack Levy after New Year's, says Jack, who adds that he and Ben Teal will hook up as a vaudeville producing combination.

Mr. Levy claims there is no more money to be made in the booking of acts. Between the poor condition of business, congested bookings and desultory engagements, with a "split" after an act has been placed, Levy avers the only thing that seems to have a chance nowadays is a production of your own.

To this end he and Teal, a well-known stage director, will attempt to put them over.

PROPOSED IN SALT LAKE.

Salt Lake City, Dec. 29.

The Empire Theatre has filed plans that call for a new \$100,000 fire-proof theatre to be devoted to "high-class" vaudeville. The size of the plot that the new structure is to cover is 235x95 feet. Nothing about bookings is announced.

W. Midgely, owner of the Casino here, a combination vaudeville and picture theatre, is building a new house that is to open Feb. 1. The new theatre is costing \$32,000 and will have a seating capacity of 1,300.

AGENT ARRESTED.

The first actual arrest made by the office of the Commissioner of Licenses occurred Tuesday afternoon. Paly Sanders of Wilshin & Sanders, Inc., in the Knickerbocker Theatre Building was taken into custody on a warrant secured from Magistrate Corrigan in the Jefferson Market Police Court.

The arrest was the outcome of evidence that had been furnished to Commissioner Herman Robinson by two foreign vaudeville acts, the Two Varadays and the Ballasoff Troupe.

These two turns were contracted for by Sanders when he made a trip abroad last summer. The acts it is alleged were given contracts for time that was to be played over the circuit of theatres that booked through the Independent Booking Agency now defunct. It was in behalf of this agency as well as holding other commissions that Sanders traveled to Europe.

At the time the acts began arriving in this city under the contracts that Sanders gave them the Independent Booking Agency, in which the White Rats held an interest, passed out of existence and Sanders busied himself securing work for the artists through other channels. In this he succeeded.

During last week one of the acts was in the office of an agent trying to secure additional engagements. To this agent they related, in German, what their experiences had been in this country and what fees they were supposedly paying to Sanders for managing their interests. The agent repeated this conversation to an inspector from the office of the License Commissioner. He visited both of the acts and secured the evidence in affidavit form upon which the warrant for the arrest was obtained.

When Sanders was arrested, he was taken before Magistrate Corrigan and the case set down for Thursday morning. At the hearing the acts were represented by an assistant district attorney, while Sanders had Thomas F. MacMahon present his side of the case.

At the trial before Magistrate Corrigan Sanders was held in bail of \$100 for Special Sessions.

Magistrate Corrigan was about to dismiss the charges when Sanders was placed on the stand in his own behalf. He practically convicted himself by admitting that he accepted commissions from acts that he obtained employment for.

DETECTIVE WITH EAGLE EYE.

New Orleans, Dec. 29.

Mons. Alexander Delcourt, a violinist with the French Opera House orchestra, has been placed in the local Bastille, charged with shoplifting. Monsieur was out for a constitutional. Meandering through one of the large department stores in Canal street, he espied a gold watch. Monsieur did not wish to pay for it. The store detective grabbed Monsieur and escorted him to the nearest police station. Monsieur told the officer in charge that he must have lost his senses because, since the death of his wife, he has been almost insane with grief. Madame Delcourt died two years ago.

FIVE WESTERN WHEEL SHOWS REPORTED AS "FLOPS" TO EAST

**Dave Marion and His "Dreamlands," Gordon & North's
Three Shows, and Barney Gerard's "Follies"
Those Connected.**

A hard blow at the production strength of the Western Wheel has been made according to the report through the Eastern Burlesque Wheel arrangement to take over the five best productions of its opposition circuit commencing with next season.

It is not "reported" that Dave Marion and his "Dreamlands" have agreed to go with the East next season. That Marion will leave the Western Wheel where he has been the big feature and drawing card so long is accepted by burlesque people.

The "reports" concern Gordon & North and Barney Gerard. The three Gordon & North shows ("Merry Whirl," "Passing Parade," "World of Pleasure") leaped from the Eastern Wheel to the Western side last summer when a disagreement between Columbia Amusement Co. executives and the firm arose over "The Merry Whirl" appearing at the New York theatre. During the present season Gordon & North are rumored to have become dissatisfied with conditions on the Western circuit. Their shows are said to have changed materially in character of the playing since embarking on the Empire Circuit, and it is also said the profits have not been what the partners thought they would be, if there have been any profits thus far. Earlier in the season a member of Gordon & North stated the receipts drawn in by their shows reached expectations.

Gordon & North of late have been seen with several Eastern Burlesque Wheel officials. The several conferences held last week between the same officials and Mr. Marion started the verified report of his "flop." While Gordon & North have been mentioned as connected with the proposed circuit fathered by Gus Hill and Edward F. Rush for the legitimate, with the dissolving of that scheme by Messrs. Hill and Rush, the firm went into negotiations with their former associates in the East, it is said, and an understanding was reached.

Mr. Gerard, who has a Western Wheel show called "The Follies of the Day" is said to be a disgruntled Westernite also. Messrs. Marion and Gerard were for some years connected with the Miners, who are influential in the Empire Circuit (Western Burlesque Wheel). With the commencement of this season, Marion and Gerard purchased the interest of the Miners in the shows they were then connected with ("Dreamlands" and "Follies"). Each producer put out his own show under his own name, and have been sailing over the Western Wheel circuit.

It is said that lately some trouble over a lamp arose when the "Dreamlands" played Miner's Bowery. Although trivial, it engendered feeling

between the former partners. Marion is reported to have expressed his displeasure along with his general opinion quite forcibly. Later an action was brought against Marion on behalf of the Miners or some of them to recover royalty for the present "Dreamland" show and piece.

Marion claims to have produced the shows of the Miners for the several seasons he was connected with them, without having charged the Miners for his services. Also that he alone produced previous "Dreamlands" as well as the present one.

The Eastern Wheel has been out after Marion for some time. He was recognized as a producer and comedian adding an immense tower of strength to the Western Wheel, besides being the biggest single drawing card upon it, as a comedian who believes in a "clean show," practicing what he preached. Mr. Marion's connection with "The Dreamlands" has always stamped that organization as one of the "cleanest" in burlesque.

Upon opening the season at Miner's, Newark, last autumn, when "The Dreamlands" gave a dress rehearsal, Mr. Marion declared in a speech from the stage that "The 'clean show' is the only show." When the burlesque managers can attract women into the houses, with those women unaccompanied because they feel protected in the knowledge that the management will present only good wholesome entertainment, then will the future of burlesque be assured. That is what I want, what everybody should want," concluded Mr. Marion, "and I trust that this season will go a long way toward accomplishing that end. For myself and my show, I pledge that we shall do our full share."

On the Eastern Wheel, Marion will have two companies, one called as now "Dave Marion's Dreamlands" and the other, "Dave Marion and Associated Players." As a comedian with legitimate methods of making fun through a unique characterization, along with versatility that allows him to do what so few can, carry a performance alone if necessary, Marion is a big star in the variety field, remaining there it is said through lack of confidence in himself which has impelled him to decline many offers for Broadway productions.

The Gordon & North firm has able producers, who have stepped to the front of the burlesque show makers. Mr. Gerard has built up prestige for himself, and is accorded recognition for recognizing the needs of burlesque, with the ability to deliver, if the field provides room for that sort of an attraction. Otherwise for the monetary end, Mr. Gerard seems to have believed it advisable to make the best of conditions as he has found them.

A NEAR-STRIKE.

It was reported in New York Wednesday that a near-strike had happened at the Portland theatre, Portland (Me.) Monday.

From accounts, an act told it would be necessary to lay off for the week, notified the management that if any acts were playing the house which did not belong to the union, the union actors on the program would be "called out."

The theatre was jammed with people when the ultimatum was given. To avoid disappointing his house, the local manager is reported to have acceded to the demand of the act that it return to the program. Tuesday morning the theatre manager swore out a warrant for conspiracy against the agitator, who was later said to have been released under bail.

A couple of labor leaders from New York hurried to Portland upon receipt of information regarding the arrest.

SHERIFF STOPS PROCTOR.

Newark, N. J., Dec. 29.

F. F. Proctor did not attempt to give a show at the Coliseum last Sunday. It is a few blocks from Krueger's Auditorium. Proctor was a bit miffed because Krueger's gave Sunday night performances, while Proctor's Newark, could not open on the Sabbath.

Shortly after the Coliseum was secured by Proctor for the one-day weekly, Sheriff Harrigan notified the police if they did not prevent the Sunday performance, he would.

Proctor did not try to give a show. Krueger's gave one as usual.

EVERYBODY INJURED.

Newark, Dec. 29.

Al Lewis, of Howard and Lewis, with "Vanity Fair" is out of the cast as the result of an accident in New Haven, Christmas day. Mr. Lewis and his family, who went to the Yale college town to attend a wedding, were in a coach which collided with a trolley car.

The vehicle was upset and the occupants hurled to the ground. All were injured, Lewis suffering a sprained ankle. He expects to rejoin at Hoboken next week.

SHOTGUN SHOOTS KALCK.

Fred R. Kalck, president of the Imperial Curtain Co., was painfully injured while on a hunting trip on the St. Johns river, Florida. After a most trying experience was finally placed in the Sanford (Fla.) hotel.

Mr. Kalck, his parents and Mr. and Mrs. L. A. Quill were returning in a launch when Mr. Kalck in attempting to push the boat out of shallow water, struck a loaded shot gun, the movement sending its contents into his right arm.

A row boat conveyed the injured man across the river and then a spring wagon carried him six miles to Sanford where surgical attention was rendered. The wound is not serious.

Hazel E. Alger (Bunchi and Alger) received her Santa Claus through a raffle in Pennsylvania last week. Miss Alger won a diamond ring, the chance costing her thirty-nine cents.

WIGWAM WITH PANTAGES.

San Francisco, Dec. 29.

About the third week in January the Wigwam will stop taking acts from the Sullivan-Considine circuit. The James Lee Musical Comedy Company of twenty-six people will be installed in the theatre. Three acts and an extra attraction will be added to the program, the Wigwam "splitting" the week on the three acts with the Chutes, booked by Pantages.

The Chutes will also have a musical comedy company working about the same time.

DIDN'T TAKE TO FLYING.

Charles Frank Morok, the Belgian aviator, who attempted to fly from New Jersey across the Hudson to Columbus Circle and as a result landed in the hospital, has had a meteoric career as an amusement promoter.

Morok tried the six-day bicycle game at Madison Square Garden ten years ago, but failed to gain any honors. He then took up high diving in water. Those who know the Belgian well say he never "looped the loop" in a bicycle, although he was responsible for the "double somersault" auto in which a woman rider was featured with the circuses.

N. Y. AND LONDON FOR KITTIE.

New York and London vaudeville will witness Kitty Gordon, the ex-star from Joe Weber's "Alma."

Though Miss Gordon has been announced as a part of the forthcoming musical version of "Trilby," she has engaged to open at Hammerstein's Victoria Jan. 16, playing Hammerstein's Manhattan Jan. 23, after which she is under agreement to appear four weeks at the Palace, London.

Bill Lykens of the Casey agency fixed up the bookings.

COHN CIRCUIT BUYS ONE.

The S. Morton Cohn proposed "ten cent" circuit has started by purchasing the Jose theatre, San Jose, Cal.

S. Morton Cohn, who is behind the promotion of a circuit in the west playing vaudeville and pictures with a straight admission of ten cents had adapted the idea of Pat Casey's. Last spring Mr. Casey secured under contract from John Cort the right to play this policy in the Cort theatres in the west.

Reading of the plan, Mr. Cohn came to New York, offering Casey a large sum for this agreement.

Mr. Casey refused to sell. Later Cort affiliated with the Shuberts, when Casey allowed his contract to lapse without attempt to hold Cort to it. Casey is a Klaw & Erlanger adherent.

PRODUCTION FOR ENGLISH GIRL.

St. Louis, Dec. 29.

While Josie Heather, the English girl, appeared at the Columbia, St. Louis, she was offered the role formerly played by the late Lotta Faust in "The Midnight Sons."

The offer is for the "No. 1" company, and to be operative after Miss Heather has concluded her present vaudeville bookings.

VARIETY

Published Weekly by
VARIETY PUBLISHING CO.
Times Square, New York City.

SIME SILVERMAN
Proprietor.

CHICAGO, 167 Dearborn St.
LONDON, WALTER K. HILL, 418 Strand.
JESSE J. FREEMAN,
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Advertising copy for current issue must reach New York office by noon Thursday.

Advertisements by mail must be accompanied by remittance, payable to Variety Publishing Company.

SUBSCRIPTION RATES.

Annual \$4
Foreign 5
Single copies, 10 cents.

Entered as second-class matter at New York.

Vol. XXI. December 31 No. 4

Happy New Year.

The upholding of salaries for the artists in vaudeville seems to us the gravest matter of moment to the artists just at present. Mr. Harry De Veaux, former president of the former Actors' International Union, has a certain grasp upon this as well.

Mr. De Veaux speaks from the standpoint of unionism, although not doubting but that he has gone further into the subject than the statement he made (for we believe Mr. De Veaux to be a very level-headed person). The statement of Mr. De Veaux is here-with reproduced:

A few of the larger salaried acts are expressing misgivings as to the future; they express a fear that any attempt to regulate and stop the present abuses and the campaign to compel booking agents to live up to the law and to treat the artist as a human being will compromise the engagements for which they hold contracts in the immediate future. If they will stop for a moment to consider they will realize that the booking agent does not fear the small salaried fellow; the monetary return from the small act is not the inducement, it is the big salaried fellow he is after. If the larger salaried artist thinks he needs no protective order, no union, let him awaken to the fact that without an organization his big salary will soon vanish, as the manager will then organize to cut and equalize salaries on the basis that it is to their best financial interest to do so; competition will cease and there will be but one set of managers to deal with and they will be in a position to dictate their own terms.

This is not to be an argument upon unionism, but a plain reasoning of what we believe now is most required

for the benefit of the actor, as far as it relates to his salary.

We think Mr. De Veaux will agree that no organization can maintain the level of an individual salary. The union must fight for a scale, and that scale, whether of a sliding nature or flat, carries with it two or more people engaged in the same trade.

There can be no scale for acts which command a salary of \$100 or more. These acts cannot be classified. When passing beyond the former divisions, denoted in bulk as "singles" and "doubles," they branch into individuality, and then secure the price that their ability commands. We think this will be conceded by everyone in the show business, without any illustration or further comment along that line necessary.

Since unionism cannot fix a scale for temperamental ability, which may draw an offer of \$100 or \$1,000 weekly for services, there remains but one thing to uphold the artists' salary. That is "opposition."

"Opposition" is the requisite to maintain the grade of salary present day vaudeville has advanced to. Mr. De Veaux is undeniably correct when he says that if the manager is in a position, he will dictate his own terms. Even then the manager will not always be able to do so. There will be cases arising where the actor will decline the offer or offers made, and the unique character of his services, which cannot be duplicated may oblige the manager sooner or later to agree upon the price the actor is holding out for. But the actor who adopts this means of bringing the manager to his terms must be a nactor who has saved money and can exist meanwhile either through means of his savings or in some other theatrical capacity.

"Opposition," though will hold up the price, without delay, bargaining or parleying between actor and manager. The actor then knows; the manager and the "opposition" also know that if one side will not pay the price, the other will.

We have not the least doubt that managers in the United Booking Offices who have suffered in business and pocket this season through the "blacklist" (their own instrument to down the "opposition") have schemed out a plan whereby if they can place the vaudeville business under their control, the actor by cuts in salary will repay them three-fold for every dollar lost.

This is not a new line of thought for us. VARIETY has printed from time to time an amalgamation of the whole among managers would be disastrous to artists if then without proper protection against it. It seems that way now more than ever.

The actor has attempted to eliminate the "commission," or keep it down to five per cent.; the actor has attempted to operate houses; the actor has attempted to form a booking office; the actor has become part of the

Federation of Labor—but what has the actor done toward maintaining opposition in vaudeville.

The "commission" agitation and legislation were visionary; its results will never be material, for to reap good that way would mean the reversal of human nature; the theatre operation and booking agency were speculative, from their inception, notwithstanding what anyone may say; the benefits of the actor becoming unionized are yet to be proven.

That leaves the organized actor and the actor who is not a member of an organization with the only real move that would have meant substantial assistance to him, undone. There has been nothing attempted to perpetuate an "opposition."

Without an opposition in vaudeville, the amalgamated managers which might naturally then consist of the United Booking Offices and Orpheum Circuit, with perhaps a few "small time" circuits, would push down salaries in likely the same manner we have once before explained. Not in a lump, but just enough to escape throwing the actors into a state of excitement. It might be a decrease of twenty-five per cent. the first season, twenty per cent. the second or at least a sufficient percentage of decrease in three seasons to have the salaries by that time one-half of what they are now, besides other ways the managers have probably thought out to force the actor to himself make the cut.

\$100,000 is the surplus that has been claimed the White Rats possessed as a sinking fund. What better purpose could it be put to than, with that fund for a backing, to have a representative committee of Rats see what might be done toward perpetuating an opposition? If agents and managers cannot successfully keep up an "opposition" why should not the actor try? Not the actor himself necessarily, but his capital—not for investment in some circuit now standing, but to take over that circuit if there appears danger of its collapse.

The smaller circuits are not so important in a matter of this nature. They relate only to the grade of acts playing upon them. The larger acts will seek the smaller time if pressed to it. But as the larger circuits regulate the largest salaries, so the "small time" reflects the conditions, and the smaller actor is concerned.

Mr. De Veaux has the idea, but not the solution. "Opposition" is the only solution. Nothing but that can hold up the salary standard. It is the vital point.

Leery Mountebank has made several silly statements he knew were false when uttering them, but Leery slipped a cog once, for he says: "If necessary 'we' could mention the names of four men who were concerned in the concocting of the last attack on this organization," referring to the editorial we printed warning the Board of Directors of the White Rats to watch things.

Leery by that despicable innuendo, which is the limit of his "talents," refers to the United Booking Offices. All right. Leery says "If necessary." All right again, Leery it is necessary to give the names of the four men if you do not want to stand branded as a mischievous liar. To make it easier for you, one name will do, and to make it still easier, we won't confine you to anybody connected with the United Booking Offices, but to any man or woman excepting the printers and the proprietor of this paper who saw that editorial before it was published.

Leery says he deceived us for two years, because in the course of our business we called regularly upon him for news, even accepting and printing some of the misstatements he made during those calls. Leery wanted to know why we said nothing about him two years ago. We will tell you, Leery.

The reason we said nothing against you, Leery, was because you had a tough time in England; your brother professionals over there had gotten onto your curves, and America looked good; in fact, it was the only thing that did look good to you. After you arrived here, we were written to by a prominent member of the Variety Artist's Federation of England. The same man was of the editorial staff of The Performer, the organ of the V. A. F. We did not print the letter then, for we saw no need. That letter was shown to a couple of well-known Rats, who asked us what we were going to do about it. We replied that we saw no cause to "pound" you; that it was one man against all the Rats, and all the Rats should be able to look out for the welfare of the order. We have no regrets over the decision not to "pound" you, for the officers of the White Rats of that day were well aware of how you stood in England. But they needed someone to attend to the details. Leery was engaged as office manager to run the details; the Board attended to important matters. As we once before explained, that Board changed, and another Board came in, and meanwhile Leery was "getting in on 'em."

We didn't care then and we don't care now, as far as we are concerned. The only truthful statement Leery has made in some months when speaking of VARIETY is to say that we are running this paper for money. That is absolutely correct. What ever we say or whatever we do, we say or do because we believe it to be for the best interest of VARIETY.

Now that we have explained why we didn't expose Leery a couple of years ago, we will print some extracts from that letter. It said in part:

"We have heard several conflicting statements as to Harry Mountebank's exact position in the White Rats. Could you tell us what his position really is? And if you think he will be in the running for Big Chief? What—if I am not asking too much, is the salary of that position?" See,

Leery, they had you right on that money thing, too).

"Mountford proved here a gas bag. He makes a great impression up to a certain point, then is carried away by the all-pervading I Am, and spoils all the good he has done. Little reliance can be put in his words after he reaches a certain point.

"He can talk, but he can't work, can't plod, which is most necessary in building an organization that is to last—an impossible commander in chief. He fooled me for two years, so I speak from experience. I stuck to him over a year after he, by irresponsible actions and words, had made himself impossible as a leader here.

"And now he has bluffed the boys and girls over on your side—out-Americaned the Americans, so to speak.

"All this I say in the sole interests of organization among artists the world over—and I want you in your position to recognize that he is a dangerous man to whom to trust the wheel of the ship of state of the White Rats.

"Don't fail to make a point of the jeopardy."

You read, Leery, yet we said nothing. That letter is dated from London, April 4, 1908. You want to know who wrote it.

Mr. C. C. Bartram, Managing Editor of The Performer, wrote that letter, and it was addressed to Sime Silverman, New York City. Mr. Bartram is the Managing Editor of the Performer now.

We also understood that the White Rats organization at about that time received letters from V. A. F. officials amounting to about the same thing in effect.

Last week Leery when you caused to be printed that the American Music Hall would be taken over Feb. 1 by Marcus Loew, it appeared as though assisting "opposition" was the last thing in your mind. We know that everything done to maintain an opposition must be done secretly. So do you, Leery. As you couldn't make a noise and have your name mentioned in connection with it, you don't want to see an "opposition" maintained. Otherwise you would never have caused to be printed that Marcus Loew would have the American Music Hall Feb. 1. It is not true. You had no basis for the statement, nor did you try to verify or confirm it. Had the paper which you caused to print that report any circulation of moment, that story would have been of incalculable injury to a circuit which has made a mighty fight, Leery, to hold itself up, and furnish an "opposition" which is the strength to-day of the artists who pay you the many salaries you have been able to secure for yourself.

And in wishing the White Rats of America a very happy and prosperous New Year, with the devout hope that the White Rats as an organization may place itself where it should be with

A NEW YEAR'S RESOLUTION.

By DARL MACBOYLE.

We've reached another milestone on the fabled path of time. Tonight, another year is born. Tonight, each clanging chime Will to the bedlam, add its bit. Tonight with merry song We'll celebrate again, but why? The Reaper stalks along With sullen silent tread. From where to where? Who knows? Let fools pretend! Today we're here. Some like a summer's rose Reflect the sunshine with their smiles. They bloom their little spell. The promised Paradise is here. The Prophet's dream of hell Is realized on every hand—and yesterday is gone. Who may not be with yesterday before another dawn? So is the knell of time a cue for joy and bolstrous mirth? Do or don't we realize each passing moment's worth? Is God's most precious gift a thing we gladly see depart, Or is this laughter counterfeit to hide an aching heart? Although the past year may have brought no fate save scorn and shame. We're nearer to oblivion, that void from whence we came. Our memories may exist awhile. An hour or two of gloom Within the hearts of those we love. A legend on our tomb May lie, tradition to preserve, so why this wanton mirth? Remember that one year must die to give another birth! One year must join the things that were! One year forever gone! An atom to the ones that have lapsed since Time's dim dawn. And have we lived the year in vain? What lessons have we learned? A moment waste in solemn thought before the page is turned. Are we, "The noblest work of God," a credit to His skill? Let's each a resolution make and make it with a will! "When life's fitful fever's o'er" to be worthy if we can, Of Anthony's famous eulogy, "This was a man!"

every member wearing his button without fear and with pride, commanding the respect of the public, manager and agents and working in harmony with all for the good of everybody, we once again say to the Board of Directors (if it is not too late); all of you give all of the attention that you can all of the time to all of the matters pertaining to the workings of the order.

Henry Clive will shortly present himself in a new act.

Jessie Roe of the Pantages office has been obliged to rest owing to a severe attack of grip.

Sophie Tucker has been placed by B. A. Myers to open at the Coliseum, London, next May.

"Consul," the chimpanzee, will feature the program at the National, Bronx, next week.

Ryan and Richfield resume their interrupted tour at the Mary Anderson, Louisville, next week.

Harry Tighe's new act by Ralph D. Paine, entitled "The Careless Sophomore," with seven people, will open Jan. 9 at Fall River.

Hazel Rice and J. Walter Collins, of "The Cow and The Moon" company, were married at Little Rock, Ark., Dec. 21.

"Dick" the "educated" dog, at the Majestic, Chicago, this week, has been booked by the Marlinelli agency over the Orpheum Circuit.

Born, to Mr. and Mrs. George McKay, a son, Dec. 28, in Pittsburg. The happy father is a member of the team of McKay and Cantwell.

Harry A. Ellis and Tom McKenna will leave Dockstader's Minstrels in Baltimore Jan. 7, to return to vaudeville, booked by Al. Sutherland.

Harrison Armstrong's "The Fire Commissioner" is slated to open for a tour of the Orpheum Circuit at Lincoln, Neb., Jan. 15.

Amelia Bingham has been booked to play the Willard and Wilson Avenue theatre in Chicago. Barney Myers arranged the time with Frank Q. Doyle.

Walter M. Ebel, manager of the Arkansas Amusement Association in Hot Springs, since last May has resigned and leased the Majestic, of that city.

Charles E. Evans is scheduled to open for a tour of the Orpheum time in Spokane, Jan. 9, in "It's Up To You William." In the cast will be Lena Phillips, Amy Hamlin, Louise Stillman and "Doc" Chas. E. Wright.

Sam Benard leaves the Casino, New York this Saturday night, taking to the road with his show. "Marriage a La Carte" which first saw the light at Washington, Monday, is billed to succeed the Bernard piece.

DeHaven and Sidney and their Six Matinee Girls have been booked on the S.-C. Circuit, opening at the Trevitt, Chicago, Monday.

Diero, the accordion player, dropped out of his double booking this week through illness. The Musical Johnstons replaced him at the Bronx; Leon Rogee at the Orpheum.

Jack McLellan (McLellan and Carson) is appearing as a single roller skater while awaiting an interesting event at home, which necessitates Mrs. McLellan (Miss Carson) remaining around the hearth stone.

Odell and Kinley have changed their billing to Frank and Rose Gordon. The act opens on the Orpheum Circuit Jan. 1 at Sioux City. It is booked for the Tivoli, London, for next July and August.

Nord, the diver, tried out a new act at a small hall in the outskirts of London last week. The act opens in "One" where she sings a song. Her Continental tour opens next week in Nurmberg, Germany, with Berlin and Vienna to follow.

Madelyn Marshall who was a member of "The Deacon and The Lady" will return to vaudeville. Jean Havez and Leo Donnelly are writing material for the offering which is to be a "rube" minstrel first part, called "The Town Clown Minstrels."

Although advices from Sioux City announced that the body of Jack Artols, the English gymnast, who died suddenly in that city, would be shipped to London for burial, Mrs. Artols (Alma Gray) had the remains placed in a receiving vault in New York.

Jake Sternad is rapidly regaining his strength in a Chicago hospital, where it will be necessary for the well-known agent to remain perhaps two or three weeks longer to fully recover from the recent surgical operation performed upon him.

Jane Eleanor, the little soubret, was operated on Dec. 20, at St. Mary's Hospital, Niagara Falls, N. Y., for appendicitis. Her chances of recovery are reported as slight. Miss Eleanor's father, Edw. Birnbaum, is also the child's manager.

Pat Casey's "Bread Line" has dwindled down something awfully. The other evening there were but seven people at his table for dinner. Pat is feeding the bunch just as well as ever, but it looks lonesome around the house with only six or seven.

Adele Ritchie is without an engagement just at present, and has also lost her manager, Fred Ward. Mr. Ward says he prefers being a "single" if he doesn't work. Miss Ritchie was with the "Loved a Lassie," about which it is said the company has been called in for reorganization.

Bernard Daly, the Irish romantic actor and singer, will make his debut in vaudeville in the East next Monday, opening on the Poli Circuit, booked by James Clancy. He will present a one-act playlet entitled "A Bit of Blarney."

Grace Hazard presented Harry Leonhardt with a life sized photograph of herself as a Christmas gift. Only the head, hands and feet of the singer show in the reproduction, real clothes being employed to cover the rest of the body. The effect is as though Miss Hazard were actually behind the frame.

Freeman Bernstein has booked Frank Sheridan in "The Derelict" to play the Empire, Paterson, N. J., Dec. 26. Edouard Jose is there with "The Strike" this week. Both sketches are due to appear at the Liberty, Philadelphia, also with Freeman as the booker. (Now don't tell the Commissioner Freeman is an agent; he's a manager.)

IS "STOCK BURLESQUE" TO BE THE GENERAL THING?

Indications That Many "Small Timers" in Vaudeville May Change Over for Stock Burlesque, Eschewing the Customary Dramatic Stock

Is "stock burlesque" to be an outcome of the gradual change that seems to be taking place in the policy of many "small time" vaudeville theatres?

That is the question which has started among burlesque showmen, who see in the approach of the "stock burlesque" scheme a threatened danger to the profits of the organized "Wheel" houses.

"Stock burlesque" might also have a tendency to interfere with promotions for next season in the way of new legitimate circuits to handle traveling combinations.

It has been customary heretofore, upon a theatre changing policy to "stock," to adopt the dramatic form of entertainment, reproducing standard plays of various descriptions. "Stock burlesque" would be a new venture comparatively in this line. Here and there over the country in the past a "stock burlesque" company has been organized, sometimes under the heading of "musical comedy stock," but the instances are infrequent as compared to the "dramatic stock" ventures.

"Stock burlesque" at moderate prices with a dash of vaudeville attached as an "olio," might prove attractive, say the "small time" managers. With a success, others would follow until the probabilities are that in a short space of time, the "stock burlesque" houses would have a circuit of their own.

The "small timers" say that a "stock burlesque" announcement would not necessarily confine them to that policy altogether; that the stock company could be utilized in all departments within the capabilities of its members, which might provide an attractive array of amusement for the public.

CONFIRMATION AND DENIAL.

H. C. Miner, regarding the rumored change of policy at Miner's in the Bronx, said that there was no prospect of any change being made, as the Miner Estate had a contract with the Empire Circuit for the next five years. It intended to play burlesque despite all rumors to the contrary, Mr. Miner stated.

Although the Miner people immediately issued a statement denying the report last Saturday, when VARIETY printed the rumor, a representative of Corse Payton (reported as the manager taking the burlesque house for stock) admitted the same day that "there was considerable truth in the statement."

It was later reported that Payton and the Miners were close to an agreement, when an unusually large house at the Bronx burlesque theatre last Friday night changed the present own-

ers' opinion about disposing of the house.

Three fights and a wrestling bout were the special attractions that drew in a large sized crowd that evening. The wrestling bout created somewhat of a disturbance through the audience taking part at the finale and obliging the management to decide its way. The fighting will be a weekly feature, it is said.

The present Bronx may pass over to Payton for stock next summer, following the close of the regular season.

JOHNSON ENTERS A COMPLAINT.

Chicago, Dec. 29.

As a complainant Jack Johnson now appears before the bar of justice, where he has been so many times on the other side of the judicial fence. Gaston Lefort, formerly the chauffeur for the colored champion fighter, was arrested and released upon bail under the charge of the attempted killing of the fighter at the latter's home.

This week Johnson is strengthening a burlesque show at the Star, Milwaukee. He alleges his wife and Lefort were unduly intimate. They were visiting cafes together when word was sent Johnson his wife was hysterical and disorderly. Johnson located and sent her to the Washington Park Hospital, where she is now confined.

Later Johnson claims Lefort attempted to enter his home for the purpose of murdering him. That the fighter alleges was on Christmas eve. The arrest followed, on Johnson's complaint.

ORGANIZING A "FOLLIES."

Mortimer Kaphan, who directs the Metropolis Amusement Co., of 200 5th avenue, New York, is organizing "The Follies of the Day" for the road. Mr. Kaphan is going in for productions, and has others in mind to follow the present venture.

RAILROAD SETTLES.

The damage suit brought by the estate of H. C. Miner against the Big Four Railroad for the loss of scenery and costumes of "The Follies of the Day" Company, which were destroyed by fire on a sidetrack at Ortisco, In., last April has been amicably settled by the railway company.

The company is now adjusting the claims with individual members of the company for the loss of personal baggage and several have already settled.

The Miners claimed that the car caught fire and the railroad men in command ran the car on a siding, allowing it to burn.

Elsie Janis, with Joseph Cawthorne and company in "The Slim Princess," opens at the Globe, New York, Jan. 2.

TWO EASTERN JERSEY HOUSES.

It is said that a deal has been closed between the Eastern Burlesque Wheel and A. M. Bruggemann, manager of the Empire, Paterson, N. J., whereby the Eastern shows will play at the Bruggemann's Empire in that city commencing Jan. 23.

The East will oppose the Western Wheel in Paterson. The Western shows "split" the week between the Bon Ton, Jersey City, and the Folly, Paterson. The latter place is said to have played during this season to receipts as low as \$450 for the three days one show remained there.

In Newark a new house for the Columbia Amusement Co. (Eastern Wheel) is projected to replace Waldman's, the present stand. The new Columbia theatre will be financed, according to report, by Mr. Furst, a wealthy local merchant.

The Western Wheel will probably move from the Empire, Newark, some time after the present season, owing to that house having been reported on the list for a big department store here.

It is said the Western Wheel will find a resting place in Proctor's Bijou Dream, a theatre with a seating capacity of about 1,400. It is now playing "pop" vaudeville.

BURLESQUE CASE POSTPONED.

When the case of Fred Irwin vs. Elmer Tenley and the Whallen and Martell Amusement Co. in which the plaintiff asks for restraining injunction against the latter producing the second act of "The Pennant Winners," alleged to be an infringement on his "Big Show," came up Dec. 23. Attorney Reass, representing Tenley, and Van Thun, appearing for the Whallen and Martell Co., asked for more time in which to prepare their argument, answer the affidavits and look over the motion papers filed by Attorney Laski for Fred Irwin.

The case was continued until last Thursday when it was heard in open court.

MADE MANAGER A YEAR AHEAD.

Newark, N. J., Dec. 29.

Lee Ottolingo, of Waldman's theatre, has been appointed manager of the new Shubert theatre here, to be located at Broad and Fulton Sts. It will be completed in about a year.

LEFT WITHOUT MONEY.

Schenectady, Dec. 29.

Without funds and with a sick roommate to look after, Ella H. Carter, a Brooklyn girl, has complaint to make of the treatment accorded her by the management of "The Soul Kiss" company of which she was a former "pony."

Ella says the show rehearsed at Saratoga, while it laid off Christmas week, after a series of one night stands in Pennsylvania and New York State, and that constant trips to see her sick friend, who had been left in Saratoga, exhausted her funds, and that an appeal to the manager proved fruitless.

Miss Carter says she has been in the show business four years, but this is her worst experience. She is in need of immediate financial help, and is at the Mohawk Hotel, Schenectady.

Pat Casey framed up a "three-act" this week with Bessie DeVoe in the center. Her surroundings are Bissett and Scott, the last named member being none other than John Scott, the original "Hello George," the young man who discovered that dancing is an art.

Yesterday when the news was confirmed to Mr. Scott by Mr. Casey, our own original George, the King of the Slang Makers, ordered his tailor to brush up that Henry Irving fur protector he wears only when the sun shines.

"A little rain can put a lot of things on the bum in this shovel of dirt," says George, "and I'm taking no chances on the lung preserver which was an heirloom in the family."

"Excuse me now, I must go over and tell Bissett. I'll break it to him gently, first saying 'Biss, we'll have to split' and when he says 'All right,' I'll answer 'Well, never mind, Biss, I won't turn a pal, but look for next week right now over this 'phone.'"

"Get me, bo. No use handing your pard a live wire. Then I'll call up Casey. You know, a phony talk. I'll say 'Casey (No, I'll call him Mr. Casey or Pat) I'll say 'Biss is all in and right now we are in the worst slab in the Borough. No booze in sight and Biss hollering for change to wet his swallower.' Then I'll grow excited and holler, 'Well, we must have next week. Well, all right, if K. & E. wants us, let me know and I'll go over to talk about it with Abe.'"

"See, but I'm only stringing Biss, understand. Then I'll say to Biss, 'Biss, you poor scout, would you like to work for some big show people and let them see a couple of regular actors who they can't bunk?' Then Biss will fall to the floor and I'll say to the bartender, 'My God, Mister, you must give this man some brandy. He's the greatest dancing actor in the world,' and as Biss sends it down I'll say, 'All right, now, Biss, we are going to work in a big show with a dame named Bessie Devnee. Regular salary, no lay offs and not over a show and a half a day.' Then he'll say, 'Go over to Casey and see how strong it is.' Then I'll say, 'How far shall I go? Ten?' 'Naw,' Biss will say, 'go as far as you can. He's a pretty good guy and if he thinks we're going to make good he'll stand for a strong spiel and a long reach."

"Then I goes home and Biss goes home. We don't want to make no touch. That's just our way, kid, of making the other fellow come out. See. If the job wasn't cinched, I would have tried to stood off Biss on the touch thing and then he would have said, 'John, more con.' been sore and perhaps made me buy him a drink."

"You've got to be wearing out wooden shoes for a long while, young feller, before you know all about this business. Guess I'll go down and order a couple of new chairs for our feature dance. I'm going to have K. & E. for our monogram now. You know what 'K & E.' stand for, sure. Why, it's 'Kickin' and Eating.' We are going to go both."

Charles Kendall and Dorothy Rushmore sail for Australia in March.

SCHENCK GOES WEST FOR ACTS.

Joseph Schenck, the general book-
ing manager of the Loew Circuit, start-
ed for Chicago Friday.

While west it is the intention of
Mr. Schenck to sign up acts available
for his circuit that are in that terri-
tory. Contracts from ten to twenty
weeks will be given. All acts will be
booked that are playing on "small
time" in Chicago.

ANOTHER TRY AT CASINO.

Harrisburg, Pa., Dec. 29.

The Casino starts with a "pop" pol-
icy Monday under the direction of the
National Theatre Co., represented by
Clint Wilson.

SOL IS THE POP.

Chicago, Dec. 29.

Sol Lowenthal, probably, the best
known theatrical lawyer in the west,
was made happy Christmas Eve when
Santa Claus left a little daughter at
his suburban home. Mother and baby
are doing nicely.

A STAGE BIRTH.

Boston, Dec. 29.

Just before ready to go on the stage
in her sketch at the Hub theatre,
Tuesday afternoon, Mrs. Fred Pisano,
whose stage name is Kitty Bingham,
gave birth to a six-pound baby girl.
Her husband about to go on the stage
at the time, called a physician. Both
mother and daughter were taken to
the City Hospital. There the doctors
said that the mother and baby were
doing well.

Mr. and Mrs. Pisano are Boston peo-
ple, married a year ago.

DISBANDING "BOYS IN BLUE."

"The Boys in Blue" will be finally
disbanded to-night (Saturday). With
the new year, Harry Gird, manager
of the act, will set out to build up an-
other turn for vaudeville.

"FIGHT" FOR "FIRE."

Louisville, Dec. 29.

A cry of "fight" was mistaken for
"fire" by the big audience at the Hop-
kins theatre Tuesday evening. Over
2,000 people were in the house.

The alarm threw the crowd into a
panic. No one was injured, and the
audience finally became calm.

HOLIDAY PRESENTS FOR ALL.

Considering the season, the vaude-
ville agents fared very well with pres-
ents, though several do not look upon
the practice with favor. It has grown
to be a custom where the agent gives
and receives. Two or three have
said the past weeks that it is more
bother than it is worth.

Managers also received presents;
nearly everyone receives something
from business associates—in the show
department.

The most important present spoken
of for this holiday time is the check
for \$2,500 presented by E. F. Albee,
general manager of the United Book-
ing Offices, to Eddie Darling, his con-
fidential assistant.

Harland and Rollison sailed Friday
for Sydney, Australia.

\$5,000 FOR LIQUIDATED DAMAGES

Cincinnati, Dec. 29.

John Robinson, who leased the Rob-
inson opera house to George F. Fish
and others, was granted a motion for
judgment against Fish et al in the
Superior Court of Cincinnati, the
pleadings in the case being that the
defendants had transgressed the stipu-
lated conditions of the lease.

As the parties had agreed upon
\$5,000 in case the defendants failed
to live up to their part of the lease,
the court ruled that this amount was
intended as liquidated damages.

TWO OFFICES FOR SHEA.

There are two offices in the Galety
Theatre Building for Jos. Shea. In
one Joe transacts business in connec-
tion with the Shea & Buckner prop-
erties, consisting of "pop" houses in El-
mira and Corning, N. Y., besides three
"Sundays" in New York.

Upstairs another suite has been ta-
ken for the Jos. Shea Amusement Co.,
corporation which expects to place a
trio of "small timers" under its wings
shortly.

JIM IS A HEADLINE.

Chicago, Dec. 29.

James J. Morton, who has been
galavanting around the New York the-
atres, is back in Windytown and is
announced to play the President and
Clark "pop" houses starting next
Monday.

Only the headline act stays a full
week at these theatres, the remaining
acts "splitting."

**HENRIETTA CROSSMAN MAY
COME BACK.**

The repeated visits of Maurice
Campbell to the office of M. S. Ben-
tham has started the surmise that
Henrietta Crossman will return to
vaudeville. The date is set around
Jan. 9.

Mr. Campbell is Miss Crossman's
husband. The actress has been on
the road starring in "The Duchess of
Suda."

The return vaudeville engagement
is looked forward to this month.

PERHAPS SERIOUS ACCIDENT.

Quebec, Dec. 29.

A serious accident occurred at the
King Edward theatre last week when
the stage was being set for the illusion
act of Prevett, Merrill and Co. A 400-
pound border light fell and one end
struck the scenery, causing it to break
in two, one piece striking Mr. Prevett
on the back of the head, inflicting an
ugly gash about four inches long.

There is danger of the artist be-
coming mentally unbalanced from
blood clotting on the brain. The in-
jured man is a member of T. M. A.
East Liverpool Local. His present ad-
dress is 197 W. Ontario, Montreal.

A LOCAL IN N. O.

New Orleans, Dec. 29.

Still another vaudeville booking
office makes its appearance upon the
southern vaudeville horizon. The
latest is the Associated Managers'
Association. It will be located at 129
Barronne St., opening Jan. 15. Al.
Durning, manager of the Happy Hour,
is the fellow at the helm.

SHUBERTS START "POPS."

New Orleans, Dec. 29.

The Shuberts started vaudeville in
their Lyric theatre here, last Monday.
It is of the "pop" class, four acts
and pictures.

E. L. Perry, the Shubert representa-
tive, from Atlanta, came on to arrange
for the opening.

CHURCHILL SELLING STOCK.

Peoria, Ill., Dec. 29.

E. P. Churchill the middle-west
vaudeville manager and the president
of the Theatre Booking Corporation,
which has its headquarters in Chicago,
has placed \$25,000 worth of the stock
in his new theatre here on sale.

There have been "ads" in all of
the dailies of about a quarter of a page
offering the stock to the public of
Peoria at \$10 a share, par value. The
new house is to be built on South Jef-
ferson street.

PRODUCER AND MANAGER.

With years of acting behind him,
and a world of experience gained in
vaudeville through it, Gene Hughes
has stepped over onto the managerial
side of variety.

Henceforth Mr. Hughes will be
"manager, promoter and producer."
He has opened offices in the Long
Acre Building, starting in business by
himself.

Mr. Hughes will manage and pro-
mote vaudeville turns, without be-
coming a general agent; he will also
produce, for himself and others.

As an actor who has always met
with success, Mr. Hughes seems to
have chosen a trade where his pro-
fessional experience will be of the ut-
most value and aid to him. He has
also enjoyed the highest standing, as
an actor and as a man.

NEW PROTEAN SKETCH.

Jan. 2 in New England Charlotte
Parry will "break in" a new protean
playlet, "Into The Light," by a well
known author.

Until the piece has been tested, its
producers refuse to say whether it is
the selection made from the manu-
scripts submitted in response to Miss
Parry's advertised offer of \$5,000 for
a protean sketch equal to her present
success, "The Comstock Mystery."

PITROT IN OIL.

Richard Pitrot, the original "vat's
de trouble" agent, has successfully
passed through the ordeal of having
himself "done in oil." That is, he
has had a portrait painted of him-
self which now hangs in a place of
honor in the Pantages office.

Every Yuletide Pitrot takes it upon
himself to become a Santa Claus, and
to wander from office to office pre-
sented the attaches with gifts of re-
membrance. This year he presented
Louis Pincus with the oil painting.
It does look as though it was meant
as a gentle reminder to Pincus that
Pitrot is still in business.

Corse Payton remains the lessee of
the Bijou, Brooklyn, which is playing
"pop" vaudeville, booked by the Fox
Circuit.

HOUDINI "CALLS" MANAGEMENT.

London, Dec. 10.

Houdini, the handcuff expert, caused
excitement at the Holborn Empire
Thursday. Wednesday evening he re-
ceived a letter from the Walter Gib-
bons management stating he was not
to appear at the matinees Thursday
and Saturday. Houdini replied, say-
ing he was quite willing, but insisted
that a notice be posted in front of the
theatre announcing his absence. Houdi-
ni went to the Holborn Thursday af-
ternoon. He found no notice of any
kind around the theatre.

Houdini went back on the stage
and waited his chance. As a turn was
about going on, he rushed onto the
stage, telling the audience that
through no fault of his own, he was
not allowed to give a performance,
and said they should either secure
the return of their money or remain
until they did see him.

About half of the crowd remained
seated until the next show, although
the police was called in. The police
probably realized that those who re-
mained were in the right and no vio-
lence was used. The crowd waited
until the show started again at 6.30
and cheered when they found out
that Houdini would appear.

In his speech Houdini said:

Ladies and Gentlemen—Before proceeding
with my performance this evening, I believe
there is an explanation due to a great many
who are assembled here as to the cause of
my non-appearance this afternoon.

I wish to inform you that it is positively no
fault of mine, because I was here in the build-
ing, ready to work, but the management re-
fused to allow me to go on.

I will read a number of letters that I have
here, which thoroughly explains the case, and
I wish to inform you that I have played a
good many weeks on this tour and never knew
exactly where I was going until a few days
ahead. I was billed to appear at the Holborn
a short time ago, and without any notification
whatsoever, I was sent to Woolwich, and the
public received no explanation why I did not
appear here.

Very likely, a great many thought that I had
broken faith with the public, and last night I
received a letter, dated the sixth, after the
second performance (about 11 o'clock), which
was thirty-three hours later than dated, notify-
ing me that my services were not required for
the matinee performance.

This is the letter I received:

(Letter signed by C. Foster-Mar-
ner, to effect as above stated, then
read by Houdini.)

To this I was perfectly agreeable, but under
the condition that the public should be in-
formed of my non-appearance.

This was my reply:

(Letter of reply signed by Houdini
demanding that announcement of his
absence be posted.)

This letter I followed up by seeing Mr. Mar-
ner and asking him why he had not covered
up my name. Mr. Marner's reply was, he
could do nothing without instructions from
the head office.

Now ladies and gentlemen, I wanted to keep
faith with the public, and informed the au-
dience that I would give the salary that I was
earning at the matinee to the Poor Old Actors'
Home if they would only allow me to appear,
as I knew my reputation was at stake.

Being billed, and not appearing—what would
the public think?

Despite this I was not allowed to appear,
and I trust that those who are assembled here
this evening will see my motive in allowing
the public to know the real cause of my non-
appearance, and that it was positively not my
fault.

I will now read to you a letter which was
sent (to the best of my belief) to every artist
on the bill:

(Letter signed by Walter Gibbons
as general manager notifying acts to
appear at matinees.)

The other artists they threaten with legal
proceedings, forcing them to appear; and to
me they refuse to allow me to appear, because
they wanted to save my salary. Just think of
it—putting my name out, the top of the bill, to
draw in the public, and then deliberately try-
ing to make me break faith with the public
by not letting me go on, for no other reason
than that they could save my salary.

I apologize for mentioning personal matters
to you, and think the best thing I can now do
is to proceed with my performance.

YOUR IDEAL VAUDEVILLE BILL \$200 IN PRIZES

\$100 for the best bill submitted; \$50 second prize; \$25 third prize; \$15 fourth and \$10 fifth.

SELECT YOUR OWN JUDGE

A number of votes received have named newspaper men. No ballot for a newspaper man will be counted. This has been stated beneath the coupon each week.

Mr. Williams, of Chicago, cast the first vote for B. F. Keith. In forwarding his bill, printed this week, Mr. Williams added the following comment: "This bill consists of real artists. No freak show such as North Pole hunters and fake doctors. This show will stand the acid, as there is not a bad act on the bill. I framed this show up and figured on the cost of it. Two headliners are enough."

B. S. Muckenfuss, booking manager of the Interstate Circuit, in enclosing an Ideal Bill (also printed this week, said: "Herewith is my conception of the best vaudeville bill. Modesty prevents my saying it is flawless as to construction and entertaining ingredients. That is for someone else to declare—or otherwise."

The number of letters and bills received from laymen is astonishing. Louis Potter, of 340 East 21st street, New York, wrote with his bill this letter: "As a constant reader of VARIETY I herewith enclose what I consider the 'Ideal Vaudeville Bill' (also printed this week). I think this contest should be very valuable to the managers through their finding out what the public desires; to performers through knowing in what esteem the public holds them; and to agents because they will be able to go after numbers that please."

The voting for Judge in the Ideal Bill competition is becoming as interesting almost as the submission of the bills themselves. That an extraordinary concern is shown in the contest for the selection of the Judge is apparent by the volume of Ideal Bills received, without a vote cast for Judge accompanying them.

This is an indication that votes for Judge are being held back, though the competition is but two weeks old. As an Ideal Bill may be submitted as often as one may desire, and a vote for Judge be forwarded likewise, there must be many, many votes that are withheld.

This week is printed besides the total of the vote for Judge (up to Wednesday morning) a list of acts mentioned the most often on Ideal Bills submitted. This list will be repeated every other week or so.

The rules under which the competition is being held are again printed: (Reproduced from VARIETY, Dec. 17.)

VARIETY will give \$200 for the selections made for the best vaudeville programs submitted March 15. The person submitting the program selected as the winner, will receive \$100; the second best, \$50; third, \$25; fourth, \$15; fifth, \$10. If two or more programs are similar for either prize, that amount will be divided equally among them.

There are no conditions to the contest. It is open to all on this side or abroad, whether or not subscribers to VARIETY. The coupon appearing on this page will be printed weekly. It should be filled out and addressed

MY IDEAL BILL IS

1.
2.
3.
4.
5.
6.
7.
8.
9.

Intermission.

Name
Address
Town or City.....

Write in name only of act.
Mail to Ideal Bill, VARIETY, New York.

VOTE FOR YOUR OWN JUDGE

The blank space may be filled in with the name of any manager or agent preferred.

Any variety manager or agent in the United States and Canada eligible, including resident managers of theatres. (Any agent, male or female, connected with an agency may be voted for.)
(No vote for a professional or newspaper man will be counted.)

to IDEAL BILL, VARIETY, New York, or the same style followed upon any sheet of paper, writing upon one side only.

In the spaces, write the names (only) of the acts you may think will go to make up the best vaudeville show. Do not use first names of artists, limiting the name of each act to the single line provided.

The following is the list of acts which have been the more often mentioned upon Ideal Bills received to Dec. 28. No acts mentioned less than 100 times listed:

| | |
|-----------------------|-----|
| ANNETTE KELLERMANN | 209 |
| NAT WILLS | 203 |
| ALICE LLOYD | 201 |
| PEDERSEN BROS. | 199 |
| GERTRUDE HOFFMANN | 190 |
| HARRY LAUDER | 181 |
| FOUR MORTONS | 179 |
| McINTYRE AND HEATH | 177 |
| JULIUS STEGER AND CO. | 175 |
| BERT WILLIAMS | 167 |
| MUSICAL CUTTYS | 161 |
| ED. F. REYNARD | 162 |
| RYAN AND WHITE | 160 |
| "SONG REVUE" | 160 |
| JULIAN ELTINGE | 156 |
| FRANK KEENAN | 156 |

| | |
|-------------------------|-----|
| GEO. BEBAN AND CO. | 153 |
| EVA TANGUAY | 152 |
| ODIVA | 151 |
| NORWORTH AND BAYES | 141 |
| FOUR FORDS | 140 |
| LILLIAN SHAW | 133 |
| RICE AND COHEN | 124 |
| CHAS. AHEARN TROUPE | 120 |
| VAN AND BEAUMONTS | 117 |
| LADDIE CLIFF | 116 |
| DAZIE | 110 |
| IRENE FRANKLIN | 107 |
| CLIFF GORDON | 104 |
| FRANK TINNEY | 102 |
| TAYLOR, KRANZ AND WHITE | 102 |

VOTE FOR JUDGE

(Votes received up to Dec. 28, a. m.)

| | |
|---------------------|-----|
| Percy G. Williams | 226 |
| Pat Casey | 201 |
| William Morris | 157 |
| Jenie Jacobs | 109 |
| Harry Leonhardt | 22 |
| William Hammerstein | 10 |
| Jos. Schenck | 12 |
| Jack Levy | 10 |
| Marcus Laew | 10 |
| Louis Wesley | 9 |
| Chas. E. Bray | 8 |
| Geo. Castle | 7 |
| Harry Jordan | 6 |
| Vic Williams | 4 |
| Chas. J. Kraus | 4 |
| Sam Hodgdon | 3 |
| B. F. Keith | 2 |
| Jule Delmar | 2 |
| Robert Koller | 2 |
| Arthur Klein | 2 |
| Harry Mundorf | 2 |
| Harry Allen | 1 |
| Oscar Hammerstein | 1 |
| Clarence Drawn | 1 |
| Jos. Hart | 1 |
| Paul Keith | 1 |
| J. J. Murdoch | 1 |
| Mike Shea | 1 |
| A. Pantages | 1 |
| J. J. Armstrong | 1 |
| Fredk. G. Rosebush | 1 |

CHALLENGER BACKS DOWN.

It would appear as if the Musical Cates had won the saxophone championship without a contest. A musical trades paper recently carried a challenge from C. G. Conn, of Elkhart, Ind., a manufacturer of musical instruments, for a saxophone competition. It was directed towards the Musical Cates, who cheerfully accepted, offered to deposit \$1,000, naming the Prospect theatre, New York, as the place, and Dec. 30 as the date of the competition. B. J. Cate, manager of the act, forwarded articles of agreement for Conn to sign.

The same trades paper in its last issue, had another communication from the instrument manufacturer, saying a representative would come east in "the near future to arrange time, place and judges."

The challenge issued having been without any provisos and the Cates having promptly taken up the defi, with time and date set, it leaves no opinion but that the Cates have put it over on Conn.

Emil Katzenstein has engaged with Chas. K. Harris.

FISCHER APPLIES TO STEINER.

The foreign agents in New York have been chortling all week. Clifford Fischer, the ex-employee of the Marinelli agency abroad, has made an offer to Doc Steiner for the couple to become partners. Doc is to represent the proposed firm in New York, while Clifford wants to remain abroad—for different reasons.

To assure Doc that there was business abroad, Fischer glibly wrote he could book for two weeks in Hanover, a month in Berlin, two weeks in Madgeburg and "perhaps in Vienna."

Mr. Fischer also assured Doc that "everything would be all right" by stating Mr. Steiner could collect the commissions in this country, "splitting" with him, and Doc's brother (Franz, of the Wintergarten, Berlin) could perform the same service for the foreign bookings.

To ensure a quick reply, Fischer advised Doc to cable him as per a route appended. The route sounded suspiciously like the one the Princess Rajah is travelling over on the other side.

It is said that shortly after Fischer left the Marinelli office, Mr. Marinelli sent him an account of commissions still to be collected, and that a certain act he has hanging around of over there guaranteed the account.

There will be no humor apparent in this tale unless you are a foreigner or a foreign agent. (N. B.—Doc didn't cable.)

OBITUARY.

George Freeman, father of Charles J., Jesse J., and Mrs. Sime Silverman, died Dec. 25 at his home in Syracuse, N. Y. A widow and five other children survive. The deceased was 63 years of age.

Chicago, Dec. 29.

Mrs. Elizabeth Burdette, aged 63 years, mother of Martynne, known as "Phasma," after a long illness, died Dec. 19 in this city from cancer of the stomach. The body was placed in a vault in Forest Home cemetery. Final interment will occur at Austin, Tex., next June. Mr. Martynne is the only surviving member of the family.

O. F. MacNally, formerly mayor of Girardville, Pa., and proprietor of the opera house at that town, died last Saturday. Mr. MacNally was a prominent citizen of Girardville and was president of the town council. He was an uncle of Joseph Dougherty, manager of the Bijou, Philadelphia.

The mother of Dan and Sam Doty died Tuesday at the Sydanham Hospital, New York.

The mother of Miss Bell (Whitely and Bell) died suddenly Dec. 23, at her home in Brooklyn.

WORK FOR GOOD CHARITY.

Minneapolis, Dec. 29.

At a matinee of the "Trocadero Burlesquers" at the Gayety theatre, \$103.86 was collected in less than fifteen minutes from the audience by the company and the money turned into the Kate Kean fund for the ten poorest families of this city.

London, Dec. 20.

A very important decision was handed down in the courts the latter part of last week regarding the Sunday motion picture theatres. The judge stated that the London County Council will have to show cause why these theatres should be allowed to open on the Sabbath day. This is a hard blow to the picture houses, as Sunday has proved their most profitable day. London on Sunday is probably the best place for amusements on this order of any place in the world, as there is nothing else open in the whole town. The music hall managers have been fighting these places in regard to their opening on Sundays for sometime.

It is stated that the Glasgow Pavilion will pay a fifty per cent. dividend this year. A man who knows the price of shares stated the other day that while the Pavillion profit has been very large he did not think that the shares would increase in price owing to the opposition that will spring up there in the next two or three years.

Tom Morris of the Knickerbocker Theatre Building in New York is in London having arrived here this week. Mr. Morris has brought a number of attractions over with him to place in England and on the Continent. Among others he is ready to place the following "The Garden of Roses," Martell family of cyclists, Five Flying Boises. Oscar Babcock, with his open air "Death Trap Loop" and another spectacular open air attraction which he intends placing in a summer park in Paris.

Franz Steiner of the Wintergarden Berlin, was in town for all last week.

It is stated that an act out of the play by Conan Doyle "The House of Temperly," will shortly be put on the halls for a tour around the Variety Controlling Company's towns.

W. H. Garrick who was press man of the Hippodrome a few years ago, will be back at this stand after the first of the new year.

Louis de Reeder, an agent and formerly a musical conductor died this week of blood poisoning. Louis left the Tivoli a few years ago, where he led the orchestra and became a music hall agent. He was well known and everyone always called him a good fellow.

Amie Roberts a singer of neat songs is said to have been booked by Jesse L. Lasky for his review in New York.

Lamberti who has been playing the Moss and Stoll Tours ever since he came over here switched to two oppositions this week when he signed up with the Gibbons Circuit for London and the Barrasford and Defree Tours in the Provinces. Welland fixed him up.

A representative of the Variety Controlling Co. speaking of next week's holiday attractions stated that about ten acts were needed to fill in the bills throughout the country and stated it was hard job to find ten suitable acts

LONDON NOTES

VARIETY'S LONDON OFFICE

418 STRAND, W. C.

Mail for Americans and Europeans in Europe, if addressed care VARIETY as above will be promptly forwarded.

that weren't working that week. This is a condition very seldom seen in England, except through many disappointments happening together, but even in that case the company are booked. A member of the Moss Empire's staff said that their book for the holiday week was overcrowded.

It is stated that Gibbons and Fred. Karno are so much on the outs that a ban has been put up against the Karno office staff at all the Gibbons Halls.

Fred Karno's next big act will be produced in February, called "The Gold Rush."

C. B. Cochran of the Continental Roller Rink Co. is in London for a few days.

The engagement of Tommy Dawe to Ella Retford will be officially announced in a very short time, probably before this appears in print. Miss Ella is one of our best little "singles," while Tommy is the main fellow at Fred Karno's office in Camberwell.

The Alhambra, Glasgow, is open and a new policy for provincial vaudeville is now being carried out by the Alfred Butt interests at the offices in Randevoll House. It is stated that the lower parts of the house were very enthusiastic about all the show while the gallery took to "kidding" Yvette Guilbert though the rest of the show pleased even them. However, the bookings show that the management are not through with the high class vaudeville experiment along with the one-show-a-night idea which is also new in the provinces. The highest priced seat is only three shillings—seventy-five cents, and the bills put on just miss being as classy as those at the Palace for which seven and sixpence (almost \$2) is charged, but the best that can be obtained in other houses in the Provinces is two shillings (fifty cents). The betting around London as to the new hall's success would slightly favor the management.

Harry Lauder, according to a report from Glasgow, is very successful in Robert Arthur's pantomime there. This is Lauder's first appearance in Panto in some time, as his American engagements forced him to postpone his dates in this production for the past two years.

The new production at the Hippodrome, which is another version of the "Chantecler" idea mixed up with the pantomime "Babes in the Wood" and called "Chicks in the Wood," opened this week and from a spectacular point of view is a success. The comedy, however, is the weak spot. Walter Passmor is a comedian and can be funny, but not with the lines he is

handed in this piece. Joe Peterman is not a comedian, but in some of his rough-house sketches he can be funny but in this Joe has tackled one he will never be able to get away with. Politics have a lot to do with the comedy in the piece, and more than two gags on this subject would cheapen any piece. However, the scenery makes up for most of the bad comedy, but not quite all. There is a tree top scene where everything is seen flying about in the storm finish that is very well done. Also the finale in a Palace interior is most gorgeous and good to look at. The piece taken all together hardly promises to be a successful Christmas production.

Rambhuj the Necromancer of the Himalaya was in court the other day in a suit brought against him by a girl, for awhile an assistant of his. The girl claimed that Rambhuj used her in a water illusion and one night the trap refused to work. She got her feet wet from which she contracted a cold and couldn't appear the next night, whereupon the illusionist gave her two weeks' notice, but only paid her one week's salary. The court ordered that she be paid the other week's salary which amounted to something like \$12. Rambhuj had to pay the costs as well.

B. Obermeyer returned this week from a trip through Germany. Mr. Obermeyer booked Nord for a continental tour while over there.

Claire Romaine will be the principal boy in a pantomime at the Camden, Camdentown, a suburb of London.

Percy Bogis will produce a very large act soon. Lighting effects and the use of an aeroplane will be used in the act.

Barbara Gott, an actress is this week putting a sketch over at the Palace Camberwell that figures strongly in the weird kind. The story is of a miser who lives by the sea with his daughter-in-law (Miss Gott) and gets his money by getting lost travellers into his hut, killing them and afterwards robbing them. The climax comes when he kills his son he does not recognize. The girl recognizes the man as her husband and becomes crazed, killing the old miser. Miss Gott acts in rare good style and, of course, the act goes big in the suburban hall. The sketch is named "The Candle."

Sam Stern has booked up 20 weeks a year for the next four years with the Syndicate and the Gibbons Tour.

At the Holborn this week Arthur Rigby and Edward Marris put on a

skit called "Preparing the Pantomime," which is no more or less a travesty on a country pantomime rehearsal. For at least fifteen minutes there is one big laugh caused by the real good fun put over by a couple of comedians and the director's hopeless task of putting the plot of the panto in good shape. After this, however, a scene in one and a grand finale let the piece down to nothing very startling. Fred. Rigby as the Silly Super does some funny falls and Phil Lyster also got the laughs as the "Aristocratic Chorister." If the act could be finished in the first scene there would be no doubt about its success in the halls over here.

Harry M. Vernon is going to start something pretty soon about the sketch "The Three Thieves," being produced in America. Vernon says that he wrote the sketch about seven years ago, and it was produced here about six years ago. The act played for about four years around here and at present, according to Mr. Vernon, the English rights are owned by Oswald Stoll. Mr. Vernon further states that he has the American copyright of the piece. Mr. Vernon produced criticisms from 1908.

"The March Hares" are now appearing at the Alhambra, London and the act is in corking good shape.

The Empire, Leicester Square, which introduced the comic singer in their bill about a year ago will have Ella Retford on its program next week, this probably being a new venture for the hall as no serio has appeared there in quite some time.

Though not printed in any of the dailies in London there is a story around that the Coronation of King George will be postponed from June until September. If this be true it will extend the American and Continental season way into the fall which shouldn't be bad for the music hall business in London.

Lafayette at the Coliseum and Horace Goldin at the Hippodrome this week make quite a gathering of conjuring paper around the West End of London.

Tom Clare at the Oxford is getting a scream for going back further than any of them so far. He is using the telephone gag about the wind blowing the shutter away in the Hebrew dialect and all.

The Leo Fritz agency and Arthur Hemple were refused licenses at the hearing of the London County Council on Friday of last week. The Zosenheim Agency will have to appear next month before the council to show cause why a license should be granted to them.

Dolan and Lenharr who had a bit of hard luck at the Palace a few weeks ago, appeared at the Bedford this week in a "burglar" sketch somewhat similar to the one that they put on at the Palace. The sketch was a laugh from start to finish and there seems to be no doubt that with the proper cut-

ting down and a few week's experience on the English halls the team will have little trouble.

Jean Marvin and **Thomas Ryde** at the Bedford put on a sketch which they call "In the Colorado Mountains." The sketch is no more or less than the scene from "The Girl from the Golden West," where the girl gambles with the sheriff for her lover's life. The piece while not staged with any great care is excellently acted and is a sure winner. However, it has been said that the original play is going to be produced here.

Estelle Ward and **Frank Work** (Work and Ower) were married in Denver, Dec. 9. Miss Ward was a member of the Neopoltans.

A report from the Continent says that **Ameta**, the fire dancer, has retired from the stage.

Bert Shepherd, the whip manipulator, appeared at the Alhambra Monday evening for a trial show and he got away nicely, though the act seems a bit in need of rehearsing.

Tom Pacey has booked **Velanche's** dogs and **Reichen's** dogs for the Rickards time in Australia.

Lily Langtry has been booked for a return tour on the Moss time by the Wieland agency.

Continental methods against American methods are demonstrated in the latest story from the Continent. An American agent while traveling around the Continent stopped at a city in Germany and called on an American act that was booked at the hall in that town for the first fifteen days in that month. The agent also called on the director of the house where the act was playing. The director confided to him he was short of an attraction for the last part of the month and could he (the American agent) get the Americans, who were making a big hit, to take half salary for the remainder of the month as it was a bad time of the year, etc., etc. Of course the act refused and the manager said he must have them but didn't want to pay the money. The American agent sent the act a wire stating he could offer them their full salary for the last fifteen days of the month. He sent the wire at a time when he knew just when it would be delivered and he had the director back on the stage when the act received the message. The act handed the letter to the agent, and he in turn handed it to the manager, who immediately booked the act at the full salary.

"The Horse Thief," a playlet by **Harry M. Vernon**, appeared at the London Hippodrome last week. The piece is a big one and deals with an Englishman who came to the west to seek his fortune. **Herbert Sleath** is the principal actor. He is not near the hero the other fellow is a villain. The sketch was very well put on and pleased.

Veronica and **Hurl Falls** opened

last week at the Empire, London, their first English showing. The tumbler had a very hard position, going on at about 8.30 Tuesday evening, six people were seated in the orchestra when the boys appeared. For an established act the Empire is a great place to play, but when a turn has to really show why it was booked, the Empire is not the best place at that hour, nor for manager and agents to judge an act. However the act should have little trouble in securing time. There is not another act just like it over here.

Horace Goldin, at the Hippodrome, showed a new illusion last week. He seats his female assistant at a piano (not a real one), covers her with a large cloth, fires a gun, and all disappear. The magician is at the Hippodrome for seven weeks.

Wee Georgie Wood started an engagement at the Pavilion as the chief attraction last week.

Arthur Prince after being off the boards for sometime is now at the Palace, London.

"The Surf Bathers" put on as an act last week at the Palace is done by the Palace Girls and scenic effects. The same bathing girl idea is used with the help of the bioscope waves, which the girls swim through. The young women are dressed very well in pretty bathing suits and the effect is as good as ever, but this is all the act has. It is not enough, the turn running about seven minutes.

"Widow's Weeds," a farce by **George Arliss**, is at the Empire. The sketch while drawn out too long has an amusing story. Two husbands leave town telling their wives that they have been advised by their physicians to take a sea trip. They are going to America and back all in three weeks. When the curtain rises the two wives are seen dressed in mourning costumes, as they read that the ship their husbands was to have sailed on was lost with all on board. The husbands, who in reality took a shooting trip to Scotland, return in the midst of all the mourning. There is the usual explaining which causes the laughs. **Marjorie Dore**, **Unity Moore**, **Millie Legarde**, **Fred Eastman** and **Clarence Blakiston**, all do well. ("Widow's Weeds" is the same sketch written by Mr. Arliss for **Chas. H. Evans** and Co., first presented in New York four years ago, under the title of "It's Up to You, William." It was adapted from the three-act farce Mr. Evans played, named "There and Back.")

At the present time there is an epidemic of the "straight" "single" woman singing acts in the West End of London. Every house has one soprano on its bill. **Olga Tcherna** is at the Empire, with a warble; **Fifine De La Cote**, a reputed "child wonder" is at the Palace. At the Hippodrome **Osea Marah** storms the place twice daily with Tolstoy's "Good-bye."

For Christmas time the Hippodrome has "Chicks in the Wood," a "Chante-

cler" idea, the Coliseum, the Great Lafayette, the Paladium will have **Martin Harvey**, and the Palace will retain **Anna Held** over the holidays.

The new hall in Glasgow proposed by **Alfred Moul** is advertising shares for sale, and announcing the policy in the same space. The hall will be called the Savoy and run two-a-night, the policy of all provincial halls. The Savoy is located near the Pavilion, the premier house of Glasgow. This new hall is the third new one proposed. The Alhambra (**Alfred Butt's** enterprise) opens in a week's time. **Sam Lloyd** is already booking for his hall, announced to open next summer.

At a Coliseum matinee the other day it was noticed that several women in the downstairs section were smoking cigarettes. Nothing very slow about London—in some ways.

The Era last week in its New York column announced the downfall of an American circuit, stating the libel law prevented mentioning of name. The paper need not have worried over the libel law if the statement was based on fact.

Dolan and **Lenhart** will have another try at the halls in one of their sketches, it is said, **Mannie Warner** is the business man for them.

The Paladium announces its opening bill as follows: **Martin Harvey**, **Decima Moore**, **Edith Walker**, **George Gilbey**, "The March Hares," **Ella Shields**, **Ella Retford**, **Dankmar-Schiller Troupe**, **Whit Cunliff**, **Topsey Sinden**, **Three Keltons**, **Two Brilliants**, **Stacey and Williams**, **Harry Ford**. The Keltons and Miss Shields are the American acts, although **Topsey Sinden** is billed as an American.

Bert Howell of the William Morris office is on a booking tour through France and Germany.

William Morris has been offered the production of "Richard III." played at the Coliseum by **Seymour Hicks**. **Hubert Carter** who appeared in it there will take the leading part if the American engagement eventuates.

Stepp, **Mehlinger** and **King** have been booked over here by the Wieland Agency to open sometime in June.

Johannes Josefsson is a wrestler from Iceland, doing an act on the Jiu Jitsu style at the Alhambra, London. The Iclander challenges anyone in the audience to attack him, not even barring anyone who would like to use a knife.

A moving picture film was billed as the chief attraction at the Empire last week. The picture is of a fox-hunt, and is very exciting when the fox is in a hurry with the hounds after him.

The first of the new year is likely to bring many surprises in vaudeville over here. At present all that may be heard has already been told long ago. Moss and Stoll split up, and that once famous circuit of something like forty halls will be divided into two

parts. While there has been nothing said about the future of either new circuit outside of naming the staff of each and other details of that kind there seems to be an idea around now among the wise ones that **Stoll** has his eye on halls in the country which he will try and link together, forming a circuit that will book in conjunction with his own which will be booked from his new offices in the Coliseum building. **Stoll** will only have really eight halls when the new season starts, but he can keep big turns on at the Coliseum for anywhere from two to eight weeks. He will also be able to repeat acts at the Middlesex when it is rebuilt. The Moss strength lies in the Provinces with the London Hippodrome for a flag-ship to the halls in the country.

Ada Reeves who has been approached many times with offers for America and almost closed for the Orpheum Circuit, is said to have been signed for the Morris circuit.

Harry Lauder has booked passage early next September for the States.

Mrs. Jules Jordan this week received the diamonds taken from her by the United States Customs officers when she landed in New York last summer. About \$1,500 was the cost of lawyers and fines.

Jimmy Sales that good looking musical directing fellow from the Holborn Empire will take up his duties as chief of the Paladium orchestra when that hall opens Dec. 26. **Jimmie** has been with the Holborn for years, and is generally the hit of the bill there. He has had many offers to go to America, but up to now has turned them all down.

Ranbhaj, a magician from Hilmalaya, has been booked by **William Morris** to open in the States in April.

Evie Green will be the attraction at the Alhambra, Glasgow, the second week of the hall's existence. **Alfred Butt**, managing director of the new hall, and **Paul Murray**, the booking manager, left for Glasgow last Thursday to attend the opening this Monday.

George All has been reported a big success at the Grand, Glasgow, where he is appearing as the cat in the pantomime of "Dick Whittington." The panto has been pronounced a success. The Grand is a Moss Empire house. **Fred Karnó** produced the pantomime.

Hippodrome, Hull, Eng., Dec. 13
Editor VARIETY:

Knowing the fairness of your paper I would like you to publish that in your London review of the Holborn, Empire, Nov. 15, you mention everybody else and then add "and the Sisters Albert open the show," as if we were lucky to be there at all.

May I add we did open the show Monday night, but for the rest of the week including matinees we were altered to start, 7.55 and 10.45.

Rose and Jeannette Albert

NEARLY ALL CHARGES DISMISSED

(Continued from page 3.)

Maurice Goodman and Philip M. Stern, for respondent.
BY MR. GOODMAN:

A little over a week ago, Mr. Commissioner, I received on behalf of respondent what purported to be a bill of particulars or specifications of the amended complaint which the respondent demanded, and which you directed the complainant to serve.

Now that the bill of particulars, so called, falls far short of being a bill of particulars, or setting forth any facts or specifications as a basis for the conclusions made in the complaint, and I now move on behalf of respondent to dismiss each and every charge contained in the amended complaint except those contained in paragraphs 6 and 7, as to which facts have been furnished, upon the ground that as to all of the charges excepting those contained in paragraphs 6 and 7, they have failed to furnish the particulars demanded or any facts or particulars whatsoever.

This proceeding was begun about the middle of November by a complaint which contained nothing but conclusions of law and general charges of misconduct and dishonesty which we all know to be the easiest charges in the world to make. The complainants filed an amended complaint, which was no better than the first complaint filed, and which they withdrew on December 8 and filed the present amended complaint. We were then given to believe that upon perusal of the amended complaint we would find all the particulars that the respondent desired. That complaint, if anything, was worse than any of its predecessors. It contained no facts, alleging only generally that the respondent was guilty of fraud, misconduct, boycotting, maintaining a blacklist, and charging general violations of the law. The respondent demanded a bill of particulars on December 8 when the present amended complaint was filed, and that motion was granted. They not only had one week, but had an additional week to complete specifications, and the respondent has had one week in which to examine these charges. Sufficient notice has been given to the complainants, so that they cannot claim to be surprised by the action taken at this hearing.

I respectfully submit that the complaints, each and everyone of them, should have been dismissed; that it was contrary to the tendency of the complainants in permitting their complaints to stand upon the record and to be permitted to file a bill of particulars to substantiate their general charges, which bill of particulars is three times as long as any complaint and contains the most useless lot of verbiage ever read.

This complaint is made by George E. Delmore and others under the name of the White Rats of America, and although nothing appears in any complaint showing how these parties or the White Rats of America are aggrieved, the demand for the bill of particulars asking for facts stating how they are aggrieved, the persons named were aggrieved, was not complied with.

If you will examine the bill of particulars you will find that the complainants say that it is inconvenient to give the names of the White Rats of America who are aggrieved or injured by the alleged misconduct. The complainant is putting this great department of the City of New York, the Commissioner, and the respondent to a great deal of inconvenience in this matter. They also say in their bill of particulars that the White Rats of America is a secret organization, and for that reason it would not be quite the thing to require a secret organization to give any of its secrets. If these charges are secrets why was this proceeding begun? This statement is ridiculous on its face. There is not the single mention of the name of a White Rat who claims to be aggrieved. We have George E. Delmore who is an actor, a vaudeville performer. Does he say he has been damaged or allege any, with the exception of what is contained in paragraphs 6 and 7?

Paragraph 6 sets forth with reference to the Palace Theatre of Fall River, Mass., respondent failed to keep statements on file, and also with reference to the Prospect Theatre. I do not know which one he means—there are several of them.

The seventh paragraph mentions the names and addresses of half a dozen or more acts which have been induced to leave their employment. The other complainant is William Coleman, a man for whom I procured a warrant for arrest for criminal assault about two years ago, and who makes no claim in this complaint that he has been damaged or knows anyone who has been damaged.

Another complainant is Timothy Cronin, an actor who has not worked or been booked through the United Booking Offices in years, and who has been working as a legislative accelerator for the White Rats of America, whose reason for being a complainant in this proceeding is quite apparent.

Another complainant is Eugene Benton Besser, who no one has ever heard of. The White Rats of America has not set forth one party who is aggrieved, and they make mention of about 2,000 other actors.

Among them appears the name of Henry Lee, a man who has been dead for a great number of months; Ezra Kendall, another actor who has been dead for a great number of months. They both allege in the complaint to have been blacklisted by the respondent because they would not stoop to do the dishonest things the United Booking Offices of America asked them to do.

Another is George Fuller Golden, the founder of the White Rats of America, who could not now work with him but work for him. Then comes the most surprising of all, which is a list of two dozen performances or acts which are now playing on the United time and whose contracts are mentioned in the exhibit referred to on file in the office. But they are not all that have been aggrieved. Some others who

have been blacklisted and aggrieved are Messrs. Black and Jones; Messrs. Evans and Evans, and a couple of dozen others who never lived and who never saw the light of day, and who were created in the minds of the complainants. We asked for particulars. Do you wonder they cannot give them? We asked for all of course, in Mountford. He verified the original complaint, and from his actions the purposes of this entire proceeding is quite apparent. Even before the original was filed in this office Mountford printed it in his Player, and at the same time wrote a scurrilous article among the actors and we are constantly under a thief; he has accused the License Commissioner of being a crook, and has had a falling out with everyone who crossed his path. Are you going to allow the City of New York and your office to be prostituted to satisfy the purposes of Harry Mountford? He has failed as an actor, failed as the promoter of an independent booking office, failed in his legislation, and now he begins this proceeding without a fact to sustain him for the purpose of diverting attention from his own failures, and we are put to the expense and humiliation if you please, because of the Player being distributed among the actors and we are constantly under the suspicion of being a crook and a thief.

If there is any doubt about my statements your honor does not have to depend upon my word; take the charges in the bill of particulars.

Folio 11. The name or names of the person or persons for whom respondent booked acts as to whose theatre or financial responsibility the respondent has failed to file and to keep on file in its agency, written statements required by Section 180 of said law, are the managers specified in the contracts on file in respondent's own office and as shown and referred to in the books of record of contracts on file in this bureau.

You know this to be a piece of perjury. You know and your inspector knows that we have over 100 financial statements on file in our office and they have been there long before Mountford or anyone else thought of this proceeding. The Commissioner knows we have striven to live up to this law and we have done everything to bring about its enforcement.

Here is a list if you wish to go through it of financial statements on file in our office, and yet they make the statement that there is not a single one on file and this under oath of Delmore, Coleman and others.

Then another charge is that we have not submitted for approval contracts containing the terms and provisions required by law. If we did not submit them, why did the Commissioner approve them? If we violated the law why did the Commissioner wink at it?

There is little more to say on the subject excepting to read one set of particulars concerning which we are asked to defend ourselves. Here are the particulars that are furnished in this proceeding:

Complainants, upon information and belief that the constituent elements of the respondent United Booking Office Agency and the United Booking Office Agency after its incorporation and formation, and particularly since that law went into effect, in furtherance and pursuance of the motives, policies and aims of the White Rats of America, have organized and dominated this organization have been and are directly and indirectly, secretly and openly, continuously and constantly, seducing, inducing, coercing, threatening and intimidating managers and acts to the end that the respondent may become the sole booking agency in the United States of America and Canada, to the following intent and purpose.

First: To harass, annoy, mistreat, hamper and injure competitive agencies in such a way that such competitive agencies may be destroyed or forced to do business with and through respondent's agency, upon such terms as might dictate.

Second: To blacklist, boycott, intimidate, threaten, mistreat, annoy and worry acts in such a way as to force or compel such acts to secure their employment solely through respondent's agency so as to destroy all competitive agency business.

Third: To seduce, seduce, secure, invite and lure acts away from independent and competitive agencies by holding out false promises and inducements that respondent does not intend to keep, for the purpose of breaking up competition and destroying competitive interests.

Fourth: To buy off and to purchase intending and competitive competing interests by entering into contracts wherein and whereby houses and prospective agencies might be kept out of the vaudeville business or obliged to do business through their offices upon conditions to be dictated by said respondent.

Mr. Commissioner, it seems as though they picked up a dictionary and picked out every possible verb and adjective and stuck it into this bill of particulars. I do not want to come here again Mr. Commissioner and answer another bill of particulars of any similar import. This complaint is nine pages long, and the bill of particulars is one page long. There must be a stop to this sort of a proceeding, and I think this is the time to stop it.

BY MR. MALEVINSKY:

Am frank to confess that I did not anticipate being called upon to answer what might be termed to be an argument in support of the motion the counsel for the United Booking Office has made. I do not know what his purpose has been in making the argument or statement he has made. If he entertains the idea that you, Mr. Commissioner, might be frightened or coerced into dismissing these complaints on the character of the statements the counsel has made, I feel sure he misintends and misconceives the character of the man who occupies this office.

It is true that these charges have been on file here for several weeks. Some of the things which were put upon oath, but upon his statement which was not sworn or deny (that is, many of them, I am not prepared to discuss them) is a statement that does not appeal to me as being made in the proper spirit of counsel called upon to represent this respondent upon these charges.

I think the best way to answer the motion made and the argument made is to consider the charges that have been made and to take the bill of particulars up in a reasonably fair way and see whether or not we have made an honest effort to comply. I would say that in my humble opinion this bill of particulars complies with his demand in every respect in so far as he has the right to demand the bill of particulars.

Now, so that we may get our bearings in a calm, judicial and orderly way, let us first consider what are the rights of this respondent, the United Booking Office, in respect to the demand for a bill of particulars. It is a matter within the knowledge of every school boy just entering a law school that the first thing he is taught is that a respondent has no right to demand or exact a bill of particulars seeking information or in respect to or concerning any matter of fact known to the defendant or respondent or within its own bosom. They have no right to ask the complainants to give them the evidence by which the complaint is said to be maintained or proved.

I am going to say one or two things in regard to what Mr. Goodman has said, and, in order to say this with due respect to counsel, if you demand that we name a specific actor and give his address, by which we seek to prove the facts and circumstances upon which we expect really to establish this complaint, we will never prove it, because they will run him out of town. I am stating this upon information and belief, and I am sorry I will make an affidavit and bring the proof.

A certain White Rat upon the floor of the organization within the past few weeks gave a detailed statement of what he would testify to at this trial, and said he would be willing to testify, within 48 hours, the man was given work by the United Booking Offices and he is out of town. This we can furnish in the shape of an affidavit and I think my information is absolutely correct.

Mr. Commissioner, you have had enough experience in the affairs of life to know something about life. The whole theory of the United Booking Office is to control absolutely the vaudeville situation and the booking of acts and to wipe out anybody who opposed them. Their theory is that they have the same rights as the pirates of old had on the high seas and take anything that crosses their path. I think you have personal information of the difficulty against getting affidavits against the United Booking Offices, because the actors and acts are in fear of not being able to get their bread and butter, just the same as labor organizations in this town, where a question of bread and meat confronts them. I think you have seen the man we are called upon to give the names to this respondent as they would have us do we will not be able to prove it because the screws will be put to those people; they will be out of our grasp.

BY MR. GOODMAN:

Don't you see to prove your case?

Yes, but I do not propose to give these people to you so they can be run out of town. There is no rule which says that I must give you the names of witnesses by which I expect to prove my case.

BY MR. GOODMAN:

You are only taking up that list—

BY MR. MALEVINSKY:

No, I am not. I am not much of a lawyer, nor do I lay any great stress upon my ability, and I am going to submit this to you in a plain way. When I lay down a proposition to you, I think you will agree that there is some law back of it.

As to the first demand they say they want to know by what authority the White Rats filed this complaint. It was authorized by virtue of a resolution on the Board of Directors of the White Rats of America at a meeting held on October 11, 1910, and as set forth in the bill of particulars. They have no right to demand a bill of particulars or any of that information, no more than a defendant in a suit in the Supreme Court that was brought on behalf of a corporation would have the right to go to the court and ask for the bill of particulars of the plaintiff or might not be come an issue at the trial if that issue ever arose. We will say that the United Booking Offices through Mr. Goodman has brought a suit in the Supreme Court against John Jones, William Smith, and others, would it be possible for these defendants to go into the court and they represent the corporation and want to know by what authority suit was brought, what was said, what was done, what right have you to go to court and ask it? However, simply for the purpose and for no other purpose but to show we are acting in good faith, this proceeding was duly authorized by a resolution in proper form, and of which due and proper proof will be made at the proper time and place. I want to show before I leave this proposition that there is a reason for their wanting the names of the people who were there, and when we charge them with this complaint, with blacklisting, boycotting and all the rest of the bad things, the respondent is not the first corporation or organization that has conceived in its heart that it has the right to browbeat and fight human beings and been called to account. Unless the men who were pirates years ago had a right to take and destroy every one who crossed their path, they have no right to do what they are doing to-day. If they can drive us from your honor's ruling to give them the names of the men their wives might go hungry and their babies starve, and you will never let them carry bread and meat into their homes.

So much for that. Now I want to say to you that we have taken this demand up and we have attempted in good faith to give whatever information and facts they are legitimately entitled to have. You have on file in your department five books, as I understand it, in which are recorded the various contracts submitted to you since this law went into effect, by various agents including the respondent.

We allege among other things, upon information and belief, and if necessary we could

set forth some grounds of information and belief. (I don't think it necessary) we allege that in respect to each and every one of these contracts filed by the United Booking Offices in this office they have been exacting a greater fee or commission than the law permits them to take. What further particulars do we set forth in the bill of particulars than to set forth that in each and every one of these contracts they have collected unlawful and illegal fees?

Now, if necessary, we could do this: We could ask your honor to give us these books and we could take the name of each act—

BY MR. GOODMAN:

And the amount of commission we received in each case?

BY MR. MALEVINSKY:

Unless you refused to allow them to testify, then we will put the men on the stand and show just exactly what they took, how they took it, why and where they took it. Unless counsel will stand here before your honor and allow them not to testify, whether he does or does not they are men who are familiar with these facts who will not be able to hide themselves behind the shield of incriminating themselves. In respect to each and every one of these contracts we expect to show that they have violated the law. We allege that it has been their usage and custom to charge more than 5% and to do it in a way not justified by law; it is a question of proof. They cannot say that unless you come before the Commissioner and name each and every contract and how much above the 5% we charged. The case will be thrown out of court. The contracts are matters of public record here in this office. It is your honor's sworn duty to protect the public against this kind of thing. You can bring the men here and interrogate them yourselves. I have been told that the counsel himself said they were justified in taking over 5%. I have some printed copies of that statement which you seem to have copyrighted.

BY MR. GOODMAN:

Do you know that the Commissioner's inspector has made a searching examination of your books, and we showed him books that the law does not even require us to show him?

BY MR. MALEVINSKY:

We will show that they have continuously taken more than 5%, and will show that they have taken it in violation of the law. We will also show that their license should be taken away from them.

We have made our specifications as full and as complete as we know how. Unless you think it would serve some purpose to take the books, I do not think you want to. You will find that we have alleged that it is our information and belief that they have violated the law. As to who they took the money, we want to name the men Albee, Reid, Casey, and the different men that constitute the different parts of their organization. I want you to see that we have done everything a human being can do. I have some respect for my position at the bar and I have some reputation for consistency and fairness to the courts. I have tried to prepare this bill of particulars to give due respect to the rights of this respondent, the complainants, and to the rights of the public who are interested in this situation, and to give them such particulars as they are legitimately entitled to have, and any particulars that will enable them to quench any attempt to destroy the facts in this case or to abort this proceeding.

I want to take up in connection with the 5% question of blacklist. I want to be fair and square, and I tell you I would rather break rock in the streets than practice law and earn a livelihood by deceiving any court or tribunal.

I have read in the past few months I think every decision that has been rendered by the Court of Appeals and intermediate courts upon the questions of conspiracy, and upon the questions involved in this inquiry. The man in the State that says the law is clear or free from ambiguity is saying the law is not. The very last decision rendered by Mr. Justice Goff is a very strong opinion in its way.

What bearing has this? In this law there is this provision: If an agency in the conduct of its business is guilty of immoral, unlawful or illegal conduct it is cause for the Mayor, or the Commissioner of Licenses as the case may be, to take away their license. I am going to show you the relevancy and bearing of this proposition. There never was an opportunity given to any man on the face of the earth to open up what in my mind is one of the most tyrannical species of tyranny ever given in a civilized community.

Some of the men on the blacklist I am informed are dead; I believe some are doomed with the machinations which are in some measure responsible for death. The blacklist is issued by them from week to week and it shows that they exact commissions from actors and actresses and girls of 6, 8, 20 and 25 per cent, and their names are printed upon this sheet and circulated among the offices and institutions with which they are connected. We charge that when they exact this commission in excess of 5 per cent, they do so in violation of the law. It is published in the Variety for the time being.

BY THE COMMISSIONER:

I am not guided by any publication, be it the Variety or any other.

BY MR. MALEVINSKY:

It is a question of proof. Let me analyze this for you, Mr. Commissioner. The question as to whether or not this law was constitutional, and whether or not it was a proper piece of legislation when signed by the Governor, they had obtained the services of a lawyer—the law was put upon the books of what end and purpose? Why did the Governor sign that act and say that they could not exact more than 5 per cent? If they proposed to do business under the laws of this State they had to abide by this law. The State of New York has a right to say to the United Booking Offices that they are the laws of this State. They are chartered in the State of Maine.

Let us see whether or not we are pursuing something with a malicious spirit. Let us

see if we are going after this thing as always in a fair way. If the Legislature of the State of New York has enacted, and the Governor has signed a bill, which says that the fee charged shall not exceed 5 per cent, and if Mr. Goodman, their counsel, (no partner) in which certain classes of agents have surrendered their licenses—

BY MR. GOODMAN:
Do you wish to visit my sins upon my principal?

BY MR. MALEVINSKY:
No, but I will visit their sins upon themselves. If you had your way the whole thing would be thrown out.

I want to analyze this complaint. If the State says we cannot take more than 5 per cent, and if we charge them with taking more than 5 per cent., we will show Mr. Albee or another collection agency charged in the bill of particulars. We will show that this whole organization is gotten together for the end of defeating this law. In connection with the blacklist, we can show that they circulate this blacklist, and any one incurring their displeasure in respect to the 5 per cent. is blacklisted and is unable to secure employment. What answer could be made to that? What further particulars could we give them? Even if we show they circulate a flat. You cannot get pine board out of an oak tree. They cannot ask us to do something which we say is being done for them unless they hedge themselves behind the proposition that they are giving incriminating evidence. They circulate from week to week a blacklist by which they boycott any act or acts which do not comply with their demands, all of which is part and parcel of their business. This is a statement of fact; we expect to prove it.

Of course it stands to reason that upon this hearing that I understand the rule to be in the Supreme Court and in all other courts. I have ever been before that when you come to introduce evidence sometimes the defendant will object to the evidence upon the ground that it is not within the issues or is not within the meaning and walls of the bill of particulars. I understand that the rule may be availed of by them and they may be able to say that it is not within the complaint or bill of particulars, but we have given them all of the particulars as far as it is within our power, which is all we can do and is all they are entitled to.

Now just one word and I am through. Counsel has referred to it and therefore I refer to it. Certain things have been done at different times that counsel does not commend in respect to certain persons connected with the litigation. It is a matter that did not find any lodgment in the mind of counsel or the court. Certain persons might come along and their duty calls them to do certain things that are extremely disagreeable to other persons. Mr. Mountford is wholly irrelevant to this inquiry, and has nothing to do with this case, and I know that whatever feeling you might have will not be considered in this case by you. In the course of the hearing I might do something that might be very offensive, but even if I did it would not be any cause for a motion to dismiss. I have submitted this bill of particulars in good faith, and have given all the information they are entitled to.

BY MR. GOODMAN:
I do not want Mr. Malevinsky to think that I have any but the highest regard for him. I respect him and his associate counsel, Mr. O'Brien, and think well of their ability. I must say that your speech agrees with your bill of particulars, absolutely lacking in facts. The charge that we are proceeding in only like the charge in the bill of particulars. I am going to put this situation to you and rest with it.

Suppose, Mr. Commissioner, that some one came in with a complaint that read something like this, and asked for the removal of your Inspector, Mr. Wheein.

"I charge Mr. Wheein with immoral, fraudulent and illegal conduct, with having violated the laws of the State of New York; with being guilty of gross fraud and other immoralities; and stopped there in his complaint. Would you remove him from office on that?" With the exception of paragraphs 6 and 7 that is all he states. It is not for the Commissioner, counsel for respondents to inform the complainants how to draw a bill of particulars.

If the White Rats want our license revoked, perhaps if they will suggest it we will surrender it and settle the matter right now.

BY MR. MALEVINSKY:
The White Rats want the license cancelled.

BY THE COMMISSIONER:
There is nothing that either of you might say in defense of your respective clients, whatever it might be, that would sway me from what I believe to be right and just. The only matter upon which I am guided is that there is a law. What rights that law provides for either the plaintiff or defendant, particularly what discretion I may have in the discharge of my duties I will determine.

Section 101 says that notice of the charges shall be presented and reasonable opportunity shall be given said licensed person to defend himself.

I have read this bill of particulars and article 4 as to paragraph 6 of the amended complaint reads as follows:

A. Respondent has violated and ignored Section 180.

B. Name or names of person or persons, &c., and bi-monthly inspections made by inspectors of this department and reports exactly to the contrary. Consequently the statement is not a fact.

BY MR. MALEVINSKY:
Have we the right to try that out?

BY THE COMMISSIONER:
You have access to the books of this department. Select such contracts where you know there are no financial statements on file and to show that there are financial statements on file when the records of this office show that.

As to paragraphs of the complaint marked "Fourth," "Fourth A," "Fifth," "Eighth," "Ninth," "Tenth," "Eleventh," "Twelfth," "Thirteenth," "Fourteenth," and "Fifteenth," the complaint and the bill of particulars filed

SOLD LOTS OF JEWELRY.

A story that several actors were alleging that one J. Boasberg, an installment jewelry concern in Buffalo, was oppressing them led to the discovery that Phillips & Steinhart, the attorneys of the Long Acre Building, had declined to handle the legal matters of the Buffalo dealer.

Actors against whom Boasberg alleged he holds claims assert that they have been confused in their accounts. David Steinhart, of the legal firm, stated that his firm had notified the Buffalo people they could not give their attention to the claims.

"There were so many conflicting statements made," said Mr. Steinhart, "that we preferred not to take up the actions."

It is understood that Boasberg has claims against actors for jewelry sold on installments amounting to over \$10,000. In one instance an actor who had an earning capacity of \$60 weekly was trusted for over \$2,000.

A case in which the purchaser claims his account was guaranteed and all his notes destroyed, as he thought, in his presence, brought about the conflicting statements the attorney alluded to. Notes of the original purchaser afterwards were presented, although the guarantor meanwhile is said to have commenced the payment of the obligation.

SAUTELLE BACKS IN.

Cortland, N. Y. Dec. 29.

Sig. Sautelle of Homer, N. Y., who made a fortune in the show business and retired five years ago, has purchased a half interest in Oscar Lowdonde's one-ring circus. The show will open next May.

SOUTH AMERICAN CIRCUS.

Returning to New York, Harry Levan of the Three Levans reported that he left all his countrymen and countrywomen in South America enjoying good health.

Mr. Levan was at Para, having gone south with the circus troupe now touring the Carvalho circuit there. One death from yellow fever at Para was the only casualty, said Mr. Levan, who remarks though that it is a dangerous territory for the unacclimated to venture into.

The Carvalho Tour embraces Para, Manos, Cera, Maramha and Perambucto. Some of the towns play in open air theatres, others under canvas. The country is mostly in the north of Brazil, the nearest point being about four days' sail from Rio Janeiro.

Among those still remaining there and traveling as a circus company are the Clark-Brazillians, Rappo Sisters, Morello Bros. and Nelson Bros.

Col. W. A. LaVelle, the Chicago "double" of Col. W. F. Cody, has been signed by the Sells-Floto circus for next season.

In connection therewith, does not state facts sufficient to give the defendant a reasonable opportunity to defend itself as required by section 191 of the law; furthermore, there would be no limit to the scope of this hearing were it to be continued in the present state of the complaint and bill of particulars; the motion to dismiss the above mentioned sections is granted, and the hearing upon the charges contained in paragraphs marked "Sixth" and "Seventh" will proceed on Wednesday, January 4th, at 8 P. M.

COMEDY CLUB'S BOARD OF CONTROL.

Thursday evening at the meeting of the Vaudeville Comedy Club a Board of Control was elected, to govern and direct the affairs of the society. Weekly meetings will be suspended, the Board passing upon everything officially coming up within the club. An annual meeting for members only will be held hereafter.

The Board consists of fifteen members, twelve active and three lay. Of the active contingent, the present executive staff seven automatically become of the Board. Eight were voted for.

With the selection of the new Board, officers for the ensuing year were voted for, Charles H. Smith retiring after a term of unceasing effort as president to promote the club and its welfare. During Mr. Smith's official connection (one year) he has seen the Comedy Club grow from a membership of 94 (when taking hold) to its present numerical strength of around 350—and still going up.

LOCAL "POP" ASSOCIATION

Philadelphia, Dec. 29.

The managers of several of the houses playing pictures and vaudeville in this city have formed a Managers' Protective Association and have elected the following officers: President, Dr. Walter H. Stumpfig (German town Theatre); secretary, Charles Donnelly (Aurora Theatre); treasurer, J. Kelly (Drury Theatre).

It is the purpose of the association to bring up for general discussion all matters of general interest to the operators of the smaller houses and to bring about concerted action in all matters for the future betterment and protection of their business interests.

FAMILY THEATRE REOPENS.

Lafayette, Ind., Dec. 26.

The Family theatre, damaged by fire, with \$5,000 in improvements, reopened afternoon of Dec. 26 to capacity business. The bill offered Gracie Emmett and Co., Tom and Stacia Moore, Nat Nazarro troupe, Barnes and King and Nichols and Croix.



A SNOW BATH

HARRY FERN, the boxer, taking a snow bath at JIMMY DE FORREST'S training quarters, Alhambra, N. J., where Mr. Fern is preparing for his ring contests.

LEFT THE AUDIENCE "FLAT."

"The Lost Boy" returned home last week. Ed. Blondell is his name, and he had been lost in the wilds of the middle west for several months.

Still chewing up the same cigar he started upon just before leaving, Mr. Blondell was full of the idea that New York isn't such a bad little city after you have seen some of the others while a prominent feature of the "blacklist."

When appearing around Chicago Mr. Blondell caught the "single act" fever once more. Every time the Scotch whiskey doesn't taste right, Mr. Blondell feels like a "single" and must "try out." His regular business is making fun in a sketch known to a few people as "The Lost Boy" (the one where his hand is caught in the sugar bowl).

As the fit struck Ed. in the woolly, he picked Dixon, Ill. Mr. Blondell offers no apologies; says that you knew as much about Dixon as he did, but the map they gave him to look over had but one clean spot on it.

He found a railroad that had to go through Dixon to reach some regular city. The train landed him there. It was a picture house that Mr. Blondell had engaged himself to.

There were two acts on the bill. One was Ed. Blondell, but under another name. Mr. Blondell isn't afraid of people discovering who he is excepting when appearing as a "single," and in a town where everyone looks as though they would like to know you well enough to borrow money, Mr. Blondell being a man of money is cautious about his acquaintances. It is of record that in 1902 he bought a cigar for some one else besides Ed. Blondell, and in 1909 asked a fellow with a sore throat if he wouldn't have a drink.

In Dixon there are several shows every day, but Edward didn't mind, for he calculated three days at Dixon would be equal to playing the entire "try out" circuit of the east.

Rehearsing his monolog thoroughly on the train until the wheels seemed to repeat it, Mr. Blondell faced the first gathering of the day with confidence.

"I thought it was funny," said Blondell as he wandered off the stage wondering if Dixon ever laughed. In the dressing room he went over the situation. Dixon hadn't gotten that monolog. Something was wrong, so it must be with Dixon.

He would fix 'em. Give Dixon a laugh that they would figure time from forever after. Mr. Blondell has been in the show business for some years. With himself, a paper and pencil, he sat down and wrote out the best jokes he had ever heard. When all together they were hotted down until Mr. Blondell had a monolog that if it were new would have been worth a couple of million dollars.

With a grin Edward walked on for the second show, and spoke his piece. His grin was the only evidence of a smile in the house. When through Mr. Blondell said:

"Kind audience: You will pardon me but I am going to leave you flat. I came to Dixon to amuse, not to educate you. You will permit me to recommend an undertaker for this town."

FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Harrisburg, Pa., Dec. 24.

Editor VARIETY:

I would like to have you retract the statement made by your Harrisburg (Pa.) correspondent in which he states the curtain was rung down on my act.

I have a signed statement by every performer on the bill the house manager and attaches, that your correspondent's statement is absolutely without any foundation.

Sevengala.

Harrisburg, Pa., Dec. 24.

This is to certify that we, the undersigned artists playing on the same bill at the Orpheum, this week (Dec. 19) with Sevengala, having read in VARIETY where "J. P. J." in reviewing the bill for the week in which he states "curtain was rung down as one of Sevengala's subjects became vulgar when caused to dance," would say that in justice to Mr. Sevengala we subscribe our names and denounce the above statement of VARIETY's correspondent as positively unwarranted as nothing of the kind happened.

Signed,

Donovan & Arnold
Goldsmith & Hoppe
Claude M. Roode
Hickey Bros.
Stells Karl
Chas. & Fannie Van

Arthur L. Cobb Stage
Mgr.
Harry A. Bennett, Bus
Mgr.
Mlle. Minerva.

Harrisburg, Pa., Dec. 28.

Editor VARIETY:

Replying to wire; during test of causing the subjects to dance, nearly all having been awakened by operator, who was in center of stage, one subject dancing to right side made "couchee" movements, and which, when noticed by operator (who had his back to audience) and not on the instant being able to reach subject to awaken him, the operator gestured with his arm for curtain to drop, closing act. If this is the usual climax it did not appear that way.

John Paul Jones.

(Correspondent at Harrisburg.)

(Statement received from correspondent at Harrisburg in reply to statement made by Sevengala.—Ed.)

Editor VARIETY:

We would like to thank through VARIETY the manager of Keith's Theatre, Boston, for obliging Harry Lester to omit that business with the piano that belongs to me.

VARIETY was right in its criticism of Lester's act when it said that that particular piece of business that he used was mine.

I want to thank VARIETY, and I want to especially express my gratitude to the manager of Keith's, Boston, for recognizing that original material should be protected. It is managers like him who will incite artists to greater efforts, if the actor knows that what new material he may present will be safe from pirates.

In these days when so little honor seems abroad it is very pleasant for me to say these things, not because I have reaped a benefit but to know that in my absence there are those who will guard my property, through which I earn my livelihood.

John Neff.

(John Neff and Carrie Starr.)

Harry E. Gustin is manager of Keith's, Boston. Another resident manager on the Keith Circuit, Harry T. Jordan of Philadelphia, is severe upon "copy acts" or acts which attempt to infringe upon others. Mr. Jordan was lately reported as having forced one turn to make a change. Another reported instance was Lyman B. Glover, when in charge of the Majestic, Chicago (Mr. Glover is now the general manager of the Kohl & Castle theatres).

There may have been other instances, but if so, are unknown. Managers who will not permit the copyist to present the "copy" should be placed upon a Roll of Honor. As Mr. Neff says, it is a great incentive for the artist to produce new matter. The saying among originating actors nowadays is "What's the use of doing anything new. It will be copped within 24 hours, and the managers will stand in with the copy, because they can get it cheaper maybe, or it helps a bill?"

If all the managers of big circuits were to follow the lead of Jos. Schenck, general booking manager of the Locw Circuit ("Small Time") their shows might improve without effort on the managers part.

Mr. Schenck said he would not permit a "copy act" to play his circuit, if he knew it, and has kept his word. Many "big time" managers have said the same thing, but immediately after forgot all about it.—Ed.)

New York, Dec. 25.

Editor VARIETY:

In reply to the letter of Miss Jennie Grovini in VARIETY will say that we are not appropriating their names as the name we are using now (Four Grohvinis) is rightly ours. My father's name was Wm. Grohvin. He ran a circus in Germany for a number of years, starting his own show in 1836, and continuing with it until 1849, when he came over to America and settled in Canada.

I (James H. Grohvinis) have been in the show business for thirty-one years. The other three of the Four Grohvinis are my children, so you can see that we are not using any one else's name, but that we are rightly entitled to our own name.

Hope that this explanation will prove satisfactory to Selvini and Grovini.

James H. Grohvinis.

HERE'S BILLY GOULD

By Wm. Gould.

The same to you and many of them.

Hurrah, a few cheers and some Banzais! At last I have found a place where the actor and manager, also the agent, can meet and spend an enjoyable hour in the same room at the same time. I was invited to the Thursday night frolics of the Vanderveer Comedy Club. I am not a member. The club apparently has adopted an idea that, to my mind, is just what is needed. The feeling between the actor and the manager should be one of good fellowship. Of course, there always will be bad managers and bad actors, but I positively know that there are a lot of good managers and good actors. The good should meet and mingle—regularly and often.

Can't resist the temptation. Of course I'll win the prize:

1. Overture.
2. Count De Beaufort.
3. Madame Dis DeBar.
4. Lord Puggie.
5. "In the Submarine."
6. Dr. Carl Perin.
7. Marie Empress.
8. Dr. Cook.
9. "The Cherry Sisters."

Coming—Corse Payton, next week.

Reno Remarks—Amongst those present were Mr. Gaylord-Cameron and Mr. James-Sadie Leonard. P. S. The hyphen in both names merely shows that Cameron is separated from Gaylord, and that James is separated from Sadie. All divorced men will stand up and sing "I Wonder Who's Kissing Her Now."

A Happy New Year to Mike Scott from yours truly.

Isn't it time for another saxophone challenge. Come on, Bo.

It was the best Christmas we have had this year.

I must compliment the producer of "Naughty Marietta." I heard and understood every word of the opening chorus. It is the first time in my experience that a chorus ever performed this miracle.

Jules Von Tilzer spoke about "a noiseless soup-spoon," which was printed in VARIETY about ten weeks ago. Ernest Hoffman had the same as a headline in the Sunday American, Dec. 18, 1910, as original and copyrighted stuff. Who is cheating?

Carnegie gives \$10,000,000 for peace. We single men cannot understand it. I must look for enlightenment from some married man.

I took in two picture houses yesterday; Sarony's and Hall's.

There were a lot of long haired actors in town last week. Lay-off week. Also some short haired soubrets.

Crissie MacDonald and Tom McNaughton, in a show where the color scheme is green, certainly delivered

GETTING A START IN VAUDEVILLE

BY J. A. MURPHY.

Menoganee, Mich, Dec. 27.

Dear Ed:

I didn't hear anything from the Jasbo Agency all last week. I wrote twice and wired once, but got no answer. On Friday the manager of the house in Banif said he could send Will Pickitt and myself over to Menoganee, but we would have to make the salary about \$5 less, as it was a small town and the theatre had just opened, but the manager was a fine man, a regular prince. He advised us to take the week as it was only a four-a-day job and would be just like laying off. After we took the job we found out he owned the place himself.

We each received a letter here requesting us to call at the office of the Swastika Amusement Exchange, located in this town in the back part of a bakery. The proprietor was a brisk young fellow who said he was an old performer himself and talked very glibly of Delhanty and Hengler, J. W. McAndrews, Wambold Birch and Bakus and a lot of others I never heard of. He didn't appear to be over twenty-two years old, but Pickitt said he must be about sixty if he worked with all the people he mentioned. He told us he was affiliated with all the great circuits of Europe and America, but only handled a few special acts and one of each kind, so if there was any particular time we wanted he would get it for us. We told him we had next week open and he seemed glad to hear it and would have ten weeks booked for us by tomorrow morning, which would keep us going while he cabled to Europe and arranged a foreign tour for us.

Next morning we called at the Swastika Exchange, but the proprietor had gone and the place was empty. The man that ran the bakery knew nothing about him. It looked as if we would be out of a job for next week and we were beginning to feel anxious about it when a man came back in the dressing room between shows and said if we could do some kind of an act together he would engage us for next week. He was running a pure food exhibit at Blackjack. Wis., and wanted something to entertain the visitors. Pickitt told him we always got \$80 for our double turn and I was too rattled to say anything. The man said it was reasonable enough, gave us two railroad tickets for Blackjack, said he would expect us Monday and left. We are busy now fixing up a double act for the food show.

Newcom Pyker.

the goods and will continue to do so indefinitely at the Liberty theatre. "The Spring Maid" will be made to stay here till spring. (It's all right, I'm sober.)

"The Foolish Virgin" came to New York. New York does not like "The Foolish Virgin," so the poor simp is about to depart. Moral—If you are, at least don't be foolish.

"THIRD PARTY" TALK.

An insistent rumor floated on the surface of the moving picture sea this week that there would be a "third party" in the field, one that would be independent of the "licensed" and "independent" film manufacturers who now control the situation.

Men of capital were said to be pushing the project and that they had already corralled six manufacturers, had bought quite a number of exchanges and would issue twelve reels a week.

For some time there have been repeated statements that opposition would manifest itself strongly against the Patents and Sales companies, but nothing of a substantial nature developed. It was also intimated that there was prospect of a rupture in the ranks of the Independents, but from the manner the companies in the Sales Company are so closely allied there is little danger and it is hinted that if the companies outside the fold show the right spirit they will not have any trouble in "getting in" the Sales Company.

A few weeks ago the Columbia Film Co. severed connections with the Sales Co. The tone of their announcements, coupled with those of A. J. Clapham, of the Revier Co., started reports.

When seen about the reported "break" in the Independent ranks, several officers and directors of the Sales Co. said the organization was never in better shape and that the companies were becoming more strongly allied at each meeting.

It is claimed that if a "third party" springs into existence it will be started by the Gnome Motion Picture Co. and the Columbia and the Revier companies, which are outside the present combinations.

It is not unlikely that the Revier company may be enlisted by the Independents.

RECORDING SPEEDERS.

The Pathe company put its Pacific Coast film makers through the toughest job of the season when they were sent to camera the Santa Monica road race.

The racing lasted for six hours. Some of the cars whizzed around the track at record speed, one hitting up an average of 78 miles an hour, running as fast as 98 miles in the stretches.

TAKES "SWEET LITTLE MARY."

For two years the sweet, sympathetic face and slender figure of Mary Pickford has been seen in the Biograph pictures, but hereafter "Little Mary" will be found in the Imp films, as she has received a handsome increase for going over to the Independents.

Miss Pickford has been on the stage ever since a baby and was with some of the biggest traveling companies in the country.

FLEET OF FLEET.

San Diego, Cal., Dec. 27.

The Selig Company has completed the work of taking a series of pictures in and around this city, a feature being the review of the Pacific fleet as it passed the harbor fort.

PICTURES.

BOTH ON SAME IDEA.

Picture manufacturers, through keen competition and the ever changing film material, which results in the scenario market being drained for original ideas, are turning their attention to the stage productions and consequently many of the film companies are offering pictures that retell without words the story of certain dramas and comedies that have passed in review on the legitimate stage.

So popular has this become that many of the forthcoming releases of both the "Licensed" and "Independents" will feature films with these themes practically the same title of the play or one with the same meaning.

From the authors of popular fiction, pictures are being offered and with the manufacture of such films along with the natural scenic and play idea product, picture patrons are fast losing sight of the "chase," "trick" and "stall" films.

TRAVELING FOR PICTURES.

Chicago, Dec. 29.

An unusually long itinerary has been planned by the western stock company of the American Film Co. Miles of territory over prairie lands, desert wastes, mountain passes and valleys will be covered.

At present, the company is working in and around old Santa Fe, the cliff dwelling section of New Mexico and the Indian villages of San Felipe, San Domingo, Iselta and Laguna.

From New Mexico, across the Great American Desert, a seventy-five mile trip, the company will invade Arizona and work in the Moki Indian settlement. After a tour of the seven cities of Cibola in Moki land, the stock people will be landed in the petrified forest of Arizona at Adamana.

Flagstaff in the San Francisco mountains will be the next stop and then will come Phoenix. From the land of "lungers" the company will proceed southwest into the Apache country, winding up its work around the Grand Canyon. Few companies will have had a more pleasant trip through the west than this Chicago bunch of players.

FIGHTS BARRED IN BOSTON.

Boston, Dec. 29.

Pictures of all kinds which show pugilists in action were barred from exhibition by Mayor Fitzgerald, this week. The Mayor was one of the first city executives in the country to bar the pictures of the Johnson-Jeffries fight.

The Exhibitors' League of Ohio, which recently met in Columbus, will make every effort to install moving picture theatres in three of the largest union depots in the country. According to President M. A. Neff the League some day expects to have a picture show on trains. The station idea is thought to be the real thing for waiting passengers to while away the time.

NEW SALES CO. PRESIDENT.

J. E. Brulatour, president-treasurer of the Lumiere company, has been chosen as president of the New York Distributing Motion Picture Sales Company, succeeding Carl Laemmle.

Mr. Brulatour, while not a picture manufacturer nor exchange man, is one of the most popular men allied with the "Independent" movement. The Lumiere company supplies the raw stock for the trade.

"BUFFALO BILL" RESTRICTED.

The Yankee Film Co. used the name of "Buffalo Bill" in its advertising and thereby invoked the wrath of the Buffalo Bill Film Co. (Col. W. F. Cody, Major Gordon Lillie, P. P. Craft and Thos. Evans) which secured an order from the court through complaint by Mr. Craft. It was served on the "Yank" film people, haling them into court Dec. 27, to show cause why they should not be restrained from using "Buffalo Bill."

The Yankee company released "The Terror of the Plains" on Dec. 23. The advance notices used the name which caused the rumpus.

A KEEPER OF TABS.

A new ticket selling machine has been installed in the box office at Gane's Manhattan theatre. It is especially adapted to handle reel tickets and so arranged that patrons receive their coupons direct from the roll without the cashier touching them.

The machine is placed directly in front of the cashier. When a patron planks down his money, the cashier moves the handle on the dial one notch or as many notches as tickets are desired and then gives the cutting bar a light touch, which will cause the ticket or tickets (any number can be delivered in one string) to fall in the box under the glass plate, in full view of the cashier, where they are removed by the purchaser.

As each ticket is produced it is automatically counted by a register which is enclosed in a separate compartment in the machine and locked, the manager alone having the key.

Max Linder, the most familiar figure in the comedy reels of the Pathe product, is back on the job again, after a severe tussle with appendicitis.

INCREASING CAPACITY.

Plans for the new burlesque theatre to be built by the Empire Circuit Co. in Baltimore will be filed in Baltimore in two weeks, the architect, W. H. McElfatrick, finishing them this week.

There has been a change from the original plans and a different arrangement of the balcony has been made. With boxes and all, the seating capacity will be 2,100.

Work will be started on the Western Burlesque Wheel house as soon as the weather permits. Winters are generally mild in Baltimore.

MANUFACTURING "DOPE."

The Lumiere Co., which supplies nearly all the Independents with their raw stock, is enlarging its American plant at Burlington, Vt. The company purchased its Vermont site six years ago and the plant has grown rapidly since its establishment.

The company will hereafter manufacture celluloid "dope," an important factor of the process, instead of buying it from commercial celluloid manufacturers. The company also will specialize on several side issues, manufacturing the European-made-dry plates and the Signia emulsion, and the autochrom, which produces colors.

Captain C. Paulallion is chemist and general manager of the Vermont plant.

BIOGRAPH CO. GOES WEST.

The Biograph stock company, occupying two special cars and with paraphernalia in an extra baggage car, left Thursday for Los Angeles. The winter will be spent in picture making on the Pacific Coast. About fifty people took the trip. They will return to the New York studio some time next May.

MONEY FILMS CONFISCATED.

Chicago, Dec. 29.

The branch of the United States Secret Service Bureau in this city, aided by the local authorities, have seized several thousand feet of motion picture films and colored slides in which United States currency is depicted.

The treasury laws are said to have been violated by the manufacturers in displaying money in the form of photographs on the screens and the films and slides confiscated will be destroyed.

With the raids on the film houses in this city, came news that similar hauls have been made by the Government officials in other cities. From the present outlook it would seem as though the manufacturers and exhibitors would lose in the neighborhood of \$100,000.

No arrests were made in the Windy City, but it is alleged that the Government has served warning that further violations of the statutes would be dealt with in a drastic fashion.

The word of the raids that were made in Chicago by the Government authorities has caused considerable comment among the film manufacturers, exchange proprietors and exhibitors in this city, and a general lookout is being maintained over all late releases so that nothing of a nature that the Government might take exception at is shown. So far New York has been left severely alone in the matter of National interference, but there is no doubt but what the inspectors will look this town over.

A deal has just been consummated whereby the Eclair Film Company comes into possession of a desirable tract of land in Fort Lee, N. J., and ground was broken this week for the new American factory which the company has planned to build.

NEW ACTS NEXT WEEK

Frank Hartley, American.
Edward Todd, American.
Lea and Lucifers, Fifth Avenue.
The Navos, Hammerstein's.
"The Musikagirls," Fifth Avenue.
Mabel Berra (New Act), Alhambra.
Conrad and Winton, Alhambra.
Valeska Suratt and Co. (New Act.)
Hammerstein's.

Marvelous "Dick."

Trained Dog.

15 Mins.; Three.

Majestic, Chicago.

"Dick" is one of the family of wooly canines, clipped ornamentally, resembling a lion, but too fond of candy to be anywhere near as ferocious as he looks. If the little fellow really accomplished the things he seems to master, he would indeed be "marvelous." It happens, however, that he is simply an instrument of French ingenuity. Some stage trickery is called upon to make the "perp" seem to add, subtract, multiply and do a whole lot of "figgering" and to end his show he is made to apparently draw geometrical figures, sketch the head of a donkey and write its own name upon paper spread before an easel. The specialty is splendidly worked out by the Frenchman who appears before the audience and a woman who operates under the stage. "Marvelous Dick" is well trained. The act was shown for the first time in America Monday afternoon. In the evening it received great applause and demonstrated that it is well suited to serve as a vaudeville interlude on this side. *Walt.*

Hazel and Hawkins. Singing and Talking.

15 Mins.; One.

Fulton.

This "sister team" starts out with every indication of turning loose a lot of good comedy, but slow up after the smaller tries a vocal number which fails to land. A lighter number should be used. The bigger woman appears in comedy makeup and later for a recitative number wears a full-necked, full lengthed dress with green predominating. For the finish, her plump proportions display a bright red, exaggerated "hobble" which made a hit. The smaller did well with her "Yiddisher Love" number. She makes a neat looking "boy" but the "I Fell in Love With Mary," song doesn't seem suited to her voice. A hobble skirt and peach basket hat effect at the close received the laughs. *Mark.*

Jack McLellan.

Skater.

10 Mins.; Four.

Plaza.

This is the male member of the McLellan-Carson Duo. Owing to the illness of the other half of the team he is presenting a "single." He was on closing the show at the Plaza this week and presented a skating act as a "single" that was highly acceptable. He shows the dancing, wheeling among lights and pedestal finish that is used in the double act for his present turn. Following another skater in the early part of the show he profited vastly by the comparison. *Fred.*

John B. Hymer and Co. (14.)

"Tom Walker On Mars" (Musical Comedy).

25 Mins.; One (4: Special Drop); Full Stage (26: Special Set).
Fifth Avenue.

In turning out "Tom Walker On Mars," John B. Hymer has given vaudeville a production that contains all the necessary ingredients. There is the "production," with girls to aid the "sight" portion, a story and comedy. Monday afternoon at the Fifth Avenue the piece showed its newness, also some nervousness on the part of the principals. There should be some trimming of action and dialog to bring the running time to about 20 minutes, with a minute taken off the opening in "one," while the finale should be reached when Mr. Hymer shoots the devil. After that all was superfluous. Each principal is a capable player. Elsie Kent is a sweet looking little messenger from the Moon, who travels to Mars with the information that the Devil is coming there from Earth to plant sin. David Walters is the same excellent Satanic Majesty he was in "The Devil and Tom Walker," the parent sketch to this present one, which Mr. Hymer also produced and appeared in. No other principals were mentioned on the program excepting Mr. Hymer as Tom Walker, in blackface. The chorus of seven girls each have an attractive appearance in light wavy garments and give atmosphere to the setting on Mars. The girls are a little shy on vocal strength, but not enough to worry over. The setting is an extremely creditable one in all details, and the production as a whole receives the same mark of merit. The Devil in "one" is before the gates of "Dreamland," Coney Island. There he interviews Siamese Twins, exhibiting in the park. Mr. Hymer, one of the twins, informs the devil he is 56 years of age, while his "twin" (Zulu) is 23. On the promise of the delivery of their souls when called upon, the Twins agree to go to Mars, in return receiving all that may be needed in the way of earthly desires. In the full stage the set is Mars, with the blank sky studded with stars and the Moon beyond. The three men come up to the wall and are pulled over, met by the Queen. The twins proceed to "trim" everyone on the planet through loaded dice, while teaching them how to "shoot craps." For stating they had never seen the messenger from the Moon before the Devil induces the Queen to believe the twins are falsifying, when they are ordered into the cage of the "Royal Wampuss." While battling with that "animal," the twins become separated, the smaller of the two returning with the Wampuss, arm in arm. As a reward the Queen bestows upon Walker a royal guard in the form of a several-barrelled shotgun, with which he may shoot anyone or anything though not aiming at it, if meanwhile his mind is upon the object. So when the Devil grows officious, saying Walker must go to hell with him, old Tom shoots him, remarking as the Bad One falls, that he is some Hell around there himself. That should have been the finale. The story could have been made

Bessie Brown Ricker.

Monolog.

14 Mins.; One.

Majestic, Chicago.

"Child verse monolog" is the program billing for this young lady and it tells the story. She does not go in for the customary lisping "baby" stuff, but tells in well written and splendidly declaimed verse of boys and girls somewhat older than the kind we usually know about on the stage. For instance, she has a story to tell of a boy who went visiting, and was forever telling the kids he met how everything was superior in his own town to what the boys he was visiting had to show him; to end with they met him behind the barn and gave him a licking. Still game he declared he had been licked "twiste as hard in Millersville." Another is "The Incurrigible," the girlie who entertains her sister's beaux in the parlor by divulging secrets of the family furniture and closet skeletons. There are four different types in Miss Ricker's monolog, all descriptive of "kids" just a little different than stage folks have previously shown. Presumably Bessie comes from lyceum circles for, while she is new to vaudeville, the art of entertaining comes either as a very natural accomplishment or has been gained through experience. At all events she constitutes a decided acquisition to vaudeville, and if placed properly is fit and ready for any bill anywhere. Her talents readily sent her along to a substantial hit. Bessie has the goods and knows how to daintily and effectively display them. *Walt.*

The Varadys.

Dancers.

9 Mins.; Three (Interior).

Fulton.

The Varadys are good dancers. The man shows more grace than the woman. The Hungarian dances predominate. Just before the Varadys finish a graceful routine in native dress, they offer a comedy "bit" which has been seen before. The Varadys not only make a hit with it, but manage to add more variety to their act. The woman stands in front of the man and sings, while he makes all the gestures. They can fill any early position acceptably. *Mark.*

The Tod Nods.

Acrobats.

8 Mins.; Full.

Fulton.

Hand balancing and back somersaults from a spring board by the lighter of the two men are featured. The team works slowly. No comedy is attempted. The right arm lift by the shorter, the Arabic flops and the springboard work of the younger were the applause winners. The act did well at the Fulton. The men could make a better impression by faster work. *Mark.*

into a crack comic opera or musical comedy. It needs but little fixing for "Tom Walker On Mars" to be a leading scenic and comedy number. It can go in anywhere as it is now. Besides everything else, it has Mr. Hymer, and under the cork Mr. Hymer is a whole act alone. He has also conclusively proven that he is an author of no mean ability. *Stine.*

Jack and Violet Kelly.

Whip Experts.

12 Mins.; Full (Special Drop).

Alhambra.

Jack and Violet Kelly with a clever routine with Australian stock-whips closed the show, holding the audience in. The work by Kelly is some similar to that of Fred Lindsay, although Mr. Kelly has some new tricks with the "crackers" and uses various whips, one which he claims is fifty feet long and offers to forfeit \$100 to anyone to produce his equal with it. Aside from the challenge thing, Kelly holds a piece of paper in his left hand behind his back and cuts it prettily in two with the "whopper." He also "scissors" pieces held at arm's length in front. A novel feature is the work of Violet Kelly, who shows wonderful mastery of the whips. She first works one whip, then two. Violet duplicates practically all of Jack's tricks. Jack, blindfolded, cuts the end of a lighted cigarette from the woman's mouth. With a stock whip he broke the neck of a small bottle held in Violet's hands. Violet showed rare skill in lassoing the feet of Jack as he ran across the stage, bringing him down like a maverick. The act is a decided novelty. *Mark.*

Bertisch.

Weight Lifting.

11 Min.; Four (Curtain).

Hammerstein's.

Bertisch works quietly and without ostentation or announcement of feats. After showing his chest, back and shoulder development up stage, Bertisch works with two 168 pound weights (figures being displayed above the weights which balance on specially contrived scales). He holds three stage hands, each on separate chairs, in an upright position by his teeth. For the finish Bertisch, lying flat on his back and forming a bridge, permits one of the marked balls, 168 lbs., to drop several feet from a suspended position and apparently strike him squarely on the pit of the stomach. It is the piece de resistance of his act and this alone keeps his routine away from that of Sandow, Santell and the other "strong arm" men, who have passed in review. His appearance and physique are the most, however. *Mark.*

Yankee and Dixie.

Trained Dogs.

16 Min.; Two (Interior).

Colonial.

Yankee is a black and white fox terrier and Dixie has a brown spotted head. The former shows more intelligence, though both dogs go through their tricks with willingness. The animals do some clever balancing, the best efforts being done on a slack rope. The dogs work on separate strands. Yankee's rope is swung and shaken by the master, but the dog retains his balance. Dixie does some neat work on a trapeze. Some old tricks are employed. Yankee, as the "rocking horse," causes laughter. For a finish the dogs ring bells that are part of the musical set played by the trainer. The act is a "good opener." *Mark.*

Morrissey Sisters and Brothers.
Singing and Dancing.
11 Mins.; One.
Colonial.

If hard work were all that was necessary to place an act at the top, this quartet of singers and dancers would win hands down. The members combine neat dressing with neat dancing and while their routine varies little from the usual run of dancing acts, this quartet fits in nicely in an early spot. The matinee audience Monday proved a tough proposition, but the act, on "No. 2" pulled down applause at the close. The sameness of routine has a tendency to make the act drag, but the "loose arrangement" at the finish gets results. The sisters look well and each makes a change. The brothers open in blue serge and close in gray suits. The four work up the most enthusiasm with their "Underneath the Sugar Moon" number. *Mark.*

Four Sullivan Brothers.
Singing and Dancing.
10 Mins.; One.
American.

A quartet of boys worthy of a good spot on any vaudeville bill, if the routine were arranged to better advantage. The boys open with medley of popular airs, harmonizing fairly well. Two do a series of steps of the clog order. Following, the other pair fill in several minutes with violin playing, all four at the close working in a clog dance. If the boys accomplished everything in set of fours, the act might show an improvement. *Fred.*

Peggy Castleman and Co. (2).
Comedy Sketch.
16 Mins.; Four.

A very laughable comedy offering with just enough of the dramatic to make a strong finish, and the act is one very suitable for the "small time." It is the story of a woman writer on a daily paper who manages to enter the apartment of a new theatrical luminary to obtain an exclusive interview. She is mistaken for a sneak thief. A reporter of an opposition sheet who is an old friend enters and asks for an interview. When he learns that it has already been promised to some one else and further becomes aware of the fact that there is a woman in the apartment of the "over night star" he threatens a scandal story. He is forestalled, however, when the female reporter is introduced as the wife of the star. The close finds the two making ready to hustle to City Hall to obtain the license necessary to verify the story. *Fred.*

Paul Poole.
Magician.
10 Mins., Full.

Presenting a series of rather interesting card tricks and the water changing illusion, Paul Poole has an act that just fits for "small time." The man makes a pleasing appearance and gets his material over effectively. The act is just one that will fit in a combination bill quietly and entertainingly. *Fred.*

Mrs. Myer Cohen has returned to New York from Paris.

A Harlequinade in Black and White.
Shadowgraph Pantomime.
10 Mins.; Four.
American.

The Karno Company, playing four times daily at the American this week (in this and "A Night in a London Music Hall") present something different in pantomime. The entire action takes place behind the moving picture sheet. The characters are Clown, Pantaloon, Harlequin, Columbine, Policeman, Nursemaid and Strolling Musician. The figures are shadowed onto the sheet by means of light placed up stage, the entire effect being a motion picture in black and white. The finish, the illusion of the artists leaping out over the heads of the audience, received quite a bit of laughter. It is an inexpensive little novelty that just fitted the mood of the holiday theatregoers and was applauded. As a good filler-in at the holiday period it answers. *Fred.*

Edestus.
Equilibrist.
8 Min.; Three (Interior).
Fulton.

Edestus opened the show at the Fulton. He does most of his balancing with his right arm and does some neat work on chairs. His closing poses are worked up quietly. Four long-necked bottles placed on a stand hold up two chairs at different angles on which Edestus works. A higher elevation is also used, with the man balancing an article on the back of his head. For the finish, he uses a revolving pedestal. Edestus shows excellent control of his arms. *Mark.*

Princess Vera.
"Hula-Hula" Dancer.
14 Mins.; One (4); Full (10).

The Princess Vera, a "Hula-Hula" dancer, and a Hawaiian musician make up this act, they evidently taking to the vaudeville stage via the "small time" route, prompted by the success that has been attained by Toots Paka. The man at the opening plays a guitar in "one" for four minutes. A curtain is drawn with the dancer disclosed on a divan. At the sound of the music she rises and enters into a wild dance, made up of a series of muscular movements that would put any ordinary "cooch" dancer to shame. There are but the two of these acts in existence as far as known, but the originator knew how far to go. That is a lesson that the Princess must learn before she can appear at regular houses. The roof of the Victoria was where she appeared last week. *Fred.*

Umholdt Brothers.
Musical.
13 Mins.; One (4); Four (9).
Family Dept.

These two boys have a musical act good for the "small time." They open in one with the street musician idea for four minutes, employing a lot of unnecessary dialog. A quick change to full stage in white military uniforms. *Fred.*

Neff and Starr open on the Orpheum Circuit, at Spokane, New Year's Day.

Foley Bros.
Dancers.
8 Min.; One.

The Foley boys were brought into prominence by George Primrose, who "dug" the boys out of a western town and taught them nearly everything they know about dancing. When they separated from Primrose and later split, the Foleys almost dropped out of recollection. For a time last winter, Johnnie worked with a woman and featured dancing, but the act did not seem to hit. The brothers joined again and signed with Dockstader's Minstrels. Now they are in vaudeville. A piano is used, but only serves to give Johnnie a chance to change clothes for the finish. In plantation costumes, the boys open with a song and dance. Johnnie does some single steps and the brother returns in a dark suit to "tickle the ivories," offering a topical song. Much of the old Primrose routine is seen at the finish. Since the Foleys have been off the horizon numerous dancing acts have bobbed up that will make the Foleys go some to regain their former prestige. Their connections with Primrose and Dockstader will keep them in demand on New York's "small time." Work will enable the brothers to hit their former stride. *Mark.*

Theo and Dandies.
Balloon Act.
16 Mins.; Full Stage.

Incidental songs and a little dancing by Theo and her male assistants are of secondary consideration, for it is the balloon finish that places Theo in the popularity limelight. With the illuminated balloon sailing out over the heads of the audience and Theo, in tights, singing, "Take Me Up With You Dearly," assisted by the dandies on the darkened stage, the effect is pleasing. The balloon idea has been used by others, but Theo is scoring heavily with it. At the Lincoln Square (Anniversary week) her act was a big "clean up." Theo helped the interest by tossing miniature Teddy bears, oranges and other holiday souvenirs into the audience. The balloon was worked to good advantage and there was no mishap. *Mark.*

Dean Bros.
Hand Balancers.
11 Min.; Full Stage.

Nothing sensational is attempted, although some neat "lifts" are made by the taller of the two men. Although there is no "stalling," the men could work faster. The routine is along the usual lines. The Deans will find favor on the "small time." *Mark.*

McGarvey, the female impersonator, did not appear at the American this week as per billing. With the cancelling of the Morris contract he also cancelled his time on the Loew Circuit.

Saturday night (Christmas Eve) was a dreary sight in the New York theatres. Christmas night the attendance was at the usual point. Tonight (New Year's Eve) the theatres will probably be crowded.

OUT OF TOWN

Valeska Suratt and Co. (12).
"Bouffes Varieties" (Special Sets and Drops).

29 Mins.; Full Stage.
Young's Pier, Atlantic City.

Valeska Suratt's new number is a big "girl act"—but it's more than that—it's a real production. The music was by Ray Goetz, Vincent Bryan wrote the lyrics and Joe Smith staged it. With a company that includes the clever Fletcher Norton and a bevy of dainty, pretty girls of just the real "pony" size Miss Suratt opened Monday with what should prove one of the big successes of the vaudeville season. There are four scenes including an exterior and an interior that would do credit to a big show. The dandy costumes worn by the girls—for changes made—were in tone with the settings and they too indicated that no expense had been spared. "The French Flip-Flop" by Mr. Norton and the girls was a snappy song and dance, but faded when Miss Suratt appeared in a flowered hoop-skirt and sung "When Broadway Was a Pasture." This was put over excellently and greatly appreciated. In a beautiful oriental costume Miss Suratt scored again with a pretty melody "Arabia" with Mr. Norton. There were other novelties including a circus number which won favor, and the act concluded with a wedding scene. Miss Suratt's costumes are all beauties. The story lacks cohesion but that can be quickly remedied, and then the act should win much favor and commendation. *J. B. Pulaski.*

The Lehmans. (2.)
Singing.
8 Mins.; Four.
National, San Francisco.

Well dressed, with winning personalities and good voices, together with the evident desire to please, "The Lehmans" present a very delectable and satisfactory offering. The woman attired in a neat evening gown, opens with "Cisissima," effectively rendered. A boy, about twelve years old, planted in the audience, comes in on the second number, taking stage for the third and accompanying on the piano. The youngster, a manly looking little chap, harmonizes excellently in the duet work. He should be featured to the extent of putting over a single number. In third position following a sketch that left the audience in an apathetic mood, the act scored a wave of applause. *Fountain.*

Rita Gould.
Songs.
13 Mins.; One.
Young's Pier, Atlantic City.

Rita Gould is the newest addition to the ranks of clever women with a repertoire of songs. She is a young pretty brunette. She has expression and a sort of quiet animation that helped her score. "It's Got To Be Some One That I Love" proved a capital opening song. "I Love It," followed and won big applause. "Lovey Joe" was excellently handled. "Mariola Do the Cubonola" also won favor. Miss Gould was liked immensely. *J. B. Pulaski.*

PENNANT WINNERS.

An epidemic of colds seemed to have Whallian & Martell's "Pennant Winners" in its grasp last week when that attraction held the boards in the Bronx. There were at least four of the principals in the company who were suffering from husky throats.

The organization is presenting a two-act piece called "Harum Scaram." The book, by Keller Mack and Frank Orth, is nothing to brag about but withal it suffices as a skeleton upon which to hang some fifteen musical numbers and gives a number of actors, actresses and chorus ladies an opportunity to disport themselves.

The first act is in the dining room of "The Hofbrau Haus" in New York. Then the entire cast without any apparent reason is shifted to Spain for the last half of the entertainment. As burlesque audiences do not demand a plausible story where there are plenty of songs and girls, the "Pennant Winners" fill the bill.

The first act is the better of the two as far as the dressing of the production and the selection of musical numbers goes. Here the chorus make five changes. All of the costumes with the possible exception of the last worn, are quite up to the standard. In the last act there is but one change from the opening costume, and that is into strip tights for the finale, although there is a time when the girls overdress the tights with auto coats for the "Honk Honk" number.

Of the principals Elmer Tenley, the featured comedian, is a host in himself, and he works hard throughout to keep things moving. Tenley is the burlesque type of Irishman long familiar to the patrons of that form of entertainment. He is fairly clean in his delineation of the character of Mike Mahoney. There isn't a taint of the suggestive or profane in the first act. In the second the few "cuss" words heard all issue from the lips of Tenley.

William Collins and J. W. Sherry in the roles of Mike Clancy and Dandruff Blotch respectively, were his feeders and they, although both suffering from colds, filled that capacity admirably. Collins as Clancy has a particularly difficult role because he conflicts as an Irishman with the principal comedian. It is also highly improbable that a Clancy would be the manager of "The Hofbrau Haus." The role is one decidedly for a German comedian. If this were done and the contrast effected, the value of the show would be enhanced.

The other men of the cast have nothing but "bits" and do not shine particularly excepting in the olio. It is quite evident the "bits" have just been filled in this manner so as to give strength to the olio. William McGarry, of McGarry and McGarry, dancers, plays the "straight" with ordinary success.

Of the women, a necessity in which the show is badly lacking, May Yuir stands out as the leader. She is charming, vivacious and possesses that elusive quality known as magnetism, managing to deliver her songs over the footlights in a manner that is highly acceptable to those in front. The only other female principal

IRWIN'S BIG SHOW.

Philadelphia, Dec. 29.

Fred Irwin has whipped his "Big Show" into a fast moving, snappy, musical burlesque show which is a big improvement over what was seen earlier in the season. In the reconstruction, several bits of material which have been in use before in the Irwin shows are used, but they have been worked in cleverly and are handled in good shape. What gives the "Big Show" its principal speed is the lively stepping bunch of girls with the show. In keeping his girls in view, Irwin hits the right mark for burlesque and he has added color and life by setting a swift pace at the start and never letting it lag. The "Big Show" is well supplied with good looking girls, hard workers and girls who know how to work the numbers up. This in itself is a great help to a burlesque show and Irwin is lucky in getting this bunch together.

The addition of Ida Crispi has been of considerable help, for this little woman is right in the front rank of comedienness. Miss Crispi has no regular part in either of the two pieces used, but gets into view very often and always puts something over. Her eccentric dance which she has been doing some time now is just as funny as ever and it puts a bright spot in the early part. The "Postal Card" song is still listed and is worked up through the audience, Miss Crispi doing a lot of the catch-as-catch-can stuff. This number might give way

Eleanor Revere. Last week she had a cold, too. They both dress well and are real lively girls.

The one other female character is the daughter of the comedian. The role is played by Anna Myers, a little girl who fills the odd moments that the part requires and then drops back into the ranks of the chorus. Her single opportunity came in the second act. A bit of business had worked up to the cue to her number and she sang "I Wonder Who's Kissing Her Now" so effectively she stopped the show. The girl is not given any opportunity to dress and works in her chorus costumes.

There is a harmonica number in the first act, headed by Kitty Hess, from the chorus. It was one of the hits of the early portion.

The action during the last part, situations, lines and business, all have a familiar ring. The night the show was reviewed it might have been cut short because of the fact that the latter part of the evening was devoted to a carnival of athletics. The finish as it was shown was very weak.

The olio is made up of four acts, all drawn from the principals. McGarry and McGarry with a singing and dancing turn have an act good enough for any big time vaudeville bill. Collins and Sherry, presented "The Battle of Too Soon," in the second position. A song has been interpolated in it. Revere and Yuir offered a singing act next, with one suffering from cold. The Three Hanlons closed this portion of the proceedings with a solid hit.

There are a lot of things that might be done to the show to make it a much better entertainment.

Fred.

to something fresher. She has a couple of bits in the burlesque, finishing the show with her rough-house dance with Larry McCale. The only time Miss Crispi gets into the business of the show is when she twists the old election speech into a suffragette bit and it brought a riot. Miss Crispi has always been a very useful girl about a burlesque show and she is making good every way in this one.

The first part is not much more than a bunch of "bits" with musical numbers and specialties worked in to keep the speed up, while the "Frenchee" piece remains as the burlesque. In both Larry McCale holds up the principal comedy part in excellent shape, working quietly and making his points score. Joe Brady, William Mahoney and Lester Pike are the principal supporters for McCale, doing good service whenever the opportunity is offered, while Roy Cummings and Major Laird come in for a share with a couple of "bits" cleverly handled.

But in giving the men in the show full credit for their help, it is the women who set the pace and the fact that one or two understudies were at work did not appear to hurt the show any. Alice Walker had Margaret Lennett's part in the opener and did nicely with it. Miss Walker, a statuesque blonde, with a shapely figure which looks well in tights or clothes can hold some attention on looks. She did not get enough out of the money-changing bit with McCale and Brady, but when she led the march in white tights she was there. Louise Palmer fills the "Frenchee" role in good style, putting two or three numbers over in a likable manner and showing ability to work the opposite to the comedians. There are one or two others who stand out for individual honors, Marie Revere drawing a liberal share for her gingery work throughout the show. Work seems to agree with Marie, too, for there is some weight to this girl. With her features hidden under a green plume, Marie looked real saucy and with Cella Whitmore, who has the tights display to herself in the first part, they worked up the numbers in gingery fashion. Miss Whitmore has more of a chance in the burlesque and shows to advantage there also, along with Helen Gladysings, who has a small part.

Cummings and Gladysings open the olio with a pleasing singing and dancing sketch which they handle nicely. Marr and Evans, assisted by Ruth Irwin follow with a lively, pleasing acrobatic number and Brady and Mahoney, in their familiar "Hebrew Fireman and Foreman" specialty are the others, the three making up a well balanced vaudeville program.

At no time does the dialog or business run to any length, there being enough numbers distributed in both pieces to keep the action up to a fast pace. Fred Irwin did not inject any innovations when he made over the "Big Show" but he has put in the speed and action which it needed and those who like a lively, musical show with a lot of good looking, prettily dressed girls supporting the principals, who know how to perform their work, will accept the "Big Show" as good return for their money.

George M. Young.

COLUMBIA BURLESQUERS.

A two-act piece named "A Parisian Temptation" overlays the "Columbia Burlesquers." A long olio of four acts divides the two sections.

Thirteen principals and sixteen chorus girls are in the show. Little else is there to attract attention. Laughs now and again are brought out by the comedy produced through the tramp character played by Frank O'Brien. Among the women Nellie Florede secures the most with songs, in the pieces and during her olio act. In the latter Miss Florede has a couple of spicy numbers. The hit of the show is her "Honeymoon Glide," during which the only "production" to a number made its showing.

Another song to score was a French selection by Marguerite Chabauty, who played a Frenchy part. A very slight "wiggle" brought the French woman and girls back several times. Miss Chabauty had a couple of other numbers. It looked as though she held herself in at the Columbia last week, and as if she might deliver a regular "cooch" where allowed. Her appearance could be greatly improved by a less severe style of hair dressing. In contrast to her Miss Florede looked girlishly pretty in the pieces, with her hair hanging down the back. It was "up" for the olio.

Besides staging the show, Mr. Stevens is principal comedian, essaying a "Dutchman" though never approaching one. His sneeze and "Aint it warm?" are retained.

W. S. Swor, who also plays a tramp opposite O'Brien, won an equal laugh with the latter when reappearing in good comedy evening dress make up. Swor got into the olio through becoming a "two-act" with Miss Florede for her last song, using the forgotten "I'm Going Away" with the aisle business.

Among the selections are a couple of old ones. O'Brien and Swor waste their time singing "American Man," and May Nash, a pretty girl with a nice voice leads "Just For a Girl." The entire chorus almost are brought into this number, displaying some very weak voices, though the singing quality of the show as a whole is extremely good. It is sustained by the principals. One chorister, somewhat stout, sang "Star of My Dreams" quite nicely, earning an encore.

The piece is farcical, and draggy. There are too many principals. The Banta Brothers have important roles in two instances.

A little money changing and "imaginary" bits are about the only comedy incidents apart from the work of the tramps. Of the sixteen choristers, two are pretty enough to stand the spotlight upon them. Several changes of costume run mostly to tights, though always attractive.

The Banta Brothers have a diversified olio act. Were they to frame up a turn of shorter running time, it would be much better. For burlesque it is well adapted. With a rearrangement should come new uniforms, but evening clothes would be preferable.

Helen Jessie Moore, a principal in the pieces describes poses by the chorus girls. In announcing, Miss Moore says "Gentlemen and Ladies." The "living pictures" are very ordinary. Mr. O'Brien closed the olio with his singing monolog.

PLAZA.

(Estimated Cost of Show, \$4,250.)

Last Monday the Plaza Music Hall swung back in line as a regular vaudeville house. The inaugural performance on Monday found the house crowded to capacity at both performances under the usual "22-act" policy.

Sixteen acts and an illustrated song singer, made up the bill. Out of a possible 16 but four scored a bullseye hit. The show as a whole is not wholly up to the Morris standard. This may be because of the fact that there was a disappointment or two or it might have been that the management figured that Vesta Victoria, the headliner, did not need a strong bill about her. If the latter was the "dope" they were very much mistaken.

As a headliner and a box office attraction Miss Victoria may fill the expectations of the management, but if the house depends largely upon the comment created with the initial show a mistake has been made.

Miss Victoria held the stage for exactly forty minutes, singing four new numbers in addition to "Now I Have to Call Him Father" and "Poor John." The latter number was given after the audience had stopped the show for exactly five minutes. Her first number was "A. B. C. D. E. F. G." which she sang clad in a sort of a "nurse" costume. It has a tinge of "blue" and it will never rank as a successor to her big hits. Then followed "Skating." This is the song that Miss Victoria should have picked of the new ones to be featured instead of "Don't Sing the Chorus" which comes later. Interposed between the two was the "Father" song. The "chorus" number is the one that the English singing comedienne has selected to be "plugged" and she does her very best. After this number the show was stopped by applause and calls for "Poor John." After the house had quieted Miss Victoria stated that she would sing a burlesque on the "Arcady" number from "The Arcadians," after which the show was stopped again for two minutes and then came the singing of "John."

The opening night she placed the one sure fire hit over the footlights. The other three acts on the bill in the hit class were The Ziguener Quartet, Billy K. Wells and McLellan (New Acts). The first part was opened by Al. Waltz, in a skating act, who later suffered by comparison with McLellan who was down in the closing position. Second on the bill was an illustrated song singer, who was followed by Murphy and Francis, colored. The Three Lloyds managed to fill the fourth position very nicely but the show only really got started when Renee Graham, who followed, did two songs. The Three of Us, La Belle Nello, Van Camp followed in order, neither strong enough for the positions held.

Then came the Ziguener Quartet, the prima donna of which captured the house with "All That I Ask Is Love" and won an encore. Billy K. Wells was next to closing the first part with

CASINO, PARIS.

Casino, Paris.

The opening program at the Casino de Paris, under the direction of Jack de Frece, is a varied one, and as they evidently intend to cater for a mixed public it should please the new clients of this once fashionable house. Whether the Casino can definitely run as a popular English music hall, with vaudeville acts throughout, remains to be seen, but it is certainly a creditable venture which will meet at least with the approval of international artistes. There is no reason why this unfortunate house should not be made to pay its expenses and a reasonable net profit. It is now officially recorded that Albert Callar, assisted by his attorney, M. Menage, has subletted the establishment from Dec. 5 to June 30, 1911. The Alhambra, Bordeaux (the second hall of the new company) will open January 15th.

The acts appearing for the first fortnight at the Casino de Paris are Dix & Fox, instrumentalists; Nelly de Lerys, comedienne; Michel Brothers, acrobats; Les 2 Vandells, clay modelers; Habs Freres, knockabouts; Cnarlier, ventriloquist; Schlax trio, clever cyclists; Glimel, local comic; Walter Bellonini, versatile juggler; Mason & Forbes, funny eccentrics; Mlle. de Lilo, chanteuse. All these are excellent turns. We have also Adams in a pantomime, "La Repentante," by Beissier, music by Robichon. The story is as old as the hills: the betrayed lover, who learns that his sweetheart has run away with an officer of his own regiment. She repents and would regain the heart of her former betrothed, but he now loves a good looking honest girl, and marries her, while the prodigal returns home to find her mother dead, and is spurned by her father. There is nothing to do but die, and this she does by falling into a chair to the strains of low music. Tom Davie's trio, with motoring in the air, also have a big position on the program. While two motor cyclists are spinning around the "wheel of death" the apparatus is hoisted towards the flies, so that they are cycling on an inclined cage without a bottom. The act is not exactly new, but quite risky. The names of all the officials are set forth on the printed program. After Jack de Frece as director we read G. W. Cerald is administrator, W. Russell, bookkeeper, M. Arnaud ("Circuit Variety Representative"); Van Damme, stage manager; Marius Buisigny, "Regisseur" (which in French also means stage manager); Henry Monnier, Secretary; L. Picard, bill inspector; Boulenger, controller; H. Delcellier (coming last) musical director. They might have added the call boy and dresser.

Ken.

Mason and Bart as the finishers. The latter have a good comedy bar act but not one that is suited for the star position of the program. The second half was opened by Gallando, followed by Victoria. Then came the Cromwells, in the juggling turn, with Steve Bartle as next to closing and McLellan as the finisher. The pictures were on by 11 p. m.

Fred.

AMERICAN.

(Estimated Cost of Show, \$4,525.)

Although Christmas Day was a gala event at the American Music Hall from a box office standpoint, it was far different from the viewpoint of the artists on the stage. At the box office there were enough people turned away at the matinee performance to have filled the house over again, even to the standing room, which as it was could not hold another person. On the stage another aspect entirely was presented. The show did not manage to gather any perceptible headway until Nana appeared, with the exception of a brief period when the Austin Brothers held forth.

Others who appeared before the six minutes allotted to the dancing marvel came round were Young and Marks, two boys who opened the show with songs and dances; ill. songs, second; De Veau, charcoal sketch artist; "Pewitt," the mechanical "head," and Kara, juggler.

The latter has scored successfully at this theatre time and time again. But Monday he missed repeatedly and just managed to pass in fair manner. He was followed by George W. Day, "slightly injured."

Then came Nana, clad in a new creation of black and gold which set off her figure to greater advantage and made this mistress of the terpsichorean art appear more bewitching than ever. The audience rose to her and gave her the best that it had. The next act was billed as "An Old Style Xmas Pantomime," "A Harlequinade in Black and White" (New Acts).

Next to closing the first part were Spenser Kelly and Marian Wilder. Their songs, with a "red fire" finish, brought home a good sized score. Just before the intermission came "Consul, the Great." After witnessing the routine of tricks which Alfred Drowsky, the trainer, puts him through, one might almost expect the beast to step to the footlights and make a speech at the conclusion of the act, in which he was "a riot."

Joe Demming and Co. opened the second part and were the first genuine laugh producers. Second in this portion were Brengk's Parisian Models, which elicited applause. They were followed by Those Three Fellows, who mildly duplicated their success here in the early spring.

The Metzetti Troupe were the acrobatic feature. In the eight minutes on the stage they presented a wonderful routine of twists and jumps.

The Karno Company this week presents "A Night in An English Music Hall," the dual laughter and applause hit of the show.

The Four Sullivan Brothers (New Acts) and Cycling Demons were the tallenders of the show.

Fred.

Billy Meehan, formerly with the Sam T. Jack show, has been signed by Gordon & North to replace Hayden T. Clifford in "The Merry Whirl."

Sena Blake, of musical comedy fame and who created one of the original roles in "The Girl From Rector's," will join the Julian Eltinge show next week to play the part of Marcia.

FULTON THEATRE.

(Estimated Cost of Show \$1,875.)

Back to straight vaudeville, the Fulton resumed its old policy with the opening Christmas holiday performances turning people away. The "12-Act" bill was a combination of Morris-Loew acts, booked through the Morris agency, and from the way the audience howled its approval Monday night, the shows gave big satisfaction.

The bill did not get much of a start until Allen Shaw, with his coin palming and card tricks mystified the audience so that it gave him a lot of applause.

Lew Welch and Co. in "Levin's Old Shoes" were the laughing hit of the first part. LaBelle Clarke and her high school horse did well in "No. 5" position, and gave the bill a touch of novelty which was appreciated. Both animal and rider acquitted themselves creditably.

Harry Mayo, formerly of the Empire City 4, got a hand when he walked out and every one of his songs went big. Four songs were put over in Harry's usual manner and the singer could have used another number to advantage.

Breen Brothers and the Georgia Campers (colored) romped away with the honors of the second half. The Breens, with their Dutch comedy and parodies, kept going until they ran out of gags, songs and speeches. The colored singers and dancers worked like beavers and "cleaned up" from the viewpoint of the Fulton regulars. Perhaps the festive spirit of the young people present helped the Campers, but they put in the ginger that struck them just right and the result was in their favor.

Lyons and Cullum had one of the best acts on the bill. They followed the intermission, but it wasn't long before the audience was convinced that the man was a good imitator and whistler and the woman could dance.

Moving pictures were shown at 10.45 o'clock.

Edestus, Hazel and Hawkins, Varadys and the Tod Nods, (New Acts).

Mark.

GANE'S MANHATTAN.

The Christmas week bill at Gane's Manhattan was wobbly, and even an excellent run of pictures failed to give the show the proper stimulant. The audience maintained a silence that must have been painful to the people on the stage. It was heavy going and a glimpse of the bare toes of Carmenetta failed to start anything.

Belmont's juggling act was fair. Byrow and Clare, with singing and talking sketch, fairly well received, and Davies and Wallon pleased with comedy acrobatics.

"The Nine Crazy Kids," a "school room act" entertained in spots, the dancing of George S. Douglass being a redeeming feature. Joe Morris also works hard to please. The turn needs some attention.

Mark.

Barnes and Crawford are at the Colonial and Hammerstein's this week. The last time also the act appeared at these houses was when playing both the same week.

BILLS NEXT WEEK

NEW YORK.

FIFTH AVENUE.
 Carrie De Mur
 Olivia
 Rooney and Bent
 Homer Miles and
 Co.
 "A Turkish Bath"
 Marshall Mont-
 gomery
 Musical Girls
 Lea and Lucifers

HAMMERSTEIN'S.
 Valeska Suratt and
 Co.
 Bernard and Weston
 Bernardi
 Morton and Moore
 Harry Ireen
 Doherty Sisters
 Gruber's Animals
 The Navos

COLONIAL.
 Gertrude Hoffman
 Jane Couthrope and
 Co.
 George Austin
 Moore.
 McConnell and Simp-
 son
 Yvette
 Arlington Four
 Three Livingstons
 (Others to fill)

ALHAMBRA.
 Lamar and Gabriel
 Roland West and
 Co.
 Mabel Berra
 Smith and Melnottes
 Big City Four
 Golden Troupe
 Conrad and Winton
 Spadoni

BRONX.
 Eva Tanguay
 Ed. F. Reynard
 Gordon, Eldrid and
 Co.
 Raymond and Cav-
 erly
 Sharkey, Giesler and
 Lewis
 Pedersen Bros.
 Strolling Players
 (Others to fill)

ORPHEUM.
 Nat Willis
 John B. Hymer and
 Co.
 "Rolfonians"
 Bernard and Weston
 Travato
 Seldom's Venus

CINCINNATI.

COLUMBIA.
 Maclyn Arbuckle
 Four Fords
 Hayes and Johnson
 Conroy and LeMaire
 Josie Heather
 Four Londons
 Lawrence and Fitz-
 gerald
 The Irlanins

ORPHEUM.
 Four Diving Norlins

CHICAGO.

MAJESTIC.
 Stone and Kalicz
 Claude Gillingwater
 and Co.
 Adelaide Norwood
 Dan Burke and
 Wonder Girls
 Wynn and Jennings
 Kenny, Nobody and
 Platt
 Frank L. Gregory
 Troupe
 Fred Duprez
 Satsuda Japs

AMERICAN.
 Charles Bigelow

**Morrissey Sisters and
 Brothers
 Martinetti and Syl-
 vester
 Chas. Ahearn Troupe
 "Yankee" and
 "Dixie"
 GREENPOINT.
 Chas. Grapewin and
 Co.
 "The Little Strang-
 er"
 Kalmar and Brown
 Henry Clive
 Ellis-Nowlin Troupe
 Carlin, Steele and
 Conlin
 (Others to fill)
 AMERICAN.
 Vesta Victoria
 Leona Pam
 Nana
 Ziguner Quartet
 Blake's Circus
 Frank Hartley
 Edward Todd
 Renee Grahame
 Tod Nods
 Al Waltz
 Three of Us
 Billy K. Wells
 PLAZA.
 Geo. Lashwood
 Montgomery and
 Moore
 Kanno Co.
 "Georgia Campers"
 Allan Shaw
 Lew Welch and Co.
 Harry Mayo
 "Harlequinade"
 La Belle Nello
 Edith Leroy
 Breen Bros.
 Dora Martini
 Ceyling Demons
 Mlle Clark
 La Belle Clark
 Mlle. Berthe
 FULTON.
 Kara
 Lillian Burt and
 Co.
 "Picks"
 Van Camp
 Three of Us
 Three Lloyds
 William Dick
 Henry and Young
 Lewis and Wolf
 Von Hoff
 Howard Trio
 Bicknells
 (Two to fill)**

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

WALTER K. HILL

(Who)
 Representative
 Residence: Hotel Grant

CHICAGO

VARIETY'S

CHICAGO OFFICE:
 167 Dearborn St.
 Phone 4401 Central.

Advertisements and News Will Be Accepted at the Chicago Office, for the Current Issue of VARIETY, Until 10 o'clock Thursday Morning.

MAJESTIC (Lyman G. Glover, mgr.).—Monday night the audience went after everything on the bill as though they were backing up their plates for more turkey—they liked the repast and wanted their fill, insisting upon getting big measure and demanding it just as any well-pleased audience should. The over-generous distribution of applause indicated to the regulars that the house was packed with holiday pleasure-seekers and because everybody and everything went with a boom regardless it was made more evident that the usual devotees of Majestic vaudeville were not in the ascendency. Al Jolson made the biggest applause hit any "single" has pulled down on this stage in nine months. His singing scored, his monolog was laughed at, his whistling was applauded and his general conduct as a black-face entertainer indicated unquestioned ability. The class of the show and its second biggest applause hit was easily the distinction due Bessie Wynn. She has vastly improved since she re-entered vaudeville at this theatre several months ago, and while she then appeared to be the daintiest and classiest single woman these audiences had seen, she now makes trebly good her standing as a singer almost without a vaudeville peer and a dainty, graceful and peachy girl beyond cavil. She had beautiful gowns and delicate "fixins" for her costume changes, danced lightly as a feather and in singing voice and demeanor developed a combination delight to the eye and ear which this stage has not made known since she was here before. Howard Judge and Tuoby and Tuoby were programmed for the two first numbers. In this position the Balzars offered an act of legerdemain which scored heavily. The straight man proved uncommonly deft in coin manipulations, and the comedian handled the laughs expertly. Gladys Clark and Henry Bergman gave their neat song and talk specialty to appreciation and pulled down hearty applause for their dancing finale. The Barrows-Lancaster Co. won accustomed favor with "Tactics." Under New Acts will be found Bessie Brown Ricker and Marvelous "Dick"; both acts scored. Burr McIntosh and Co. cleverly acted a good Western sketch, "The Ranchman," in feature place and billing. "Courtiers" put on a lot of "side" and took lots of time with minuets while developing a good musical act. While brasses blared the bombardment of "Fort Abeyacobs" set up riotous sound the audience finally capitulating to the "kind applause" incentive which turned a refined specialty into a replica of the garment workers' strike.

AMERICAN (Wm. Morris, Inc., mgr.; agent, direct).—Since the inauguration of Marathon vaudeville on the Morris time, Chicago has never been favored with such a well balanced bill as the American carries this week. Right up to the closing number it is doubtful if more than a dozen people left the house Monday afternoon when the attendance reached the capacity mark because of the double holiday. There were several big hits registered, but to Brown and Cooper fall the top honors. The pair were forced to several bows and even after the lights were extinguished the house called for more. Frosini on next to closing held the house in a trance and scored one of the big hits. Considering the time and position, Frosini accomplished rather a remarkable feat to hold the audience and deserves double credit. Another number to gain favor was the Four Ananias, who repeated last week's success and look good for another week. Here is some "classy" offering for a music hall bill. Middleton and Spellmeyer, presenting "A Texas Wooling," must also be catalogued among the hits for the playlet easily gained its share of honors closing the first part. And away down in the

second half James J. Morton corralled his usual impression. Morton has played the house off the boards, but his reception spelled welcome with a capital W. And last, but not least, comes the Four Musical Avolons crowding their way into the bit column. The quartet of musicians brought out the first real noise of the show in an early spot and made it comparatively easy for the rest to follow. Tom Quigley, one of the most popular music men of Chicago, assisted by Phil Schwartz at the piano, introduced several new songs featuring "Blarney Kate," an Irish number with an impressive melody. Quigley's voice is strong enough to carry him through anywhere. The pair were on rather curly but nevertheless walked away with a hit. After Jacobs and Farbell opened, Flo Jacobson plugging Ted Snyder songs, entertained for a few minutes. Paul Gordon, working single, offered a routine of seasonal bicycle riding. Gordon is one of the best in his line. He does no stalling, but gets right to a nervous point and eased them down with a thud. The sketch finished well. The Juggling Jordans, one of the best of troupe club jugglers closed strong. A neat looking youngster, who works right up with the rest of the family, does wonders for appearance. Larola closed the long show with some eccentric tricks that amused throughout.

STAR AND GARTER (Wm. Beebe, mgr.).—Harry Hastings heads one of the very biggest laughing shows of the party. It was all for fun and fun for all; while bedlam broke loose and good cheer abounded from pit to dome. Often an attempt to speak lines was foolhardy. Between times, however, there were intervals of music and song, relays of dances and graceful glidings, a wealth of beautiful wardrobe and something above the average run of pretty girls to sustain it. Hastings cut into the comedy frequently and led a sailor number with a brace of English songs which he sings effectively. Tom Coyne is really the principal comedian. He is decent and clean in all his doings, and manages to get the best side of every point exposed to view at the proper time and sends the laugh-stuff along booming as the Irishman. Viola Sheldon is the prima donna, and splendidly indeed does she manipulate her tones in a popular ballad number and in a grand opera selection. The beauty of the show is Mona Raymond, blythe and blonde, and she, too, gets into the number scheme becomingly, working hard, and often vastly to the good of the entertainment. Hill, Cherry and Hill open the olio, which contains Rawson and June as "Extra Features," and the Exposition Four "Especially Engaged." May Corey sang to motion photography as illustrations, and made a hit. She was also conspicuous in the burlesque as a number leader, and when taking a place among the shapely ones was not dimmed by any of the charmers. "A Trip to the Golden West," the burlesque, set in rugged landscape, started off like a prairie drame, but it didn't take long to turn again to the "bug-house" element which had made the first part, "A Night at

the Club," so lively and entertaining. The names of six men are programmed as concerned in the production, but of all the work thus listed, the number staging deserves the especial mention, enhanced by beautiful gowns and good-looking girls who carry them.

WALT.

Walter F. Keefe, of "T. B. C.," has booked a vaudeville show for this week into the Calumet, South Chicago, as an experiment. Upon the outcome from a business viewpoint will depend the future policy of the house.

Col. Thompson, manager of the American Music Hall, has been elected permanent chairman of the Firemen's Benefit Committee. The local managers' association at a late meeting decided to hold the benefit at the Auditorium Theatre, Jan. 13, giving two shows. The performance is expected to top anything of its kind ever held in this city.

Billy Mann, having closed with George Van's Minstrel act, is offering a single in vaudeville. Mann has been booked over the United time, opening in Erie next week.

Dave Martin has been under the care of a local osteopath for the past few weeks suffering from a nervous breakdown.

E. P. Churchill, business manager of "T. B. C.," went to Kansas City to spend the holidays with Mrs. Churchill's family. The stork took advantage of the occasion to present the Churchills with a daughter Christmas Eve, and while the mother is seriously ill, it is believed that there is no imminent danger.

Some of the local theatrical delegation who had homes went to them for Christmas. "Tink" Humphries, of the W. V. A., made tracks for Lansing and Walter F. Keefe, of "T. B. C.," went to Oshkosh.

Making up for the usual ante-holiday drop in business our theatres profited enormously upon the Saturday, Sunday and Monday attendance. Some of the downtown houses gave Sunday matinees as an extra help and in all cases the Sunday night and two Monday performances were given to capacity.

Rosalie Muckenfuss has closed an agreement to book the Galveston Theatre, Galveston, and the Majestic in Mobile.

Lee Muckenfuss is home for the holidays after spending several weeks in charge of the Fargo branch of the W. V. A. Muckenfuss has secured the booking of eight houses in and around North Dakota for the association and predicts the landing of a number of others early in the year. A new house, to be called the Orpheum, is being erected in Fargo and is expected to be ready for occupancy about Feb. 15. The house will have a capacity of 1,500 and will play six acts weekly, booked through the association. Three Fargo business men are financing the venture.

Mabel Johnston, the ventriloquist, has arranged to go abroad in February, for her first appearance on the other side.

Chas. E. Hodkins made the trip to Joplin last week to be on hand for the Christmas dinner which he annually gives to the attaches of the Lyric and the performers on the Hodkins Circuit who are able to assemble there for the occasion.

John Collins, of the Orpheum office, New York, came home for Christmas bringing with him his bride.

West and Van Sicken reached town Monday from a tour of the S-C Circuit, which has kept them busy since last August. They may play a few weeks of Paul Goudron bookings in this vicinity.

Sophie Brandt, Georgia Calne and Van Rensselaer Wheeler lead the company which opened at the Grand Opera House for two weeks of "Mme. Troubadour."

"The Arcadians," including Frank Moulan, Julia Sanderson and Connie Ediss, began a three weeks' stay at the Illinois, Christmas Monday.

"Up and Down Broadway," led by Eddie Foy and Emma Carus, started Christmas afternoon

AL BROWN and LEW COOPER

At the AMERICAN MUSIC HALL, Chicago, THIS WEEK (Dec. 26), and

THE BIG HIT OF THE BILL

Personal Direction, IRVING COOPER

When answering advertisements kindly mention VARIETY

THE HIT OF THE SEASON

YVETTE

THE GIRL WITH THE VIOLIN

FIVE WEEKS AT HAMMERSTEIN'S VICTORIA THEATRE

NEXT WEEK (Jan. 2nd), at the COLONIAL THEATRE, NEW YORK

Under the Management of AARON KESSLER

(with a dollar matinee) upon a two weeks' stay at the Lyric.

Clifton Crawford heads the "Three Twins," playing the Chicago Opera House, where the piece once before had a long and successful run.

The American will give an extra show, starting at 11.30, New Year's Eve.

Henry W. Savage is presenting "The Little Damsel" at the Whitney, booked to stay as long as it turns a profit.

After a week's darkness, the Colonial opened Christmas Eve for Raymond Hitchcock in "The Man Who Owns Broadway."

Bailey and Austin continue at the Cort with "Two Men and a Girl" until Saturday night. Henry Kolker presents "The Great Name" there New Year's.

Jules Von Tilzer plays the Willard and Wilson Avenue for Frank Q. Doyle a full week each, starting Jan. 9.

George De Onzo, formerly of the De Onzo Bros., is a patient at a local hospital, suffering from threatened loss of the use of his legs. He was compelled to give up his profession as an acrobat some few weeks ago.

Walter S. Butterfield, the Michigan vaudeville magnate, is starting to branch out; he has leased the Stone Theatre, Flint, and will present road combinations there.

Victor Kremer has succeeded in inducing Chief Leroy Stewart to lift the police ban from "The Angeworm Wiggle," a con ditty which some performers insist upon singing after the manner the title is written. Kremer has promised that theatre managers shall be sponsors for the way the song shall be sung.

Mr. and Mrs. Checkers Von Hampton met Santa Claus at the airshaft of their flat last Saturday, and he presented them with a little son. At this writing, Checkers is associated with a local music publisher and will add the boy to his "boosting" staff directly.

Frederick Helder, who has been playing "right stands" with his own company in this vicinity, was married in Waukegan, Ill., 19, to Bettie Hamilton, and closed the show to enjoy his honeymoon and the holidays in Chicago.

A receiver has been asked for the Jefferson, South Halsted Street, by Emil Seckbach, one of the stockholders. Mismanagement is charged.

George Wilson, stage manager of the Star, was feloniously assaulted by Joseph De Sousa, the theatre watchman, 21. An iron bar in the hands of De Sousa fractured Wilson's skull, and he was rescued from possible fatal results by the night watchman, who is in charge of Alber's bears.

Joseph Aller, of Lester and Aller, came in from Texas last Saturday, where he has been appearing as a specialist with stock companies for some time.

The Doughertys, a team playing the Far West, have separated, and Miss Dougherty has joined Virginia Lee Carter in an act.

Word comes from the South that "Punch" Wheeler, the well-known circus press agent, is spending his winter lay-off doing publicity work for the International Aviators, playing cities down that way. Wheeler says that having been with "fly-by-night" companies, he is well-equipped to join a "fly-by-day" outfit.

Bill Rice is in Pennsylvania picking out Masonic lodges and Elks clubs to benefit from prospective performances of Pollack's Winter Circus which starts its season Jan. 9 at Canton, O.

Morris and Kramer were presented with two attachments upon their salary, at the American Music Hall, for Christmas; one by the management of the Alcazar Theatre, Chicago, for breach of contract, and the other for an overdue board-bill of \$18.

Dolph Meyers put on the Christmas vaudeville show at the County Jail having first acted as Santa Claus over a box of presents sent by Pat Casey to the attaches of the W. V. A.

Izzy Weingarten produced "The Musical Heiress" at the Columbia Monday, booked for

a week, and will play the show in the local 10-20's hereafter. It is a sixteen person musical comedy production, running an hour and a half, and includes in its action three vaudeville specialties.

Wilbur and Myrtle arrived from the Coast last week and have been booked for the Doyle time, opening next Monday at the Crystal.

A brother of the Obereta Sisters was killed in a railroad accident Christmas, compelling the girls to cancel this week at a St. Paul vaudeville house. The young man was also related to the Delto-Freeze Troupe. It is not known whether or not he was a professional.

APOLLO (Robert Levy, mgr.; agent, Frank Q. Doyle).—Arthur Dunn and Marie Glazier, Casad and DeVerne, Sarah Sedalia, Charles Chester and Co., Baker and DeVerne.

CRYSTAL (Frank Schaefer, mgr.; agent, Frank Q. Doyle).—Melotte Trio, Barney Fagan and Henrietta Byron, Edith Clifford, Bradley and Erb, Rondas and Booth.

WILLARD (Jones, Linnick & Schaefer, mgrs.; agent, Frank Q. Doyle).—Fassio Trio, Harry W. Fields School Kids, Ralph E. Cummings and Co., Cottrell and Hamilton, Five Alarcons.

WILSON AVE. (Jones, Linnick & Schaefer, mgrs.; agent, Frank Q. Doyle).—Herman Lieb and Co., Five Sully Family, Rathskellar Trio, Hingham and Gable, Powell and Wilson.

VIRGINIA (J. V. Ritchey, mgr.; agent, Frank Q. Doyle).—Imperial Minstrels, Richards and Romaine, Irene Russell, Sirrongo, Wells Bros., Moon and Phillippe, Phil Borg, Eldridge and Barlow.

BIJOU DREAM (Sigmund Faller, mgr.; agent, Frank Q. Doyle).—Manola Family, Bradley and Barnes, Prof. Wassmann, Burkhardt and Barry, Original Kags, Hazel Lynch, Mable Herbert.

PREMIER (Charles Schaefer, mgr.; agent, Frank Q. Doyle).—LeVeigne and Johnson, Billy Craig, the Russells, Bell Italia Duo, Dorothy Tifford, Jake Wells, Hoppy Bros.

GEM (Charles Schaefer, mgr.; agent, Frank Q. Doyle).—Williams and Hayes, George Barnell, Mayfield and Day, Jimmie Rego, Grand and Gibson, Prof. Andra and Co.

ESSEX (Bilharz & Lewis, mgrs.; agent, Frank Q. Doyle).—Billy Browning, Sidney Sheppard and Co., Ray and Ray, Ethel McDonald.

IOLA (George E. Powell, mgr.; agent, Frank Q. Doyle).—Florence Collier, the Renalls, Edith Shaw, Barry and Evans.

SAN FRANCISCO

By Lester J. Fountain.

VARIETY'S San Francisco Office.

108 Market St.
ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Road show here this week and "Great" is unanimous verdict. The attendance has been turnover. Joe Jackson, trick cyclist, held over, commenced the show with a flying start. Quigley Bros. did not loom up very strong. They were moved from seventh to second. Clark and Fletcher appreciated. Mcville & Higgins had a reception and closed very big. After the intermission Howard, the ventriloquist, scored immensely. Brothers Rigoletto surprised with their various routine, although the apparatus of the cat needs brightening. Gross and Josephine moved up from "No. 2" to "No. 7." Held first honors with Rigoletto. La Pia classy, with spectacular finish. Advance sale for Alice Lloyd engagement next week indicates record-breaking business.

CHUTES (Ed. Levey, mgr.; agent, Pantages).—Well balanced show. Thelens's Pers., very good to open; Kittle Duo, fair work, but coats inexcusably soiled; Morton-Jewell Troupe, frame up and costuming, classy; Hen-

derson & Thomas, colored, well received; Hawley & Olcott, enjoyed; Murray Bennett, did well; Zaretsky Troupe, youngster and girls score for turn.

WIGWAM (Sam Harris, mgr.).—Selbridge's Bears, pleases the children; Beatrice Turner, songs, pleased; May Nannery & Co. has sketch which appealed, with a closing that went immensely well; Roamin, violinist, did very big; Happy Jack Gardner & Co. won the laughs; Billy Chase, with songs, solid hit; The Rials, eccentric acrobats, well received.

A panic occurred at the Lynceograph Nickelodeon, on Fillmore St., Sunday afternoon, in which, fortunately, no one was injured. George Lorman, the operator, was the only one to suffer injuries, being painfully burned about the hands and face while endeavoring to smother the flames. From information on hand, the son of the proprietor was in the operating room at the time and is said to have held a roll of film near the machine, when it became ignited, causing an explosion. Flames quickly spread, destroying three rolls of film and causing about \$2,000 damage.

Turned and Dahken, film agents in this city, who purchased the Star Theatre from the Graumans several weeks ago, opened the house 21st with vaudeville acts and three pictures for five cents. Two matinees and two evening performances are given. The Star is located on Mission St., near 24th St., two blocks above the Wigwam, which will no doubt feel the effect of the opposition as it did when the Graumans ran the house. At that time the Wigwam Amusement Co. made the dark which they accepted, with the privilege of running vaudeville on Sundays.

The case pending against Benny Michaels and Nathan Herzog for making copies of the Johnson-Jeffries fight pictures has again been continued. It looks as though it is a game of "tie-up" for Benny and Nathan until interest in the films has died.

Pres. Irving C. Ackerman of the Chutes is contemplating securing the Garlick Theatre (old Orpheum), in which he intends installing M. P. for five cents.

The Odeon Cafe, under the amusement direction of Tony Lubelski, has proven a big winner since the installing of vaudeville two weeks ago. The Portola-Louvre cafe, which was the first to adopt the policy of vaudeville, is also doing a big business.

Bert Levey has added two more houses to his bookings in this city, which now make eight houses booked by Levey in town, six of them playing a split week and two a full week. The latest acquisitions to his time are the Castro theatre, 18th and Castro Sts., and the Star, 24th and Mission.

Mme. Tetrazzini played to tremendous business for four appearances here at Dreamland Rink, barn-like structure, in which Harry Lauder played last year. Christmas Eve the diva will sing in the open air from the Chronicle Building during the busy shopping hours.

Charles E. Mack, supported by a large company, presented his three-act Irish play, "Come Back to Erin," at the Central Theatre this week.

Manager Art Hickman is back on the job at the Chutes. John Bush handled the amateurs during the absence of the "Amateur King."

Otto Ziebler, fifteen to twenty years ago the acknowledged peer of bicycle riders and known as "The Little Demon," is lying probably fatally ill in San Jose. Should he recover the physicians state he will probably be blinded for life. Ziebler has for years conducted a cafe in San Jose which has been the headquarters for painting and theatrical people.

Shayne & King are salting their coin in California real estate.

The Musical Millers arrived from Australia last week.

The rumors of a reconciliation between Koll and Bill, which have been prevalent of late, are emphatically denied by Max Dill.

The acquisition of Maud Lillian Perry and Percy Branson to the Max Dill Company does not seem to have improved business.

The Valencia, after two weeks of dramatic stock, has gone back to vaudeville. Two shows nightly with matinee on Sunday and holidays are given of six and seven acts with pictures for 10 and 20 cents. Alex Kaiser continues as manager of the house.

Intelligence from Los Angeles states that Chas. L. Cole, Pantages' representative, was painfully bruised in an automobile accident last Sunday.

COLUMBIA (Marx & Gottlob, mgr.; direction K. & E.).—"The Dollar Princess."

SAVOY (F. W. Busey, mgr.; direction John Cort).—"The Beauty Spot."

GAIRTRICK (S. L. Loverich, mgr.; Musical Co.).—Max Dill in "Playing the Ponies."

ALCAZAR (Belasco & Mayer, mgrs.; stock).—"Brewster's Millions."

PORTOLA CAFE (Herbert Meyerfeld, mgr.; Amusement Director, Henry Garcia).—Delro & Dumond; Mile, Remi; La Estrellita; Cosmopolitan Trio; Aurora Ariana.

PORTOLA THEATRE (Leahy & Alburn, mgr.; agent, Bert Levey).—Oswald le Grande; Frehall Bros.; The Yards; Richardson's Posing Dogs; Tucker & Harrison.

GRAND (Leahy & Alburn, mgr.; agent, Bert Levey).—Grest Laurence Co.; Milano Duo.

MARKET ST. (Hallahan & Getz; agent, Bert Levey).—Beck & Henry; The Vaggies; Harry Walton; Musical Millers.

HAIGHT ST. (Hallahan & Getz; agent, Bert Levey).—Curran Edwards; Chines Walton.

LIBERTY (Estes & Brown, agent, Bert Levey).—The Juggling Millers; Hazel Salmon; Rose Fox & Ricks.

BOSTON

By J. Gooltz.

80 Summer St.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.). Fine bill this week. Billy B. Van and the Beaumont Sisters, worked hard to please and succeeded; Una Clayton, in sketch, went big; Millen and Correll, new style of acrobatics, laughs in plenty; Delaven Sextet, good number and dancing; Harry Breen, pleased immensely; The Kratons, hoop rolling, unique and finished, work well applauded; Jennings and Renfrew, pleased; Josie O'Mears, good work on wire; Wurwood's Animals, cleverly closed. Pictures: GRIFFIN (V. J. Morris, mgr.; agent, Levey).—Garry Owen Co.; John Phillips; Kelley and Adams; Niblo and Riley; Rigoletto Four; Burns and Lawrence; Blanche Sloan; Carlisle Moore Co.; Aerial Barbarians; Wells and Green; Jim Cowen; Q'Donnell Bros.; Leone and Dale; Robinson and La Fave; Bear Sisters. Pictures: OLD SOUTH (Nat Burgess, mgr.; agent, C. B. O.).—The Nushes; La Sauppon. Pictures.

WASHINGTON (Nat Burgess, mgr.; agent, C. B. O.).—Lunders and Knowles; Briscoll and Terry; Chester Kingston; Harris and Nelson; Phalanger; May Blossom. Pictures.

PHILADELPHIA

By George M. Young.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.). The big vaudeville house of this city has again held a larger crowd than was common into the theatre Monday afternoon. With the big crowd and the general atmosphere reeking with Christmas frivolity, there was hardly a chance of any act falling down, but on its merits the show held up to a good average. It being well laid out and arranged to suit the holiday occasion, "Song Revue" headlined and the song-playing acrobatic put over a solid hit in everything attempted. Pretty staging and catchy bits for each number added a lot to the offering and the melody of new and old songs hit the right mark. There was plenty of international flavor distributed throughout the program. The Great Eastern Troupe of Red Stars won a triumph in its general appearance and dancing, but the singing ought to be better. It is a big handicap to follow and starts the act off poorly. The Royal Tokyo Troupe of Japs also made a nice looking act. They have a routine of familiar acrobatic and balancing feat which do not go very high, but the fact that they work pulled down enough on their own to win a strong mark for the act. Maudel Montomery was "m. off" with his "Humpty" and the holiday visitors took hold of the act at the start and never let up laughing and applauding. Montomery has built up some new material around his act and is doing a fine job of it. Keep him well up in the front rank of ventriloquists. Gene Greene with his budget

Suratt's Whitener

IT WON'T RUB OFF

Two colors, flesh and white

Large Bottle, 50 cents

Perfumed and easy to use.

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A DAINTY, PETITE, CHARMING
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CYRUS Y. SCHELLY

ALLENTOWN, PA.

of "coon songs" landed solidly and could
have kept right on singing so far as the desire
of the house went. Gene is some coon singer
and has a dandy lot of songs which he sends
over in great shape. It was the first showing
for Greene since he was across the street as a
"K. & E. act" as Greene and Werner, and
he can come back here at any time on what he
showed this week. He had fine support from
Charles Straight at the piano. Charles Mon-
treil did nicely with his clever juggling along
familiar lines. The exaggerated make-up of
his assistant rather lessens his help to the act.
The singing and dancing act of Ruby Raymond
and Co. went through nicely with the songs
and eccentric stepping of one of the boys
coming in for a big share of the honors. The
Tom Jack Trio's novelty musical act opened
the show and the pictures closed.
VICTORIA (Jay Maebana, mgr.; agent, H.
Bart McHugh).—Bill generally pleasing. The
"Rough Riders" is a new musical act, six
men playing brasses. They are above the

average as to musical ability and render a
pleasing routine of numbers. The act works
in full songs with some some outlined, and
at the finish they hit a red fire finish with Old
Glory and the Spirit of '76 thing played to the
limit. The Christmas audience fell for it like
a gift from Old Kris, the National Anthem
bringing the house to its feet, but without
this the act stands solidly on its merits as a
musical offering for the stage. The Five
Buster Browns is a juvenile minstrel act, the
title describing its make-up. A few gags of
aged vintage are mixed in with several songs
and one dance is given. The singing carried
the act through nicely for the girls have good
voices, Florence Hughes and Flo Burke put-
ting over solid hits. The latter has a strong
voice, knows how to use it and is a good
worker on the end. Stella Castle does the
dancing and Marie Jacobs acts as the inter-
locutor. The pose on the chorus of "Silver
Threads" does not belong and should be taken
out. The act will do on the small time. It is
shaped up very much after Dooley's Minstrels,
but not so elaborate in routine work. Stewart
and Donohue put over a well-liked singing
and dancing turn, the comedy dancing finish
landing the pair in solidly. The early portion
of the act could stand strengthening, but the
man starts things with a song and the girl
works up the finishing number in good style.
Irene Law pleased with a straight singing turn
nicely laid out. She strips to tights for the
last number and sings an overworked song.
This is one mark against her, not the tights
for Irene has a shapely figure, but the song
is a dead one for vaudeville. Russell, does a
piano solo of fair merit. The Zanley Troupe
have a corking juggling act for the small
time. It is framed up along the lines of the
old Grand Family act and the jugglers handle
the objects cleverly. The Naval Trio won
favor with their singing, but the comedy talk
of the comedian does not help. The Daleys,
skating act, very well liked. Stefans offered
impersonations, most of them being burlesques
of some persons reproduced. Pictures.

WILLIAM PENN (GEO. Mezel, mgr.; agent,
Fitzpatrick Agency).—A real thriller of the
"miller-draumer" class called "The Hold Up"

TRICK BICYCLISTS NOTICE!

I want a GOOD TRICK BICYCLE rider, doing STRAIGHT, to join me in a new bicycle act.
This is an exceptional opportunity for a good rider. I have new material for a big act and
can get the booking. Address.

STEVE TONRY, 34 Franklin St., Brockton, Mass.

is the big feature this week and it was received
with much enthusiasm by an audience which
crowded the Penn almost to its big capacity
Tuesday evening. For the real "ten-and-
twent," this sketch is the goods. The acting
doesn't count. Cameron and Gaylord drew
down a substantial hit with the familiar "On
and Off" sketch and were closely followed by
Matthews and Bell, a couple of German com-
edians who finished with a riot of applause by
working up the double-voiced singing number.
Lester Brothers and Creighton Sisters offered
a varied act, including singing, dancing, acro-
batics and posings. Two acts have been joined
to form the group and the acrobatics and pos-
ings can be shaped up to make a pleasing
turn. The sisters and brothers working sepa-
rate in the early portion of the act gives it the
appearance of being thrown together hurriedly.
The posing costumes need refitting, the men
wearing ill-fitting wigs. The attempt at
comedy by the little girl could be taken out
and the finish built up. It is the last where
the act looks best. Jack Boyce got through on
his parodies, his talk being poor. North, "The
Snow Man," who offers scientific demonstra-
tions, opened and scattered ready-made snow
balls throughout the audience. There is not
much to the act as a vaudeville number. Pic-
tures.

PALACE (Jules E. Aronson, mgr.; agents,
Taylor & Kaufman).—Bill did not reach above
a fair average. The Five Grenadiers pulled
down a liberal share of the honors with their
straight musical turn. Dressing is the only
point this act is shy on. When the girls are
properly dressed in cadet coats and short
skirts, the act is going to land right. Raffins
Monkeys were featured and held the spot in
good shape. There is plenty of comedy derived
from allowing the monkeys to work freely and
the act was very well liked. Another to regis-
ter strongly was the Six of the Savoy. The
acrobatics reach only the fair mark, but the
dogs used in the act build it up into a likable
number. Three Delmars went through in good
shape with their acrobatics. The comedian
should know that a display of dirty wearing
apparel is not funny in any place. Lucille
Ainsley was well received in a straight sing-
ing turn. She has a pleasing voice and uses
it well. The Mexicoons, colored, held up
fairly well on the man's comedy efforts. The
little boy used in The Quillans act does a great
deal to hold the act up, but it seems a hard
task on the youngster to allow him to yell the
songs. He seems like a bright little fellow and
should be trained easily. Wilson and Stone
offered some dancing and gags. The men ap-
pear as two sailors. Hunter and Ziers of-
fered a banjo act of fair merit. The pictures
were mixed up. One, called "Sunshine in
Poverty Row," did a twister, starting out like
a tear-dropper and ending up in a happy family
affair. Manager Aronson caught two men
looking sadly at the first part of it and when
they started out of the theatre he insisted that
the picture ended up happily and could not

see where any tears came in just because a
family of five were shown starving midst pov-
erty and bare walls. But then Manager Aro-
nson is a happy fellow himself and likes pic-
tures.

BIJOU (Joseph Dougherty, mgr.; agent, U.
B. O.). Mrs. General Tom Thumb and Co., O.
G. Seymour and Kate H. Dupre; Ross and Ash-
ton; Princess Elizabeth; Wadton and Vivian;
Housley and Nichols; Frederic E. Wright and
Co. in "Master of Men." Pictures.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent,
Nixon-Nirdlinger Vaudeville Agency).—Scrooge;
Beltrah and Beltrah; Fox and Ward; Webb's
Seals; Zaroff and De Amont; Three Trouba-
dours. Pictures.

PAIRK (F. G. Nixon-Nirdlinger, mgr.; agent,
Nixon-Nirdlinger Vaudeville Agency).—Bessie
Le Count; William Van Allen; John E. Bren-
nan and Co.; Brown and Shetler; Lewin-Mar-
tel Trio; Blockson and Burns. Pictures.

PEOPLE'S (F. G. Nixon-Nirdlinger, mgr.;
agent, Nixon-Nirdlinger Vaudeville Agency).—
Graham and Randall; The Carters; Bellas and
Adair; Agnes Edmunds; Rounay Trio; Bar-
non's Circus; Robinson Sisters. Pictures.

STANDARD (F. G. Nixon-Nirdlinger, mgr.;
agent, Nixon-Nirdlinger Vaudeville Agency).—
Bonetto Sisters; Frank's Poodles; Electric
Comedy Four; Jack Oliver; Am Goza. Pic-
tures.

Kris Kringle was good to several of the local
theatre managers. John P. Eckhardt of the
Gayety received a handsome combination cane
and umbrella from the employees of the thea-
tre. Jules E. Aronson of the Palace has a new
silver cigarette case, the gift of the Palace
employees.

Several benefits have been arranged to take
place for the fund for the families of the four-
teen firemen killed in the big factory fire here
recently. One will be given by the theatre
managers, in which all houses here will send
volunteers. The Moving Picture Company of
America will give the entire receipts at all
its six houses in this city on January 4 to the
fund.

FOREPAUGH'S (Miller & Kaufman, mgrs.;
agents, Taylor & Kaufman).—Kent's Seals;
Peeling Bros.; Delaney and Wahlman; Orth
and Lillian; Claude Rant; Carl Waller. Pic-
tures.

LIBERTY (M. W. Taylor, mgr.; agents,
Taylor & Kaufman).—Flying Halles; Leonard
and Wood; Edward Jose; Eddie Horton and Co.;
Rose Berry. Pictures.

GHARDI (Kaufman & Miller, mgrs.; agents,
Taylor & Kaufman).—Warren and Brookway;
Wagner and Drew; Kraemer and Belleclair;
Jack Atkins; Attil Sisters. Second hall: Five
Bohemians; La Petite Emile Troupe; Ted and
Corrine Breton; Golando; Five Buster Browns.
Pictures.

EMPIRE (Stanford & Western, mgrs.;
agents, Taylor & Kaufman).—La Petite Emile
Troupe; Five Bohemians; Ted and Corrine Bre-

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NO ACT TOO BIG FOR US TO HANDLE
A Happy New Year.

THE CHAS. K. HARRIS COURIER

Mike Bernard
and
Willie Weston

Big hit at the Manhattan Opera House, playing

MIKE BERNARD'S
Ragtime Hit

"The Tickling Rag"

CHAS. K. HARRIS

Columbia Theatre Building, New York
MEYER COHEN, Manager
Grand Opera House Building, CHICAGO

Jarrow, did splendidly; Six Kaufmans, capital closing number.

AMERICAN (James R. Cowan, mgr.; agent, Wm. Morris; Sunday rehearsal 10).—Probst, did well; Willard Hutchinson and Co., clever sketch, splendidly interpreted; William Morrow and Co., delighted; "Tom and Jerry," sketch not programed, went over swimmingly; Hiltou and Bannion, well received; Connolly Sisters, emphatic hit; Four Nelson Comiques, riot; Juggling Mathews, ordinary.

LYRIC (Arthur B. Leopold, mgr.; agent, Charles Hodgins; Sunday rehearsal 10).—The Lyric, operated by the Shuberts, with Arthur B. Leopold as resident manager, opened to an appreciative audience Sunday afternoon. The theatre has been redecorated and newly carpeted, and presents a bright appearance. The initial bill has four acts. Isabelle Vaughn, violinist, elicited applause; Tony Klunker, comedian, high favor; Collins and Elliot, fine reception; Fred Elliot, comedian, closed.

WINTER GARDEN (Chattman and Chase, mgrs.;—Pierre Gasnier, "strong man," furore; Sam Gilder, scored; Rogers and Rogers, hearty appreciation; Jack Lazella, and Herman Joseph, complete.

MAJESTIC (L. E. Sawyer, mgr.;—Tyson Extravaganza Co., vaudeville and plotter.
HAPPY HOUR (A. F. Durning, mgr.;—Billy Earl; "Doc" Kane; Margaret Reynolds; The Morgans.

ALLENTOWN, PA.

ORPHEUM (Geo. W. Carr, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 10:30).—Edmund Stanley and Co., headliner; Rose Fehman, splendid; Jack McKay, laughter; Pauline Fletcher and Co., fair.
PEIGOLA (J. E. Knorr, mgr.; rehearsal Monday and Thursday 11).—Fanny Fondiller, went well; Fritzie Haubel and Co., pleasing; McKeever and Zenser, treat.

LYRIC (N. E. Worman, mgr.;—Chas. K. Champlaine's Stock Co.

The James Kiernan and Co. act, which was to open at the Orpheum Monday, cancelled owing to Mrs. Kiernan suddenly being stricken ill at the morning rehearsal. Manager Carr replaced the act in the evening with Pauline Fletcher and Co.

George W. Carr, the new manager at the Orpheum, is injecting a lot of new features every week into the bill and as a result the house is showing better attendance.

WILLIAM J. McGRATH.

AUBURN, N. Y.

BERTIS (P. S. Tunison, mgr.; agent, Ball Co.; rehearsal Monday 10).—Sheets and Milow, excellent; The Wills, fair; Della Stacey and Co., good; Marie Heyman, pleasing; Great Johnson, excellent; Carl Clayton, entertaining; Jack Aykin, good; Ella Cameron Co., scored; Alvin Hall, violinist, big hit.
HAPPYLAND (E. D. Simpson, mgr.; agent, Simpson Co.; rehearsal Monday and Thursday 11:30).—Clippor Comedy Three, applause; Huggell and Sylvestra, scream; Fordey Stanley, excellent. Pictures.

CHARLES R. BAUMLINE.

BALTIMORE.

MONUMENTAL (Monty Jacobs, mgr.; Billy Watson's "Boat Trust").
GAYETY (Wm. L. Balauff, mgr.; "Follies of New York and Paris").

NEW CHAS. E. Whitehurst, mgr.; agents, Fells and Shurt;—Lillian Ward, scored; Fox and Foxie, royal; Port and Russell, fine; Pers and Wilson, fair; Lewis and Deun, good; Belmont and Sturgis, average; Tossing Garden, good. M. P.

VICTORIA (Chas. E. Lewis, mgr.; agent, Wm. Josh Doyle; Royal Venetian Band, great, "The Human Soul," extraordinary;

FRANK W. MEAD

Boston's Big Agent Est. 1890 228 Tremont St., Boston, Mass.

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DAY or NIGHT

Power's Elephants, big hit; Zimmer, went well; Belle Carnon, clever; Nelson Waring, applause; Maire Belmont, good; Ostrado, fair. M. P.

WILSON (M. B. Sharpley, mgr.; agent, Norman Jefferies).—De Dio's Animals, well trained; McGrath, pleased; Albert Evans, excellent; The Campbells, fair; Holma Hurst, average; Sheppard and Ward, good. 21-31, Mr. and Mrs. Frank Wallace; The Lafayette's; F. E. Peak; Holly Marshall; Slater, Earl and Darrell. M. P.

LUBINS (Wm. Ford, mgr.; agent, John T. Macoslen).—La Berta; Hiltter and Roberts; Tom Howard; Pierre and Fulda; Wm. Campbell and stock company.

BIRMINGHAM, ALA.

MAJESTIC (Carl Rettick, mgr.; agent, I. A. Co.).—rehearsal Monday 10 a. m.).—Ramsey Sisters, good; Harry Antrim, pleasing; Nellie Hurt, very good; Bernard and Orth, took the house; The Three Donkeys, great. Pictures.—**AMUSEU** (E. E. Newsome, mgr.; agent, Furlow; rehearsal Monday 10).—Duane and Gilbert, pleasing; The Great Kony, good; Alman and McFarland, black face, hit. Pictures.—**PASTIME** (Sam Pearl, mgr.; agent, Williams; rehearsals Monday 10 a. m.).—Westley and Francis, good; Prickett and Luster, pleasing; Harry Brown, hit; Sam Pearl, great. Pictures.—**MARVEL** (Percy Spellman, mgr.; agent, Greenwood; rehearsals Monday 10 a. m.).—The Baldwins, great; Hudson Sisters, good; The Graham Sisters, took the house. Pictures. NAT WILLIAMS.

BRIDGEPORT, CONN.

POLIS (L. D. Garvey, mgr.; agent, U. B. O.; rehearsal Monday 10).—Charles and Rosie Coventry, splendid; Rita Redfield, liked; "The Gaffer," applause; Keller Mack and Frank Orth, laughing hit; "The Piano Blend Minstrels," applause; Primrose Four, very good; Watson's Circus, liked.—**EMPIRE** (S. L. Oswald, mgr.; rehearsal Monday and Thursday, 10:30).—Fisher Trio, did nicely; Fred Rivenhall, good; Magnani Family, big applause; Duffy and Sawtelle, good.

B. GLASNER.

CAMDEN, N. J.

BROADWAY (W. B. MacCallum, mgr.; agent, U. B. O.).—Eddie Joe Noyor and Rosa Danie, Robert's Animals; Springers and Church, Madden and Fitzpatrick, Reidy and Currier, A. O. Duncan, The Joy Riders. Pictures.

DES MOINES.

ORPHEUM—Week 18, "Looping the Bunips," good; Joseph Adelman Familie, good musical; "At Henshot Corners," very good; Kalljama, penman, scored; "The Squarer," liked; "The Porter and the Salesman," went big; "Hilgh Life in Jail," well received.

MAJESTIC—Van and Maddox, fair musical; Guy Woodward, good; Palmer and Leever, well received; Bess Andrea, fair; Clifton and Allen, well received.

Majestic playing continuous at 10-20.

JOE.

ELMIRA, N. Y.

HAPPY HOUR (G. H. Ven Demark, mgr.; agent, U. B. O.; Monday rehearsal 11).—Quinn and Richards, big hit; Mae Mansfield, well received; Gus Fredericks, good; Josef Samuels, good. Pictures.

The management of the Happy Hour has leased the Loomis Opera House, Waverly, N. Y., heretofore legitimate, and will "split" the week with the Happy Hour; Malcolm Gibson, secretary of the Happy Hour Amusement Company, is manager. J. M. BEERS.

ERIC, PA.

PARK (Jeff Callan, mgr.; agent, U. B. O.; rehearsal Monday 10).—Albus Bros., clever; Moore and Elliott, very amusing; Al Carlton, went well; Delphine and Delmore, good novelty; Russell and Smith's Minstrels, very good; The Stickneys, good.

COLONIAL (A. P. Weschler, mgr.; agent, Gus Sina; rehearsal Monday 10).—Hawallan Bros., good; Miskell Hunt and Milow, good; Mozotto, well received; Mystrisuns, Edna, clever; Harry Holman, hit; Lillian Mortimer and Co., good.

HAPPY HOUR (D. H. Connelly, mgr.; agent, Bert Marshall; Tanna, clever juggler; Granberry and La Mon, good; The Henleys, good.

AKPIA (S. H. Binner, mgr.; agent, direct; rehearsal Monday 10).—Edna Leader, very good. Pictures this week.

FALL RIVER, MASS.

SAVOY (Chas. Cahn, mgr.; agent, Loew; rehearsal Monday 10).—Demacos, good; Tommy Duncan, monodist, good; Dorothy De Schelle and Co., good; Hanson and Bijou, very good; Van Dyke, pianologue, excellent; Ethel Whiteside, and P. K., good; Selma Brantz, hit. Pictures. 11:10 P. M. Jones, mgr.; agent, direct; rehearsal Monday 10).—25-27, O'Donnell Bros., good; Annie Morris, good; Robinson and LeFevre, very good.—**PREMIER** (L. M. Boas, mgr.; agent, direct;

rehearsal Monday 10).—Aerial Barbours, very good; Wells and Breen, good; pictures; Art Spaulding, good. EDW. F. RAFFERTY.

FORT WORTH, TEX.

MAJESTIC (T. W. Mullaly, mgr.; agent, Interstate).—Week 19, Grace De Wittres, ventriloquist, opened; Al Coleman, told some stories; M. Samayoa, in a good aerial act; Samsel and Reilly, in a singing act, pleased immensely; Arthur Rigby, usual hit; Homer Lind, makes the hit with his musical playlet; Arnold's Leopards, hold the audience until the finish.—**IMPERIAL** (W. H. Warden, mgr.; agent, Hodgson).—Howard Sisters, good dancers; Norine Coffey, well liked; Arizona Trio, acrobats, very good; Kelter and Co., please; Pixley and Malenta, good comedy.—**PRINCESS** (W. A. Arnoff, mgr.; agent, S-C).—Manuel Romain and Co., hit of bill; Kayco, handclaps, good; Wolf and Willis, fair rural sketch; Garitty, Sisters, sing and dance; Leonard, Louie and Gillette, very good; Mascot, the horse. I. K. F.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.; rehearsal Monday 10).—Dennis Bros., scored; Wright and Dietrich, best singing act of season; Brown, Harris and Brown, laughs; "Golsa Girls," hit; James H. Cullen, pleased; Jolly, Wild and Co., fair; Juliet Arnold and Elephants, entertained. Pictures, good.
HIPPODROME (A. L. Rounfort and Co., mgrs.; agent, Rudy Heller, rehearsal Monday 10).—Roma Duo; Ward and Hurst; Delmore and Ralston. Pictures. J. P. J.

HARTFORD, CONN.

POLIS (Oliver C. Edwards, mgr.; agent, U. B. O.; Monday rehearsal 10).—Sam Mann and Co., went big; Harriett Burt, good; Mendelssohn Quartet, hit; Pete Lawrence and Co., funny; Emille Lea, William and Louise Lucifer, clever; Abbott and Minthorne Worthley, lively; Thaler's Circus, good. M. P.
HARTFORD (Fred P. Dean, mgr.; agent, James Clancy; Monday and Thursday rehearsal 11).—26-28, Joe Weston, hit. All week, Toschnli Sisters, liked Flying Caros, clever; Carroll Schroder, exceptionally good; Lane and Hamilton, went well. M. P.

R. W. OLMSTED.

HOUSTON, TEX.

COZY (Maurice Wolf, mgr.; agent, Chas. Hodgins; Sunday rehearsal 11).—Marvelous Cowls, great; W. Dickson, Petera, good; Fred and May Waddell, hit; Weston, Woods and Raymond, best sketch seen here; Ben Brandt, very good; The Sidelas, good.—**ORPHEUM** (Billie Ellwood, mgr.; agent, Billie Ellwood Circuit; rehearsal Sunday 11).—Miller, Caprice and Brad Sutton, good; Foster Hall, good; Vontura and Xing, above the average; Penner and Fox, pleased.—**THEATRO** (W. F. Hennessy, mgr.; agent, W. M. Fairman; Sunday rehearsal 1:30).—Vaudeville.—**EMPIRE** (R. B. Morris, mgr.; agent, direct; Sunday rehearsal 11).—Musical comedy, well liked; Vontura and Xing, above the average; Penner and Fox, pleased.—**PRINCESS** (Billie Felmgan, mgr.; agent, W. M. Fairman; Sunday rehearsal 10:30).—Musical comedy and vaudeville.—**PRINCE** (Dave Wise, mgr.;—Dec. 22, Geo. Evans' Minstrels, good. NAT.

KALAMAZOO, MICH.

MAJESTIC (H. W. Crull, mgr.; agent, W. V. A.; rehearsal Monday 11).—Mills and Moulton, feature, special set and up-to-date comedy; Evans and Lloyd, clever; Advance Musical Trio, pleased; Rockman and Gross, good; Sylvan and O'Neil, fair. M. P. CLEMENT.

LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 6 p. m.).—Meyers, Warren and Lyon, capable headliners; Mildred Grover and Dick Richards, fine; Fred Singer, excellent; Marvelle, pleased; Kaufman Bros., b. f., good; Mr. and Mrs. Colby, good; "Baseballists" event big.

LEE LOGAN.

LOS ANGELES.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 10).—Week 19, Callahan and St. George, capital; Musical Cuttys, big; Andree's Studios, very good; Temple Quartet, pleasing. Holdovers—Geo. Heban and Co.; Grant and Hoag, Asahi Troupe; Jewell's Manikins.—**LOS ANGELES** (E. J. Donnelly, mgr.; Monday rehearsal 11).—Billy Van, well liked; Columbians, took well; Charles Wayne and Co., funny; Cox and Farley, pleasing; Seymour and Robinson, trick acrobats, agile; John Dillon, immense.—**LEVY'S** (Al Levy, mgr.; agent, L. Byrmer; Monday rehearsal 10).—Venetian Trio, operate big favorites; Leslie and Fredson, singers, fair; Sharp and Turck, caught on well; Doris Wilson, singer, charming.—**PANTAGES** (J. A. Johnson, mgr.; agent, direct; Monday rehearsal 11).—John and Mae Burke, clever; Familia Balch, musical, entertaining; Tony Gero, laugh producer; Gilmore, Kinky and Gilmore, excellent; Darro Bros., artistic; Winnie Baldwin, singer, good. EDWIN F. O'MALLEY.

The Largest houses in New England are booked through this office.

DIRECT Route for acts from Boston to Montreal. Acts playing near Boston considered for our Club Work.

VICTOR KREMER

THE BIG HIT

"WHEN YOU'RE IN WOODS WITH THE RIGHT GIRL"

By KAHN & LEBOY, writers of "I WISH I HAD A GIRL"

By J. T. BRANNEN & EVANS LLOYD

Published in 3 keys

"THE ANGEL-WORM WIGGLE"

By SCHWARTZ & LORCH

SOPHIE TUCKER'S BIG HIT

I have 15 others just as good. State what style of song your act needs. Send late program and postage, and address your letters to

VICTOR KREMER (Hinsdale) 87 Clark St., Chicago.

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, mgr.; agent, Orpheum Circuit).—Four Fords, fine; Mr. Bowen, singing cartoonist, pleasing; Josie Heather, singing comedienne, very good; Van Bros, pleased; Lawson and Namon, good; Lee Loyd and Roberts, fine; Wm. Armstrong and Co., clever; Woods and Woods, were pleasing. M. P.

HOPKINS (I. Simons, mgr.; agent, Princess Co.).—Anna Eva Fay, clever; Sully and Laurens, hit; Frank and Pauline Perry, pleased; Willing Bros, good. M. P.
GAYETY (Al Boulier, mgr.;—"Marathon Girls".

BUCKINGHAM (Horace McCracklin, mgr.).—"Bohemian Burlesquers". J. M. OPPENHEIMER.

MERIDIAN, MISS.

GEM (D. J. Hennessey, mgr.; agents, Williams-Coolley).—19-24, Van Harding, very good; Clarke and Adler, comedians, M. P.
PRINCESS (B. Frank Isaacs, mgr.; agent, direct).—19-24, Bert Felding, good. M. P. H. B. MAY.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Monday 10:30).—Turner and Le Armo, good; Bob Sperry, fair; Ruten's Song Birds, took well; The Four Dixons, good. GEO. FIFER.

NEW HAVEN, CONN.

POLIS (Frederick J. Windisch, mgr.).—"The Governor's Son," hit; Three Vagrants, very good; Nambu Troupe, Jap., very good; Jordan and Marx, good; Kelly and Kent, fair; Shriener and Wills, fair; Hob and Tip, dogs, good. E. J. TODD.

OAKLAND, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Hymack, Schelle; Stanly and Norton; Hilda Hall and Lou Thomas; Griffith; Maud Rochez; Monkey Music Hall; The Bathing Girl; Joseph Harts, Holdover, Cook and Lorraine.
HELL (Gules Cohn, mgr.; agents, S-C-W. P. Resse).—Kretore, Heim Children; Brown and Mills; Tounis Trio; George Yeoman; Chevalier de Loris.

BROADWAY (Guy Smith, mgr.; agent, Bert Levey).—Bigelow's Merry Youngsters; Tommy La Rose; The Hildagays; Williams and Wright.

PITTSBURGH, PA.

GRAND (Harry Davis, mgr.; agent, John P. Harris, rehearsal Monday 9).—Conroy and Lemaire, well received; Rooney and Bent, took well; Claud Gillingwater, big hit; Columbia Comedy Four, very good; Ergott Lilliputians, pleased. Pictures.

FAMILY (John P. Harris, mgr.; agent, Morganstern; rehearsal Monday 9).—Lorre Troup, featured; Midkleys, very good; Ryan and Douglas, pleased; The Brinkleys, well received; Nellie Cameron, hit; John and Mable Mansfield, very good; Arthur Wilson, good; Edler Sisters, well received.

LIBERTY (Abe Cohen, mgr.; agent, Gus Sun; rehearsal Monday 10).—Conroy and Co., hit; Dixie and Francis Harris well received. Good business.

ACADEMY (Harry Williams, mgr.).—"The Girl From Dixie".

GAYETY (Henry Kurtzman, mgr.).—"Sere-naders". M. S. KAUL.

PITTSFIELD, MASS.

EMPIRE (J. H. Tebbetts, mgr.; agent, U. B. O.; rehearsal Monday 10).—Jack Irwin Duo, well received; Ward, Clark and Ward, good; Will Rogers, very good; Barry and Halvers, very good; Both Tate, good; Camille Comedy Trio, pleased.

PORTLAND, ME.

PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal 10).—Meyako Twins, best Jap. act seen here; Boyle and Evans, closed; Wolfe, Moore and Young, took well; McNally and Stewart, big laughing hit; Capt. Treat's Seals, strong for opening the bill.

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PORTSMOUTH, O.
SUN (R. R. Russell, mgr.; agent, direct, Monday rehearsal 10).—Julie Held and Co., very pleasing. Pictures.
MAJESTIC Maier and Reiniger, mgr.; agent, Coney Holmes, Monday rehearsal 10.—Alberta, fine. Bud Farnum, pleased. Four Rose Buds, excellent; La Rose Bros., riot Pictures.

RENOVO, PA.
FAMILY (Aldrich and McCarthy, mgr.; agent, Eastern Vaudeville Managers' Association), rehearsal Monday and Thursday 31.—26's, The Daily Bros., comedy gymnastic, a hit; Anola, Western Novelty, excellent. 29-31, The Two Mandys, comedy

novelty act; Al. Mariner, singing and talking comedian. WM. E. ALLRIGHT.

SALT LAKE CITY.
ORPHEUM Imperial, Russian Dancers, very good; Camille Ober, liked; Frank Morrell, good; Misses Mc, good; Cliff Dean and Co., pleased; Mario Aldo Trio, scored; Louis Shore, good; MISSION, Gulliver's Midlets, good; two Longfellow, pleased; Gregory and Reeves, good. Pictures.—MAJESTIC, Betty Ramsey, Zyzzy, Post Gibson, Babson Trio, CASINO, Romito, good; Porter and Clark, pleased; Belmar's, good. Pictures.

SAN ANTONIO, TEX.
ROYAL (R. L. and J. L. Nix, mgr.; agent, C. E. Hopkins), rehearsal 10.—Laurel's Musicians, entertaining; Arlington and Heaton, dancers; Polly Hargen, great; Joe and Lela Hayden, s and d, applause. Kaue Rich, Jap Troupe, clever. BEN MILAN.

SAN DIEGO, CAL.
GARRICK (Wm. Tompkins, mgr.; agent, S. C.), Monday rehearsal 10. Dec. 10. Scott and Wilson, acrobatic, good; John Higgins, jumper, novel; Emerita Campbell and Aubrey Yates, "Two Hundred Miles From New York," sketch; Harry Van Fossen, h. f. monolog, well received; Staley and Burbeck, musical blacksmiths, good. Pictures.

PRINCESS (Fred Gilman, mgr.; agent, Bert Levey, Monday rehearsal 10). Walter Hale, bandist, good; Ballard and Alberta, songs and patter, applauded; The Fowlers, acrobats, pleased. Pictures.
GRAND (R. B. Sison, mgr.; agent, direct), 10.25.22, with Effe and Co. under. Pictures.
EMPIRE (Roy Gid, mgr.; agent, Tally Film Co.), Pictures.
UNION (F. W. Ruhlow, mgr.; agent, Pictures).
HICKWICK (E. M. Drucker, mgr.; agent, Tally Film Co.), Pictures. L. T. DALEY.

SAVANNAH, GA.
ORPHEUM (Joseph A. Whitsky, mgr.; agent, Interstate Circuit), rehearsal Monday 11. Wilford and Bond, Grace Orina, scored; Dey and Moran, hit; Clarence Oliver, entertaining. Cavanna, scored.
HELOU (Charles W. Rex, mgr.; agent, Wells Court), rehearsal Monday 11. Excitingly good; bill for opening, with capacity. Herbert and Vance, clever. Stella Karl, shared honor. Murry Livingood and Co., entertaining. H. T. McCombs, clever, 10.30. Viola and brother, clever.

LIBERTY (Frank and Hubert, Randy, mgr.; agent, Pictures). Exchange rehearsal Monday 11. Helen Rome, clever. Demichile Bros., very good; Fred Rouen and Co., big;

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ST. PAUL, MINN.

ORPHEUM.—La Torta Jada, fair; Rameses, good; Mackay and Cantwell, fine; Burnham and Greenwood, big; William Flemen, fine; Boudini Bros., excellent; Kajiama, good; CRYSTAL.—Swan and Osmen, good; O'Clare and McDonald, won favor; Hutch Lushy, pleased.

SCHEENECTADY, N. Y.

ORPHEUM (F. Breymaler, mgr.; rehearsal Monday and Thursday, 11).—26-28, Little May Green, very well received; Leroy Sisters, good; Margaret Karr and Co., fair; Art Foner, good. —CRESCENT (L. C. Smith, mgr.; agent, Joe Wood, rehearsal Monday and Thursday, 12).—26-28, Cooper and Cooper, fair; Fox and Blondin, good; Lester, Laurie and Quinn, excellent. —MOHAWK (C. T. Taylor, mgr.).—26-28, "Behman Show." Very good show and well received.

SEATTLE, WASH.

PANTAGES (Alex. Pantages, mgr.; agent, direct; Monday rehearsal 11).—Tyrolean Sextette, good; Mason and McClaire, pleased; Melvin Trio, acrobats, unusually good; Bert Swor, amused; Nelson and Milledge, amusing sketch; Ray Thompson's horse, closed well. —Pictures.

Alice Lloyd was entertained by the Elks while here.
Daphne Pollard, accompanied by her sister, is in Seattle.

Babe Mason and Edith McClaire, at the Pantages this week, are a Seattle pair.

John Cort, the theatrical magnet, has just returned from the east and announces that

next season, joining hands with Klaw and Erlanger and Schubert, Seattle will have a banner year.

Work on the new Orpheum on Third and Madison is rapidly progressing.
The Empire Theatre, owned by the Miller Amusement Company and booked by the Pacific Amusement Association Circuit, is now playing burlesque. FRANKLIN.

SPRINGFIELD, MASS.

POLI'S (S. J. Breen, res. mgr.; agent, U. B. O.; rehearsal Monday 10).—Duff and Walsh, good; Howard Bros., very clever; Lynch and Weston, very good; Irene Dillon, entertaining; Mrs. Gardner Crane and Co., in "The Little Sunbeam," uproarious farce; Fay, Two Coleys and Fay, excellent; Mme. Casselli's dogs, clever. G. A. P.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.; agent, U. B. O.; Monday rehearsal 10).—Dr. Herman, great novelty; Anna Chandler, hit; Clifford Walker, excellent; Nicholas Sisters, pleased; Valerie Bergere Players, good; World and Kingston, scored; Jane Camshoppe and Co., clever; Pope and Uno, pleased. M. P.

MAJESTIC (Peter F. Griffin, mgr.).—Madame Marquise, good; Adams and Lewis, success; Oma Crosby, novel; Lila Carter, clever; Enoch, "Man Fish," big sensation; Giffords, fair. M. P.

GAYETY (T. R. Henry, mgr.).—"Runaway Girls."
STAR (Dan F. Pierce, mgr.).—"Passing Parade," big hit. HARTLEY.

WASHINGTON.

CHASE'S (H. W. DeWitt, mgr.; agent, U. B. O.; rehearsal Monday 11).—Fred St. Onger and Co., cyclists, remarkable; Harry Fox and Miller, Ship Sisters and Chas F. Semon, di-

vided first honors; George Reno and Co., well received; Kalmar and Brown, hit; Edwards, Van and Tierney, pleased; Six Trakhene Horses, amused.

CASINO (A. C. Mayer, mgr.; agent, William Morris; rehearsal Monday 11).—Dunbar's Goats, amused; The Legerts, Killian and Moore, Flint George and Co., decided hits; Harry Flinnerty, pleased; Madge Anderson and Leslie Thurston, second honors; Great Vaulting, juggler, applauded.

MAJESTIC (F. B. Weston, mgr.; agent, Cleveland; rehearsal Monday 11:30).—Hiland and Phillips, hit; John LeClair, juggler, clever; Florence Douglas, comedienne, second honors.

COSMOS (A. J. Brylawski, mgr.; agent, Norman Jefferies; rehearsal Monday 10).—26-28, Peak, amused; The Lafayette, clever on wire; Slater, Earl and Darrell, hit; Great Barnett and Co., magicians, well received; Shepherd and Ward, pleased; Dolly Marshall, second honors.

GAYETY (Geo. W. Peck, mgr.).—"Queens of Jardin de Paris."
LYCEUM (Eugene Kernan, mgr.).—"The Rollickers."

The Majestic after Jan. 1 will change the policy of three a day to two shows with bookings of six acts and will add two more pieces to its orchestra.

YONKERS, N. Y.

WARBURTON (Jos. E. Schanberger, mgr.; Monday rehearsal 10:30).—Harry First and Co., went big; Annie Abbott, good; Forbes and Bowman, scored; George Spink, fine; Savardo and Richardson's dogs, nice; Florence Troy, classy; Stelling and Revell, laugh. Pictures.

ORPHEUM (Sol. Schwartz, mgr.; agent, U. B. O.; Monday and Thursday rehearsal 12).—26-28, Montrose Troupe, good; Oliva Septette, well liked; Blount Bros., pleasing. Pictures.

John McMahon has been given "Mike" Sutton's place as stage manager of the Orpheum.

NOTES

Daisy Harcourt has contracted to appear at the American, New York, Jan. 16. Jos. Shea is the agent.

"The Musikagirls," once known as "The Suffragettes" play their first engagement in New York at the Fifth Avenue next week. The young women were of "The Boston Fadettes" at one time, and include among the quintet, Estelle Churchill, the best "little" drummer "The Fadettes" ever had.

Marie Empress became indignant one day recently when an applicant for her plush stage curtain wanted to know the price she held it at. Miss Empress seemed to believe the question indicated a belief she had retired from the glare of the footlights. Marie has a little something on Mrs. Doc Munyon at that.



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"B. R." after name indicates act is with burlesque show mentioned. Routes may be found under "Burlesque Routes."

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Allen Mark Columbia B R
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Alpha Troupe Orpheum Salt Lake
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Alrona Zoeller Troupe 200 Hemlock Brooklyn
Alton Grace Follies of New York B R
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Armond Grace 810 Dearborn Av Chicago
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Armstrong and Verne Royal Wellington N Z
Arthur Mae 15 Unity Pl Boston
Ashner Tessie Irwins Big Show B R
Atkinson Harry 21 E 20 N Y
Atlantic & Risk 2511 E Av Billings Mont
Atwood Warren 111 W 18 N Y
Aubrey Rene Runaway Girls B R
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Austin Jennie Follies of New York B R
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Ayers Ada Follies of New York B R

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Bannan Joe Girls from Happyland B R
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Barces & Crawford Trenton N J
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Barrett Tom Robinson Crusoe Girls B R
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Barren Geo 2002 E Av N Y
Barry & Hack 761 Windlake Milwaukee
Barrell & Garret 2099 E 53 Cleveland
Barrett Harmon & Erngit 853 W 66 N Y
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Barto & McCue Midnight Maidens B R
Barton Joe Follies of the Day B R
Bates Virgie Irwins Big Show B R
Bates & Neville 57 Gregory New Haven
Baum Will H & Co 97 Wolcott New Haven
Baumann & Ralph 360 Howard Av New Haven
Baxter Sidney & Co 1722 48 Av Melrose Cal
Bayton Ida Girls from Happyland B R
Be Ano Duo 8442 Charlton Chicago
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Belmont Joe 70 Brook London
Belmont Florence Girls from Happyland B R
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Belzac Irving 250 W 112 New York
Benn & Leon 229 W 38 New York
Bennett Archie Irwins Big Show B R
Bennett Florence Irwins Majestics B R
Bennett Sam Rose Syddell B R
Bennett & Marcello 206 W 67 New York
Bennett Bros 339 E 66 New York
Benson Marion J Passing Parade B R
Bentley Musical 121 Clipper San Francisco
Benton Beulah Irwins Majestics B R
Benton Ruth Big Banner Show B R

Berg Liddy Bon Tons B R
Berger Anna Miss N Y Jr B R
Bernhard Hugh Bohemians B R
Beverly Sisters 5722 Springfield Av Phila
Bevins Clem Rollickers B R
Beyer Den & Bro Orpheum Kansas City
Bicknell & Gibney Majestic Cedar Rapids Ia
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Bouvier Mayne Merry Whirl B R
Bowman Fred L Webster Medford Mass
Bowers Walters & Crocker Keiths Indianapolis
Boyd & Allen 2706 Howard Kansas City
Boyle Bros Princess Ft Worth
Bradley The 1814 Rush Birmingham
Brand Laura M 515 Main Buffalo
Bray Joe Irwins Big Show B R
Brennan Geo Trocadero B R
Brennen Samuel N 2556 Tulip Phila
Breton Ted & Corinne 114 W 44 N Y
Bretonne May & Co 145 W 45 N Y
Brinkley The 424 W 39 N Y
Bristow Lydia Dreamlanders B R
Britton Nellie 140 Morris Philadelphia
Brixton & Brixton 708 Lexington Brooklyn
Browder & Browder 820-5 Minneapolis
Broe & Maxim 1240 Wabash Av Chicago
Brookes & Carlisle 38 Glenwood Buffalo
Brookland Chas Runaway Girls B R
Brooks Florrie Big Review B R
Brooks The Girls from Happyland B R
Brooks Harry Cracker Jacks B R
Brook & Jensen 801 W 18 N Y
Brown Sammie Bowery Burlesquers B R



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Bullock Tom Trocadero B R
Bunce Jack 2219 13 Philadelphia
Burger Varrey J 627 Trenton Av, Pittsburg
Burke Joe 344 W 14 N Y
Burke Minnie Trocadero B R
Burke & Farlow 4037 Harrison Chicago
Burnett Tom Century Girls B R
Burns Jack 287 Bainbridge Brooklyn
Burrows Lillian 2050 North Av Chicago
Burt Wm P & Daughter 183 W 45 N Y
Burton Jack Marathon Girls B R
Burton & Burton Empire Indianapolis Indef
Busch Devere Four Revue Beauty Show B R
Bushnell May Fads & Follies B R
Butlers Musical 423 S 8 Phila
Butterworth Charley 850 Treat San Francisco
Byron Gleta 107 Blue Hill av Roxbury Mass
Byron Ben Passing Parade B R

Cabill Wm 345-7 Bklyn
Cain John E Knickerbockers B R
Callahan Grace Bohemians B R
Campbell Al 907 Amsterdam Av N Y
Campbell Harry Marathon Girls B R
Campbell Phyllis 101 W 18 B R
Campbell & Parker Rose Syddell B R
Campbell Zelma Bon Tons B R
Campeau Beatrice Knickerbockers B R
Canfield Al Wise Guy Co
Canfield & Carleton 2218 80 Bensonhurst L I
Cantway Fred 6425 Woodlawn Av Chicago
Caplan Harry Follies of New York B R
Capron Nell Pollina of New York B R
Cardon Chas Vanity Fair B R
Cardowne Sisters 425 N Liberty Alliance O
Carey & Stampe 824 42 Bklyn
Carle Irving 4208 No 41 Chicago
Carlton Frank Bway Gaiety Girls B R
Carmelo Pictures Broadway Gaiety Girls B R

Carmen Belle O H Fredricksburg Md
Carmen Frank 465 W 188 N Y
Carmen Beatrice 72 Cedar Brooklyn
Carmontelle Hattie Marathon Girls B R
Caron & Farnon 235 E 24 N Y
Carr Helen & Co 1745 Warren Av Chicago
Carrollton & Van 5424 Monte Vista Los Angeles
Carson Bros 1058 56 Brooklyn
Carters The Ava Mo
Casad & DeVerne 312 Valley Dayton O
Casburn & Murphy Wichita Kan
Casmas & La Mar Box 247 Montgomery Ala
Case Paul S 312 E 14 Chicago
Caulfield & Driver Normandie Hotel New York
Celest 74 Grove Rd Clapham Pk London
Celeste Grace Midnight Maidens B R
Chabanty Marguerite Columbians B R
Chamefoys 1449-41 Bklyn
Champion Mable Washington Society Girls B R
Chap Bell & Schuyler 219 Prospect Av Brooklyn
Chapin Benjamin 506 W 186 New York
Chapman Sisters 1629 Milburn Indianapolis
Chase Billy Grand Sacramento
Chase Dave 90 Birch Lynn Mass
Chase Carma 2615 80 Halstead Chicago
Chatham Sisters 308 Grant Pittsburgh
Chick Frank 1229 Adlers B R
Chubb Ray 107 Spruce Scranton Pa
Church City 174 1282 Decatur Brooklyn
Clairmont Josephine & Co 183 W 131 N Y

INA CLAIRE

In "JUMPING JUPITER."
Management Frazee & Lederer.

Clarke Wilfred 130 W 44 New York
Clark Floretta 10 Lombard Boston
Clark Geo Robinson Crusoe Girls B R
Clark Sisters & Farnon Orpheum Ogden Utah
Clark & Dunsmuir 10 Prospect Indianapolis
Clark & Ferguson 121 Phelps Englewood
Claton Carlos 235 5 Av Nashville Tenn
Claus & Radcliffe 1649 Dayton Av St Paul
Clear Chas 100 Morningdale Av New York
Clemons Margaret Midnight Maidens B R
Clermonte & Miner 39 W 96 New York
Clever Trio 1229 Adlers B R
Cliff & Cliff 4106 Artesian Chicago
Clifton Harry Dreamlanders B R
Clipper Quartet Orpheum Savannah
Clito & Sylvester 208 Winter Philadelphia
Clure Raymond Orpheum Omaha
Clyo Rochelle 1479 Hancock Quincy Mass
Coban Will H Miss New York Jr B R
Cohen Nathan Hastings Show B R
Cole Chas C Rollickers B R
College Life Temple Detroit
Collins Eddie 5 Reed Jersey N J
Collins Fred Dreamlanders B R
Collins & Hart Orpheum Budapest Hungary
Colton Tommy Fads & Follies B R
Colton & Darrow Kentucky Belles B R
Compton & Plumb 2220 Emerson av Minneap.
Comrades Four 824 Trinity Av New York
Conn Hugh L Fads & Follies B R
Conn Richard 201 W 109 N Y
Connolly Mr & Mrs Orpheum Kansas City
Coogan Alan Lovemakers B R
Cook Geraldine 675 Jackson Av New York
Corbett Ada Miss New York Jr B R
Corbett & Forrester 71 Emmet Newark N J
Corinne Suzanne Fads & Follies B R
Cornish Wm A 1108 Broadway Seattle
Cotter & Boulden 1836 Vineyard Philadelphia
Coyle & Murrell 3327 Vernon Av Chicago
Coyne Tom Hastings Show B R
Crane Mrs Gardner Polis Bridgeport
Crawford Catherine Reeves Beauty Show B R
Crawford Glenn S 1439 Baxter Toledo
Creighton Bros Midnight Maidens B R
Crispi Ida Irwins Big Show B R
Crosby Ana 182 E 8 Peru Ind

DICK CROLIUS

Slang Prince Supreme.
Permanent address, 224 W. 46th St., New York

Cross & Josephine Orpheum Oakland
Cross & Maye 1312 Huron Toledo
Cullen Thos Runaway Girls B R
Cullen Bros 2016 Ellsworth Philadelphia
Cumming & Colonna Hip Paisley Scot
Cumming Jessie Rose Syddell B R
Cunningham B & D 112 Wash'tn Champaign Ill
Cunningham & Marion 155 E 96 N Y
Curtin Patsie Century Girls B R
Curtis Blanche Marathon Girls B R
Curzon Sisters Hip New York Indef
Cycling Brunettes Washington Spokane

BEULAH DALLAS

"COON SHOUTER." INTERSTATE CIRCUIT.
Booked solid until May.

Dale Warren E 1308 S Carlisle Philadelphia
Dale & Harris 1610 Madison Av New York
Daley Wm J 108 N 10 Philadelphia
Dallas Beulah Majestic Montgomery
Daly & O'Brien National Sydney Indef
Davenport Edna Big Banner Show B R
Davenport Flossie Pennant Winners B R
Davenport Jessie Rose Syddell B R
Davis Hazel M 3538 La Salle Chicago
Davis & Cooper 1920 Dayton Chicago
Davidson Dot 1305 Michigan Av Niagara Falls
Dawson Eli & Gillette Sisters 344 E 58 N Y
De Clairville Sid 1313 Douglas Omaha

CUBA DE SCHON

The Little Indian Girl.
Playing W. V. A. Time

DeGrace & Gordon 922 Liberty Brooklyn
De Hollis & Valora Majestic Charleston S C
De Lo John B 718 Jackson Milwaukee
De Mar Rose 807 W 37 Pl Chicago
De Mar Zelle Knickerbockers B R
De Marie Ronachers Wien Austria
De Mill Gertrude 1518 Irving Pl Brooklyn
De Oesch Mile M 336 S 10 Saginaw
De Renzo & La Due Temple Hamilton Can
De Vasy Thos Big Banner Show B R
De Velde & Zeldia Orpheum Montreal
De Vere Tony Watsons Burlesquers B R
De Verne & Van 4873 Yates Denver
De Young Tom 106 E 115 New York

De Young Mabel 850 E 181 New York
Dean Lew 452 2 Niagara Falls
Dean & Sibley 463 Columbus Av Boston
Deery Frank 204 West End Av New York
Delaney Patsy Miss New York Jr B R
Delmar & Delmar 64 Henry New York
Delmor Arthur Irwins Big Show B R
Delmore Adelaide Girls from Happyland B R
Delton Bros 281 W 38 New York
Demacos 112 N 9 Phila
Deming & Alton Americans B R
Demonic & Belle Englewood N J
Denton G Francis 451 W 44 New York
Desmond Vera Lovemakers B R
Diar Mona Bohemians B R

Anita Diaz's Monkeys

Next Week (Jan. 2) Trent, Trenton, N. J.
Direction AL SUTHERLAND.

Diolan The 162 E 5 Mansfield O
Dixon Belle College Girls B R
Dobbs Wilbur Ginger Girls B R
Dodd Emily & Jess 201 Division Av Brooklyn
Doherty & Harlow 428 Union Brooklyn
Dolan & Lenhart 2460 7 Av New York
Dolce Sisters 249 W 14 N Y
Donaghy G Francis 319 55 Brooklyn
Donald & Carson 216 W 103 New York
Donagan Sisters Bon Tons B R
Donner Doris 343 Lincoln Johnston Pa
Dove Billy 102 High Columbia Tenn
Douglas & Burns 426 W 43 N Y
Douglass Chas Washington Society Girls B R
Dove Johnny Al Fields Minstrels
Dow & Lavan 808 Caldwell av New York
Downey Leslie T Elite Sheboygan Wis Indef
Doyle Phil Merry Whirl B R
Duchan Chas Passing Parade B R
Drew Dorothy 377 8 Av New York
Dube Leo 258 Stowe Av Troy
Du Bols Great & Co 80 No Wash Av Bridgeport
De Mars & Gualtieri 307 W Water Elmira N Y
Duffy Tommy Queen of Jardin de Paris B R
Dulzell Paul Bronx N Y
Dunbar A O 942 E 9 Bklyn
Dunedin Troupe Bon Tons B R
Dunham Jack Bohemians B R
Dunn Arthur F 217 E Locock Pittsburgh
Dupille Ernest 3103 Boudinot Philadelphia
Dupres Fred Majestic Chicago
Durgin Geo Passing Parade B R
Dwyer Lottie Trio 50 N Washn Wilkes-Barre

EDWARDS, VAN AND TIERNEY

REFINED ENTERTAINERS.
Management Ed. S. Keller.

Edwards Shorty 213 Carroll Allegheny
Eidhe Corinne 325 S Roby Chicago
Ekan Geo Marathon Girls B R
Eller Lew Bowery Burlesquers B R
Elliott Jack Runaway Girls B R
Ellsworth Harry & Lillian Century Girls B R
Elwood Perry & Downing 924 Harlem Av Balto
Ematic Troupe 604 E Taylor Bloomington Ill
Emerald & Connie 41 Holland Rd Brixton London
Emerson & Le Clear 23 Beach Av Grand Rapids
Emerson Ida Robinson Crusoe Girls B R
Emerson Harry Midnight Maidens B R
Emmett & Lower 419 Pine Darby Pa
Engbreth G W 2313 Highland Av Cincinnati
Enor Wm Hastings Show B R
Emanh H T 1284 Putnam Av Brooklyn
Evans Allen Irwins Big Show B R
Evans Bessie 3701 Cottage Grove A Chicago
Evans Fred & Beattie Knickerbockers B R
Evans Teddy Midnight Maidens B R
Evans & Lloyd 925 E 12 Brooklyn
Evelyn Sisters 252 Green Av Brooklyn
Everett Gertrude Fads & Follies B R
Evers Geo 210 Losoya San Antonio
Ewing Chas & Nina 455 Telfair Augusta

Fairchild Sisters 320 Dixwell Av New Haven
Fairchild Mr & Mrs 1321-Vernon Harrisburg
Fairburn Jas Miss New York Jr B R
Falls Billy A 488 Lyell Av Rochester
Fanta Trio 8 Union Sq New York
Fanton Joe Bijou Phila

FARRELL-TAYLOR TRIO

Funnest Black Face in Vaudeville.
This week (Dec. 20), Orpheum, Brooklyn.

Fawn Loretta Rose Syddell B R
Fay Gus Irwins Majestics B R
Fennel & Tyson 471 80 Brooklyn
Fenner & Fox 639 Central Camden N J

DAVE FERGUSON

United Time.

Ferguson Mabel Bowdoin Sq Boston Indef
Ferguson Frank 450 E 43 Chicago
Ferguson Jos 127 W 67 New York
Ferguson Marguerite Hastings Show B R
Fern Ray 1300 W Ontario Philadelphia
Fernandez May Duo 207 E 87 New York
Ferrard Grace 2716 Warsaw Av Chicago
Ferry Wm Keiths Columbus
Fields School Kids Union Chicago
Fields & La Adelia Orpheum Freeport Ill
Finn & Ford 280 Revere Winthrop Mass
Finney Frank Trocadero B R
Fisher Marie Bway Gaiety Girls B R
Fisher Susie Iose Syddell B R
Fiske Gertrude Brigadiers B R
Fitzgerald & Quino Bowery Burlesquers B R
Fitzsimmons & Cameron 5609 S Green Chicago
Fletcher 33 Rondell Pl San Francisco

JEANIE FLETCHER

SCOTTISH PRIMA DONNA
America Travesty Stars
Pickwick, San Diego, Cal. Indefinite.

Fletcher Ted 470 Warren Brooklyn

REPRESENTATIVE ARTISTS

Colossal Success OF RADIANT

RADIE FURMAN

Next Week (Jan. 2) **Orpheum, Los Angeles**

First American Engagement in 3 Years. En Route, Orpheum Circuit

Returns with fresh Laurels Direct Winter Garden, Berlin

LILIAN HERLEIN

America's Stunning and Beautiful Songstress
Next Week (Jan. 2), Poli's, Bridgeport

United Time,
Personal Management, E. B. ADAMS

ROBERT LeROY AND AILEEN HARVEY

Comedy Sketch "RAINED IN"

Direction, NORMAN JEFFERIES

ETHEL LESLIE

"THE FAVORITE ENGLISH MEZZO-SOPRANO"

Direct from Successful Tours in England, Australia, New Zealand and the Orient.
NOW IN SEATTLE-NEWPORT CAFE.

The greatest musical novelty produced in years:

Six Kirksmith Sisters

The talk of the town everywhere the act has played.
Direction KIRKSMITH BUTLER, 167 Dearborn Street, Chicago.

The Lady



Marion Gibney

BICKNELL AND GIBNEY

PRESENTING

"The Lady and the Lobster"

Booked Solid till April 1911, W. V. M. A. Time.

The Lobster



O. M. Bicknell

Alfred Jackson

POSTER CARTOONIST

This week (Dec. 26), Hammerstein's Victoria

HAVE YOUR CARD IN
VARIETY

GUY

FRANCES

RAWSON AND CLARE

"JUST KIDS" IN "YESTERDAYS"

Completed 21 weeks S.-C. Circuit.

Time extended 14 more.

Next Week (Jan. 5), Hamlin Ave., Chicago, Ill.

MARSHALL BROS.

SOCIETY ATHLETES

Presenting **Lois Berri** In Exclusive Songs

Booked solid by Fred Zobedie

3 LIVINGSTONS 3

NEXT WEEK (Jan. 2), COLONIAL, NEW YORK.

Jan. 9, ALHAMBRA, NEW YORK.

A few of our many press notices.

Atlanta, Ga., Nov. 20.
Forsyth Theatre.
And last came the Livingstons, the best comedy acrobats that the Forsyth has ever boasted. From a sophomore to a dignified bank president, the human nature in a man loves horse play. The Livingstons gave it, fast and furious and in such a funny manner that the dearest old prude in the house could not help but laugh.
—Archie Lee.

Chicago, Dec. 24.
Majestic Theatre.
The Livingstons in acrobatics were a riot. This is one of the most comical acrobatic acts seen which gets away from the silly ordinary comedy which is so often displayed. Everything being original with these people. The comedy was taken and it was certainly deserving of the credit the audience gave it.

Columbus, O., Dec. 20.
Kelth's Theatre.

The program in recommending the Livingstons as having the greatest novelty comedy act does not overstep the limit. The act is really a scream, the three members of the troupe keeping the house in continuous good humor through their stunts on the horizontal bars. The act is something new and is worth seeing.

DEAS, REED and DEAS

Some Singing

Some Comedy

Some Clothes

Open Soon. Some Theatre in Yonkers. Managed by Some Hustler, Edward S. Keller.

SOME CLASS.

3 Cycling Cogswells

Just working twelve weeks S.-C. Booked through Chicago office.

By PAUL GOUDRON,

Direction, BERT EARLE Booking Office

REX COMEDY CIRCUS

THE HOMELIEST, MEANEST AND WISEST OLD MULE IN THE WORLD

INTRODUCING HIS LATEST NOVELTY "JUMPING JUPITER"

"Circus Queen" Caprice R. Lewis AND Idabell "Billiken Girl"

Season Booked

Permanent Address
411 N. FRONT STREET
BALTIMORE

MORRIS AND WILSON

"DUTCHY"

"REDHEAD"

AUSTRALIA'S ONLY
COMEDY ACROBATS

Who Are
MORRIS and WILSON?

As juveniles took singing parts in musical comedies "Chip Chop," "Jolly Miller," etc. Also we played at Sunday School picnics. Now produced "THE CRAZY HOSTLERS," an acrobatic absurdity. Runs 10 minutes. Can close in "one."

An Act With a Reputation

Address VARIETY, San Francisco.

Florede Nellie Columbians B R
Follette & Wicks 1824 Gates Av Brooklyn
Forbes & Bowman 201 W 112 New York
Ford Johnny 3500 Edmondson Baltimore
Ford & Williams Orpheum Chicago
Ford Geo Queen of Jards de Paris B R
Ford & Co 300 Fenton Flint Mich
Ford & Louise 128 S Broad Mankato Minn
Fordes Four Keltha Cincinnati
Foreman Robt N 806 W 99 New York
Formby Geo Walther House Wigan England
Foster Harry & Sallie 1838 E 12 Philadelphia
Foster Billy 2316 Centre Pittsburg
Fox & Summers 517 10 Saginaw Mich
Fox Florence 172 Filmore Rochester
Fox Will H Temple Rochester
Fox Will World of Pleasure B R
Foye Edna 6920 Pierpont Cleveland
Francis Winnifred Vanity Fair B R
Francis Willard 67 W 138 New York
Franciscos 343 N Clark Chicago
Frank Sophia & Myrtle Miss New York Jr B R
Frans Sig Glinger Girls B R
Fredericks Musical Dillou Battle Creek
Fred Jack 38 W 118 N Y
Freeman Florence Bway Gaiety Girls B R
Freeman Frank E Queen of Bohemia B R
Freeman Bros Girls from Happyland B R
Freiligh Lissle Bowery Burlesquers B R
French Henri Gerard Hotel New York
French & Williams 821 W Blaine Seattle
Frevoli Orpheum Savannah
Frey Twine Orpheum Omaha
Fricke William Lovemakers B R
Frobel & Ruge 314 W 23 New York

G.

5-GAFFNEY GIRLS-5

Playing S.-C. Time.

Gaffney Sisters 1407 Madison Chicago
Gaffney Al 383 Vernon Brooklyn N Y
Gage Chas 170 White Springfield Mass
Gale Ernie 160 Eastern Av Toronto
Gallagher Ed Big B-anner Show B R
Gardner Family 1958 N 8 Philadelphia
Garden Geo Girls from Happyland B R
Gardner Eddie Star Muncie Ind
Gardner Jack Los Angeles
Gardner Andy Bohemians B R
Gardner George & Co 4646 Kenmore Av Chic
Garrit Harry Princess Los Angeles Indef
Garson Marion & Co Grand Pittsburgh
Gath Karl & Emma 504 Cass Chicago
Gaylor Chas 768 17 Detroit
Gear Irving Century G R B R
Genaro & Thoei Majestic Corsicana Tex Indef
George Chas N Potomac Hagerstown Md
George Armstrong T Jacks B R
Germane Anna T 25 Arnold Revere Mass
Gettings J J Marathon Girls B R
Geyer Bert Palace Hotel Chicago
Gilbert Ella R Runaway Girls B R
Gill Edna Queen of Jards de Paris B R
Gilmore Mildred Broadway Gale-v Girls B R
Girard Marie 41 Howard Boston
Gleason Violet 489 Lexington Waltham Mass
Glose Augusta Orpheum Omaha
Glover Edna 362 Empor Av Wichita
Godfrey & Henderson 2206 E 14 Kansas City
Goforth & Doyle 251 Halsey Brooklyn
Golden Claude Gayety St Louis
Golden Sam Washington Society Girls B R
Golden Nat Hastings Show B R
Goldie Anneke Big Banner Show B R
Goldie Jack Glinger Girls B R
Goldsmith & Hoppe Chas Washington
Goodman Joe 2525 Van Pelt Philadelphia
Goodrich Mitchell Hastings Show B R
Gordo El 255 W 42 New York
Gordon Max Dreamlanders B R
Gordon Dan 177 Atlantic Av Brooklyn
Gordon & Barber 26 So Locust Hagerstown Md
Gordon & Marx Polys Hartford
Gossans Bobby 400 So 6 Columbus O
Gottlob Amy 600 No Clark Chicago
Gould C W Marathon Girls B R
Gould & Rice 328 Smith Providence R I
Goyt Trio 356 Willow Akron O
Grace Frank College Girls B R
Grace Lew 2844 Penn Av Baltimore
Graham Frank Marathon Girls B R
Grannon Ha Melrose Park Pa
Grant Burt & Bertha 2556 Dearborn Chicago
Granville & Mack Cherry Blossoms B R
Granville & Rogers Anderson Louisville
Graves Joy Dreamlanders B R
Gray Trio 1406 Woodlawn Av Indianapolis
Gray & Gray 1922 Birch Jolipa Mo
Gray & Graham Sydney Australia Indef
Green Edna Bowery Burlesquers B R
Greene Winnifred Runaway Girls B R
Gremmer & Melton 1437 S 6 Louisville
Grieves 18 W 60 N Y
Griffith John P Trocadero B R
Griffith Myrtle E 5805 Kirkwood Av Pittsburg
Griffs & Hoot 1324 Cambria Philadelphia
Grimm & Satchel Olympia Gloucester Mass
Groom Sisters 603 N Hermitage Trenton N J
Grossman A 532 North Rochester
Grover & Richards Orpheum St Paul
Grovinl Geanette Washington Society Girls B R
Gruber & Kew 408 4 Av E Flint Mich
Guilfoyle & Charlton 303 Harrison Detroit
Guyer Victoria Miss New York Jr B R

H.

Hall E Clayton Elmhurst Pa
Hall Ed Passing Parade H R
Hall & Pray 50 Columbia Swampscott Mass
Hall & Brice 56 Orchard Norwich Conn
Halperin Nan 1921 E 17 Av Denver
Halle Dogs 111 Walnut Revere Mass
Halpern Leo Hastings Show B R
Halsen Boys 21 E 98 New York
Halested Willard 1141 Prytania New Orleans
Hamline The 51 Scovel Pt Detroit
Hamilton Evelyn B 2636 N 31 Philadelphia
Hamilton Maude Watsons Burlesquers B R

HAMMOND and FORRESTER

Sullivan-Considine Circuit.

Hammond Gracia Robinson Crusoe Girls B R
Hampton & Banett 4804 Winthrop Av Chicago
Hanev & Long 117 State N Vernon Ind

EDITH HANEY

POCKET EDITION COMEDienne.
Always Working. Direction, A. E. MEYERS.

Hannon Billy 1539 No Hamlin Av Chicago
Hanson Harry L Temple Muskegon Mich
Hansons & Co 1037 Tremont Boston
Hanvey Lou 532 Xenon Av New York
Harcourt Frank Cracker Jacks B R
Harcourts Four Gaiety Minneapolis
Harrington Bobby Serenaders B R
Harron Lucy Knickerbockers B R
Hart Marie & Billy Orpheum Salt Lake
Hart Bros 294 Central Central Falls R I
Hart Stanley Ward 4445 Pine St St Louis
Hart Mauric 166 Lenox Av New York
Hartwell Edie Big Banner Show B R
Harvey Harry Hastings Show B R
Harvey & Welch 7 E 119 N Y
Harveys The 507 Western Moundsville W Va
Hartman Gretchen 528 W 135 New York
Hastings Harry Hastings Show B R
Hawell Elsie Billie City Pa Indef
Hatches The 47 E 182 New York

E. F. HAWLEY and CO.

THE BANDIT.

Week, Jan. 2, Polle, New Haven.
EDW. S. KELLER, Rep.

Hawkins Harry College Girls B R
Hayes Margaret Watsons Burlesquers B R
Hayes Gertrude Folies of the Day B R
Hayes & Patton Carson City Nev Indef
Hayman & Franklin Tivoli London
Haynes Beatrice Americans B R
Hayward & Hayward Majestic Little Rock
Hasseltun Jas Society Girls B R
Hearn Sam Folies of the Day B R
Hearn & Rutter Auditorium York Pa
Heath Frankie Big Review B R
Heather Josie Keltha Cincinnati
Held & La Rue 1828 Vine Philadelphia
Helene La Belle Kentucky Belles H R
Henderson & Thomas 227 W 40 New York
Hendrix Klari College Girls B R
Henella & Howard 646 N Clark Chicago
Hennings 11 Seymour Flats St Joe Mo
Henry Dick 207 Palmetto Brooklyn
Henry Girls 2328 So 17 Philadelphia
Henry 423 E 102 N Y
Herbert, Majestic St Augustine Fla
Herberts The 47 Washington Lynn Mass
Herman Lew Hip Charleston W Va
Herman & Rice 429 W 30 New York
Hers Geo 832 Stone Av Scranton
Hessie Grand Reno Nev
Heverly Great 203 Desmond Sayre Pa
Hickman Bros & Co Family Mollie Ill
Hill Arthur Hastings Show B R
Hill Edmund & Trio 283 Nelson New Brunswick
Hill Chas J Glinger Girls B R
Hillard May Sam T Jacks B R
Hillman & Roberts 516 S 11 Saginaw Mich
Hills Harry Robinson Crusoe Girls B R
Hills & Fens 151 W 63 New York
Hoeffl Bros Wadsworth Ottumwa Ia
Holden J Maurice Dalaty Duches B R
Holden Harry Knickerbockers B R
Hollander Joe Irwins Majestics B R
Holman Bros 614 Lake Cadillac Mich
Holmes Ben Box 61 Richmond Va
Holt Alf Sydney Australia
Homan & Helm 124 Lockwood Buffalo
Hood Sam 721 Florence Mobile Ala
Hoover Lillian 432 W 34 New York
Hopp Fred 326 Littleton Av Newark N J
Horton & La Trieka Columbia St Louis
Hotaling Edward 557 S Division Grand Rapids
Howard Bros Polle Worcester
Howard Chas Folies of New York B R
Howard Emily 644 N Clark Chicago
Howard Mote Vanity Fair B R
Howard Geo F Big Review B R
Howard Comedy Four 933 S Av Brooklyn
Howard Harry & Mae 322 S Roria Chicago
Howard Bertha 432 W 38 New York
Howard & Howard Orpheum Sioux City
Howe Sam Lovemakers B R
Howe Lisette Watsons Burlesquers B R
Huegel & Quinn 538 Rush Chicago
Hufford & Chain Majestic Dubuque Ia
Hulbert & DeLong Bijou Iowa City Ia
Hunt Robt Wally City Girls B R
Hunter Ethel 4020 Trout Kansas City
Hurley F J 152 Magnolia Av Elizabeth N J
Hutchinson Al 210 E 14 New York
Huxley Dorcas E Vanity Fair B R
Huxtables Portland Me
Hyatt & Le Nore 1612 W Lavalie Baltimore
Hylands Thrice 4308 E Danbury Conn
Hymer John B 3 Av New York
Hynde Hattie 618 Pearl Buffalo

I.

Imhoff Roger Fads & Folles B R
Inge Clara 300 W 49 N Y
Ingram & Seeley 288 Crane Av Detroit
Ingrams Tom 1804 Story Boone Ia
Inness & Ryan Airdome Chattanooga
Irish May Watsons Burlesquers B R
Irving Pearl Pennant Winners B R
Irwin Geo Irwins Big Show B R

J.

Jackson H'ry & Kate 206 Buena Vista Yonkers
Jackson Alfred 80 E Tupper Buffalo
Jackson Robt M Runaway Girls B R
Jackson & Long No Vernon Ind
Jackson Family Hip Wigan Eng
Jansen Ben & Chas Bowery Burlesquers B R
Jeffries Tom 150 Henry Brooklyn

P. O'MALLEY JENNINGS

This week (Dec. 26), Majestic, Milwaukee

Jennings Jewell & Barlowe 3362 Arlington St L
Jerge & Hamilton 392 Mass Av Buffalo
Jerome Edwin Merry Whirl B R
Joss & Dell 1242 N 5 St Louis
Joss Johnny Cracker Jacks B R
Jewel 283 Littleton Av Newark N J
Johnson Honey 39 Tremont Cambridge Mass
Johnson Kid Seignior South America
Johnson Bros & Johnson 6245 Callowhill Phila

Johnston Elsie Reeves Beauty Show B R
Johnston & Buckley Golden Crook B R
Johnstone Chester B 49 Lexington Av N Y
Jolly Wild & Co Keltha Providence
Jones & Rogers 1351 Park Av New York
Jones Maud 471 Lenox Av New York
Jones & Gila 24 E 12 Chicago
Jones & Whitehead 83 Boyden Newark N J
Joyce Jack Circus Bush Vienna
Julian & Dyer 67 High Detroit
Juno & Wells 511 E 78 New York

K.

Kartello Bros Paterson N J
Kaufman Bros Orpheum Omaha
Kaufmann Reba & Ines Folles Bergere Paris
Kaufmanns 240 E 38 Chicago
Keating & Murray Blakors Wildwood N J Indef
Keaton & Barry 74 Boylston Boston
Keatons Three Polle Wilkes-Barre
Keeley Bros Battenburgs Lelpic Ger

THEM'S THEM.

KELLY and KENT

Kelfe Zena Wm Penn Phila
Kelley Joe K 9 and Arch Philadelphia Indef
Kelly Eugene Knickerbockers B R
Kelly Lew Serenaders B R
Kelly & Wentworth Family Mollie Ill
Kelley Sisters 4832 Christiana Av Chicago
Keltner 131 Colonial Pt Dallas
Kendall Ruth Miss New York Jr B R
Kendall Chas & Maudie 123 Alfred Detroit
Kennedy Joe 1131 N 3 Av Knoxville
Kenney & Hollis 68 Holmes Av Brookline Mass
Kent & Wilson 6038 Monroe Av Chicago
Kenton Dorothy Orpheum Spokane
Keough Edwin Continental Hotel San Fran
Kessner Rose 438 W 164 New York
Kidders Bert & Dorothy 1274 Clay San Fran
Kine Josie Bowery Burlesquers B R
King Margaret H Serenaders B R
King Bros 211 4 Av Schenectady
King Violet Winter Gard Blackpool Eng Indef
Kinsbrow & Klara H Plymouth Ill Indef
Kiralfo Bros 1710 S Av Evansville Ind
Kirschbaum Harry 1023 Main Kansas City
Klein & Clifton Academy Buffalo
Knight Harlan E & Co Orpheum Oakland
Knowles R M College Girls B R
Kochler Grayce 6050 Calumet Chicago
Kohers Three 68 13 Wheeling W Va
Koier Harry Queen of Jards de Paris B R
Koners Bros Orpheum Harrisburg

L.

Lacouver Lena Vanity Fair B R
Lafayettes Two 185 Graham Oshkosh
Laird Major Irwins Big Show B R
Lake Jas J Bon Tons B R
Lalor Ed Watsons Burlesquers B R
Lancaster & Co 646 N State Oak Indef
Lane & O'Donnell 271 Atlantic Bridgeport
Lane Goodwin & Lane 3713 Locust Philadelphia
Lane & Ardell 382 Genesee Rochester
Lane Eddie 805 E 73 New York
Lang Karl 273 Bickford Av Memphis
Langdons Majestic E St Louis Ill
Langston Joe 102 E Philadelphia
Lanscor Ward E 232 Schoefer Brooklyn
La Vettes 1708 W 31 Kansas City
Larkin Nicholas Runaway Girls B R
Larose 226 Bleeker Brooklyn
Larrie 32 Shutter Montreal
Laurent Marie 79 E 116 New York
Lavender Wm Big Show B R
Laviny Immar 3201 E 81 Cleveland
Lavardes Lillian 1209 Union Hackensack N J
Lawrence Bill Bohemians B R
Lawrence & Edwards 1140 West'm'r Providence
Lawrence & Wright 55 Copeland Roxbury Mass
Lawson & Nannon Majestic Chicago
Layton Marie E & Le Nore Charles Ill
Le Beau Jean Glinger Girls B R
Le Fevre & St John Unique Minneapolis
Le Grange & Gordon 2823 Washington St Louis
Le Hirt 760 Clifford Av Rochester
Le Pages 120 French Buffalo
Le Pearl & Bogart 401 Solome Springfield Ill
Le Roy Lillian Marathon Girls B R
Le Roy Vivian Golden Crook B R
Le Roy Vic 332 Everett Kansas City Kan
Le Roy Chas 1806 N Gay Baltimore
Le Roy & Adams 1812 Locust Av Erie Pa
Le Van Harry Big Review B R
Leahy Bros Harrison Big Show B R
Lee Minnie Bowery Burlesquers B R
Lee Rose 1040 Broadway Brooklyn
Lee Joe Kinsley Kan
Leffingwell Nat & Co Majestic Colorado Spgs
Lense The 1818 School Chicago
Leonard & Drake 1060 Park Pl Brooklyn

BESSIE LEONARD

"Girl with the Wonderful Hair"

This Week (Dec. 26), Majestic, Houston
Next Week (Jan. 3), American, New Orleans

Leonard & Phillips Hong Kong Toledo Indef
Leoni Ruby Cracker Jacks B R
Lerner Dave Americans B R
Lex Jundts 523 E Richard Dayton O
Leslie Gentle 361 Tremont Boston
Leslie Frank 124 W 130 New York
Leslie Mabel Big Banner Show B R
Lestelle Elsie Bowery Burlesquers B R
Lester Joe Golden Crook B R
Lester & Kellet 318 Fairmount Av Jersey City
Lertino D & Susie 14 Prospect W Haven Conn

Levitt & Falls 412 Cedar Syracuse
Levy Family 47 W 129 New York
Lewis A Vanity Fair B R
Lewis & Lake 2411 Norton Av Kansas City
Lewis Phil J 116 W 121 New York
Lewis Walter & Co 677 Wash'n Brookline Mass
Lewis Green Dalaty Duches B R
Lewis & Harr 146 W 16 N Y
Lillian Grace Century Girls B R
Lingermans 706 N 5 Philadelphia
Liscord Lottie Watsons Burlesque B R
Lissman Harry Hastings Show B R
Little Stranger Bronx N Y
Livingston Murry 330 E 163 New York
Lloyd & Castano 104 W 61 New York
Lockhart & Webb 252 W 38 N Y
Lockwood Sisters Star Show Girls B R
Lockwoods Musical 133 Cannon Poughkeepsie
London & Riker 32 W 08 New York

The Longworths

A Refined Novelty Singing Act.
Next Week (Jan. 2) Family, Lafayette, Ind.

Lorraine Oscar Youngs Atlantic City
Lorraine Harry Big Review B R
Lovett Ed World of Pleasure B R
Low Leslie J Hong Kong Toledo Indef
Lowe Musical 37 Ridge Av Rutherford N J
Lower F Edward Hastings Show B R
Luce & Luce 926 N Broad Philadelphia
Lukon Al Marathon Girls B R
Lutinger Lucka Co 536 Valencia San Fran
Lynch Hazel 335 Norwood Av Grand Rapids
Lynch Jack 133 Houston Newark
Lynn Louis Star Show Girls B R
Lynn Roy Bro 62 Jefferson City Tenn
Lyons & Atwood Dunns Cafe San Fran Indef

M.

Macdonald Sisters 12 Bache San Francisco
Mack Tom Watsons Burlesquers B R
Mack & Co Lee 606 N State Chicago
Mack Wm Folies of the Day B R
Mack & Mack 5047 Chestnut Philadelphia
Mack & Walker Keltha Providence
Mackey J S Runaway Girls B R
Macy Maud Hall 2618 E 26 Sheephead Bay
Madison Chas Trocadero B R
Mae Florence 43 Jefferson Bradford Pa
Mae Rose Passing Parade B R
Maguire H S Austin Tex
Mahoney May Irwins Big Show B R
Main Ida Dunns Cafe San Francisco Indef
Mallard Mable Vanity Fair B R
Majestic Musical Four Bway Gaiety Girls B R
Mack & Co Duo Jefferson St Augusta Fla
Malloy Dannie 11 Glen Morris Toronto
Mangels John W 503 N Clark Chicago
Mann Chas Dreamlanders B R
Manning Frank 355 Bedford Av Brooklyn
Manning Trio 70 Clacy Grand Rapids
Mantells Marionettes 4420 Berkeley Av Chicago
Mantel Trio Majestic Cedar Rapids
Mardo & Hunter Cosy Corner Girls B R
Marine Comedy Trio 187 Hopkins Brooklyn
Mario Louise Vanity Fair B R
Marion Johnny Century Girls B R
Marion Dave Dreamlanders B R
Mario Aldo Trio Orpheum Salt Lake
Marr Billie Irwins Big Show B R
Marsh & Middleton 19 Dyer Av Everett Mass
Martell Family Kentucky Belles B R
Martha Mile 63 W 91 New York
Martin Dave & Percie 4301 Calumet Chicago
Martin Frank A T Jacks B R
Martine Carl & Rudolph 457 W 57 New York
Mason Harry L College Girls B R

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Mathieson Walter 843 W Ohio Chicago
Mathews Harry & Mae 140 W 37 Pl Los Ang
Mathews Mabel Majestic Chicago
Maximus Models Keltha Columbus
Mayne Elizabeth H 144 E 43 New York
Mays Musical Four 154 W Oak Chicago
Mazette Rose Marathon Girls B R
McAllister Dick Vanity Fair B R
McAvoy Harry Brigadiers B R
McCaule Larry Irwins Big Show B R
McCann Geraldine Co 700 Park Johnston Pa
McCarver 144 W 28 New York
McClain M 3221 Madison Av Pittsburg
McCloud Mable Bon Tons B R
McConnell Sisters 1247 Madison Chicago
McCormick & Irving 1810 Gravesend Av Bklyn
McCune & Grant 689 Union Pittsburg
McDowell John and Alice 627 G Detroit
McGarry & McGarry Pennant Winners B R
McGarry & Harris 521 Palmer Toledo
McGregor Sandy Brigadiers B R
McGuire Tutz 69 High Detroit
McIntyre W J Folies of the Day B R
McKay & Cantelero Majestic Milwaukee
McNally Four 229 W 38 New York
McNamee 41 Smith Poughkeepsie
McWaters & Tyson 471 60 Brooklyn
Meehan Billy Sam T Jacks B R
Melk Anna Brigadiers B R
Melhotte Twins & Clay Smith Aikman N Y
Melody Lane Girls Majestic Kalamazoo
Mendelssohn Jack 161 W 44 New York
Menckel 101 E 14 New York
Meredit Sisters 120 W 65 New York
Merrill & Otto Orpheum Omaha
Merritt Hal Colonial Lawrence Mass
Merritt Raymond 178 Tremont Pasadena Cal
Mether Sisters 12 Culton Springfield Mass
Metz David Lewis & Lake Musical Co
Michael & Michael 320 W 53 New York
Milam & De Bois 825 19 Nashville
Miles Margaret Fads & Folles B R
Military Four 679 E 24 Patterson N J
Millard Bros Rose Sydel B R
Miller Larry Princess St Paul Indef
Miller May Knickerbockers B R
Miller A Queen of Jards de Paris B R
Miller Helen Passing Parade B R
Miller & Mack 2641 Federal Phila
Miller & Princeton 88 Olney Providence

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Now Successfully Touring S.-C. Circuit.

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Lamar and Gabriel Doing Nicely in Vaudeville with Master Gabriel and Co.

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NEXT WEEK (Jan. 2)Representative, **M. S. BENTHAM**Booked Solid
For Three MonthsDirection
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Three English Girls

MABEL**EMMIE****FLO**

Playing for American Circuit Theatres and Cafes

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Hit Opening of
ODEON CAFE
San Francisco

SCHAAR-WHEELER TRIO

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NEXT WEEK (Jan. 2) COLUMBIA, ST. LOUIS**BERT, WRITE**
Management, **ALBEE, WEBER & EVANS**

BILLY SMYTHE AND MARIE HARTMAN

In Their Merry Musical Comedy Skit
"BEFORE AND AFTER"NEXT WEEK (Jan. 2) MARYLAND, BALTIMORE
Management, **AL SUTHERLAND**Big Laughing
Hit on
Pantages Circuit

HAMILTON BROS.

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Milmar's Majestic Birmingham
Milton Joe Grand Pittsburgh
Milton & De Long Sisters Sheas Buffalo
Mints Palmer 1305 N 7th Phila
Mikel Hunt & Miller 108 14 Cincinnati
Mitchell Bennett Miss N Y Jr B R
Mitchell & Cain Empire Johannesburg
Moller Harry 80 Blymer Delaware O
Monarch Four Golden Crook B R
Montgomery Harry 154 W 124 New York
Montambo & Marshall 40 E Liberty Waterbury
Mooney & Holbein Croydon London
Moore Snits Knickerbockers B R

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Moore Helen J Columbians B R
Moore Geo Star Ithaca N Y
Mooney Wm Brigadiers B R
Morette Sisters Columbia Kansas City
Morgan Bros 2826 E Madison Phila
Morgan King & Thompson 818 608 E 41 Chicago
Morgan Meyers & Mike 1286 W 26 Phila
Morris Felice Orpheum Salt Lake
Morris Joe Dainty Duchess B R
Morris Ed Reeves Beauty Show B R
Morris Helen Passing Parade B R
Morris & Wortman 132 N Law Allentown Pa
Morris & Morton 1808 St Johns Pl Bklyn
Morris Mildred & Co 250 W 85 New York
Morrison May Watsons Burlesquers B R
Morris Marie Brigadiers B R
Morton Harry K Golden Crook B R
Morton & Keenan 874 11 Brooklyn
Moto Girl Majestic Birmingham
Mull Eva World of Pleasure B R
Mullen Tom Queen of Jardin de Paris B R
Mullen Jim Lovemakers B R
Muller Maud 601 W 18 N Y
Murphy Frank P Star Show Girls B R
Murphy Frances Dreamlanders B R
Murray Chas A & Co Bljow Duluth
Murray Elizabeth New Amsterdam N Y Indef
Murray & Alvin Great Albini Co
Muskalgrins 5 Av N Y
Myers & MacBryde 182 6 Av Troy N Y

N

Nannary May & Co Grand Sacramento
Nash May Columbians B R
Nawn Tom & Co Kelthas Columbus
Nazario Nat & Co 3101 Tracy Av Kansas City
Neary Billas & Ross Princess B R
Nelson H P Follies of New York B R
Nelson Chester Americans B R
Nelson Bert A 1942 N Humboldt Chicago
Nelson Oswald & Berger 150 E 128 N Y
Nevaros Three 894 12 Av Milwaukee
Nevis & Erwood Orpheum Portland

Augustus Neville and Co.

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Newhoff & Phelps 82 W 118 N Y
Newton Billy 8 Miss New York Jr B R
Nicoli Ida Bohemians B R
Noble & Brooks Plaza Chicago
Nouette 617 Flatbush Av Bklyn
Norton Ned Follies of New York B R
Norton C Porter 6342 Kimbark Av Chicago
Norwalk Eddie 505 Prospect Av Bronx N Y
Noss Bertha Gerard Hotel N Y
Nugent J C Majestic Milwaukee

O

Obermans Unique Dickinson N D
O'Brien Frank Columbians B R
O'Connor Trio 706 W Allegheny Av Phila
O'Dell Fay Miss N Y Jr B R
Odell & Gilmore 1145 Monroe Chicago
O'Donnell J R 132 E 124 N Y
Ogden Gertrude H 2835 N Mozart Chicago
O'Neill & Rogers 692 Warren Bridgeport
O'Neill Trio Grand Columbus O
Opp Joe Kentucky Belles B R
O'Rourke & Atkinson 1848 E 65 Cleveland
Orpheum Comedy Four Queen Jardin de P B R
Orr Chas F 131 W 41 N Y
Orran & McKenzie 606 East Springfield O
Osburn & Dea 335 No Willow Av Chicago
Ott Phil 178 A Tremont Boston
Owen Dorothy Mae 8047 90 Chicago
Ozawa The 48 Kinsey Av Kenmore N Y

P

Packard Julia Passing Parade B R
Palme Esther Mile 121 E 46 Chicago
Palmer Daisy Golden Crook B R
Palmer Louise Irwins Big Show B R
Palmer & Lewis Family Fargo N D
Pardue Violet Follies of New York B R
Parfay Edith College Girls B R
Parker Harry 187 Hopkins Brooklyn
Parker & Morrell 187 Hopkins Bklyn
Parrin Geo 2844 N Franklin Phila
Partridge Mildred Kentucky Belles B R
Patterson Al Kentucky Belles B R
Patterson Sam 29 W 133 N Y
Paul Dottie S Rollickers B R
Paul & Ryholda 859 County New Bedford
Paulinetti & Piquo 4324 Wain Franklin Pa

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Playing MORRIS TIME.

Payton Polly Bohemians B R
Pearl Kathryn & Violet Sam T Jacks B R
Pearl Marty 82 Marcy Av Brooklyn
Pearless Gilbert Ginger Girls B R
Pearson Walter Merry Whirl B R
Pederson Bros 685 Greenbush Milwaukee
Pelots The 161 Westminster Av Atlantic City

Pendletons Majestic Seattle
Pepper Twins Lindsay Can
Perless & Burton 225 E 14 New York
Perry Frank L 747 Buchanan Minneapolis
Personi & Halliday Park Erie Pa
Peter the Great 429 Bloomfield Av Hoboken N J
Phillips Joe Queen of Jardin de Paris B R
Phillips Mondane 4027 Bellevue Av Kan City
Phillips Samuel 316 Classon Av Bklyn
Phillips Sisters Coliseum Vienna
Piccolo Midgets Box 23 Phoenix N Y
Pierston Hal Lovemakers B R
Pike Lester 40 E Liberty B R
Pike & Calme 973 Amsterdam Av N Y
Piroscoffa Five Lovemakers B R
Pisano Yen 15 Charles Lynn Mass
Pollard Gene Casino Girls B R
Pope & Uno Chases Washington
Potter Wm Big Banner Show B R
Potter & Harris 6330 Wayne Av Chicago
Powder Saul Follies of New York B R
Powell Eddie 2314 Chelsea Kansas City
Powers Elephants 745 Forest Av N Y
Powers Bros 15 Trask Providence
Price Harry M 584 Longwood Av N Y
Prices Jolly 1629 Arch Philadelphia
Primrose Four Poles Springfield
Priora The Tukulu Wash
Proctor Sisters 1112 Halsey Bklyn
Proslit Trio Bljow Wainplog
Pyre Walton Miles Detroit

Q

Quigg & Nickerson Follies of 1910
Quinlan Josie 644 N Clark Chicago

R

Radcliff Ned Dreamlanders B R
Radcliff Pearl Watsons Burlesquers B R
Raimund Jim 37 E Adams Chicago
Rainbow Sisters 840 14 San Francisco
Ramsey Allice Washington Society Girls B R
Ramsey Sisters Orpheum Savannah
Randall Edith Marathon Girls B R
Randle John 173 Cole Av Dallas
Rathakeller Trio Majestic E St Louis Ill
Rawls & Von Kaufman Washington Spokane
Ray Eugene 6802 Prairie Av Chicago
Ray & Burns 287 Bainbridge Brooklyn
Raymond Clara 141 Lawrence Brooklyn
Raymond Ruby & Co Grand Pittsburgh
Raymore & Co 147 W 95 N Y
Redd & Hadley Star Show Girls B R
Redner Thomas & Co 972 Hudson Av Detroit
Renford & Winchester Orpheum Winnipeg
Redway Juggling 141 Inspector Montreal
Reed Bros Orpheum St Paul
Reed & Earl 230 E 62 Los Angeles
Reeves Al Reeves Beauty Show B R
Reffkin Joe 183 Dudley Providence
Regal Trio 116 W Wash Pl N Y
Reid Jock Runaway Girls B R
Reid Sisters 45 Broad Elizabeth N J
Relyea Chas Kentucky Belles B R
Renalle The 2064 Sutter San Francisco
Reese Len 109 E 124 N Y
Revere Marie Irwins Big Show B R
Reynolds & Donegan Hansa Hamburg Ger
Reynolds Lew Follies of the Day B R
Rialto Mile Proctors Newark
Rianco Four Orpheum Minneapolis
Rice Louise Dreamlanders B R
Rice Frank & Co 685 Vernon Av Chicago
Rice Sully & Scott Hip Cleveland
Rich & Howard 214 E 19 N Y
Rich & Rich 2220 Milwaukee Av Chicago
Richard Bros 116 E 3 New York
Riley & Ahearn 35 Plant Dayton O
Rio Al C 269 W 126 New York
Rio Violet Knickerbockers B R
Ripon Al 545 E 67 N Y
Ritchie Billy Vanity Fair B R
Ritter & Bovey Washington Boston
Roach A E Vanity Fair B R
Roatini Mile Queen of Jardin de Paris B R
Robert Gus Bowery Burlesquers B R
Robert C E 1851 Sherman Av Denver
Roberts Robt Kentucky Belles B R
Roberts & Downey 86 Lafayette Detroit
Robinson Chas A Crusoe Girls B R
Robinson The 101 Hawthorne Av Minneapolis
Robinson Wm C 3 Granville London
Rocamora Suzanne Orpheum Memphis
Roche Harry Sam Jacks B R
Rock & Rol 181 Indiana Av Chicago
Rockway & Conway Majestic Columbia Ga
Roder & Lester 314 Broadway Buffalo
Rogers Clara Majestic Seattle
Rogers Ed Girls from Happyland B R
Roland & Morin 208 Middlesex Lowell
Rolande Geo S Box 250 Cumberland Md
Roode Claude & Rogers Atlanta
Roof Jack & Clara 706 Green Phila
Rooney & Bent 5 Av N Y
Rosalie & Dorote Hanlons Superba
Rose Dave Rose Sydel B R
Rose Blanche Cracker Jacks B R
Rose Lane & Kelgard 125 W 43 N Y
Rose Clara 625 57 Brooklyn
Ross Fred T O H Flint Mich

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RYAN-RICHFIELD CO.

Next Week (Jan. 2) Mary Anderson, Louisville

Ross Sisters 65 Cumerford Providence
Roryden Virgil Rose Sydel B R
Rush Ling Toy Trevett Chicago
Russell & Davis 1316 High Springfield O
Rutans Song Birds Grand Hamilton O
Rye Geo W 116-4 Ft Smith Ark
Ryno & Emerson 161 W 174 N Y

S

Salmo Juno Eden Turin Italy
Salvail Bljow Atlanta
Sanders & La Mar 1327 5 Av N Y
Sanford & Darlington 3900 Pengrove Phila
Saunders Chas Century Girls B R
Saxe Michael Follies of New York B R
Saxon Chas Big Review B R
Scanlon W J Anderson Louisville
Scanlon Geo B College Girls B R
Scarlet & Scarlet 813 Longwood Av N Y
Schilling Wm 1000 E Lavalley Baltimore
Seintella 884 E 20 N Y
Scott Robt Lovemakers B R
Scott O M Queen of Jardin de Paris B R

Scott & Yost 40 Morningside Av N Y
Scully Will P 8 Webster Pl Bklyn
Sears Gladys Midnight Maidens B R
Selby Hal M 204 Schiller Bldg Chicago
Semon Primrose Ginner Girls B R
Sexton Chas B 2440 Johnston Chicago
Sevengals 535 Ave E Waterbury
Seymour Nellie 111 Manhattan N Y
Shaw Edith Irwins Majestics B R
Shea Thos E 3044 Pine Grove Av Chicago
Shea Tex & Mabel 522 N Main Dayton O
Shean Al Big Banner Show B R
Sheek & Darville 2028 N Clark Chicago
Sheley Bros 245 S E 14th Waterbury
Shepperley Sisters 250 Dovercourt Toronto
Sheppell & Bennett Dreamlanders B R
Sherlock Frank 514 W 135 New York
Sherlock & Holmes 2506 Ridge Philadelphia
Sherman & De Forest Majestic Butte
Shermans Two 252 St Emanuel Mobile
Sherwood Jeanette Ginner Girls B R

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Shields Sydney & Co Orpheum Harrisburg
Shorey Campbell & Co 756 8 Av New York
Shello Tom & Co 4313 Wentworth Av Chicago
Siddons & Earle Howard Boston
Sidel Sam Passing Parade B R
Sigel Emma Irwins Majestics B R
Sigel & Matthews 324 Dearborn Chicago
Silver Nat Watsons Burlesquers B R
Simms Willard 6435 Ellis Av Chicago
Simondia Teddy Americans B R
Simpson Russell Big Review B R
Slater & Finch 10 N 3 Vincennes Ind
Small Johnnie & Sisters 420 Lenox Av N Y
Smul & Kessner 438 W 184 N Y
Smith Allen 1243 Jefferson Av Bklyn
Smith & Adams 408 So Halstead Chicago
Smith & Brown 1324 St John Toledo
Snyder & Buckley Fads & Follies B R
Snyder Trio 32 Hancock Newbern N C
Sossin Samule Hastings Show B R
Spaulding & Dupree Box 285 Osnating N Y
Spears The 67 Clinton Everett Mass
Spears Anna Merry Whirl B R
Spelvin Geo Sam T Jacks B R
Spencer & Austin 3110 E Phila
Sprague & Dixon Prospect Cleveland
Sprague & Moore Columbus B R
Springer & Church 96 4 Pittsfield Mass
Stadium Trio St Charles Ill Chicago
Stafford Frank & Co Lyric Dayton O
Stagpooles Four 244 W 30 New York
Stanley Stan 905 Bates Indianapolis
Stanley Harry S 203 N Bway Baltimore
Stanwood Dan & Co 3800 Boston
Starr & Sachs 343 N Clark Chicago
Stedman Al & Fannie 645 6 So Boston
Steele Sts & Brinkman Orpheum Cleveland
Steinert Thomas Trio 531 Lenox Av N Y
Steinman Herman Lovemakers B R
Steppe A H 33 Barclay Newark
Steppling Trio 3098 Philadelphia
Stevens Pearl Grand Knoxville
Stevens Harry Century Girls B R
Stevens Will H Serenaders B R
Stevens E 135 So First Bklyn
Stevens Paul 323 W 28 N Y
Stevens Lillie Brigadiers B R
Stevens & Moore Columbus B R
Stewart Musical Star Show Girls B R
Stewart Harry M World of Pleasure B R
Stewart & Earl 125 Euclid Woodbury N J
Stickney Louise Hippodrome N Y Indef
Stirk & London 28 Hancock Brockton Mass
Stoddards Empire Paterson N J
Stone Geo Ginner Girls B R
St James & Decker 104 N Y
Strebl May Bway Galey Girls B R
Strohschein H 2532 Atlantic Bklyn
Strubbeheld Trio 5808 Maple Av St Louis
Stuart & Keeley Orpheum Nashville
Sullivan Dan J & Co 1917 W 61 Cleveland
Sully & Phoebe 2310 Bolton Phila
Summers Allen 956 W Philadelphia Chicago
Sutton Larry E 635 N Clark Chicago
Sweeney & Rooney 1320 Wyoming av Detroit
Sweet Dollie Irwins Majestics B R
Swisher Gladys 1154 Clark Chicago
Swor Bert Columbians B R
Sydney Oscar Posing Parade B R
Sylvester Cecelia Posing Parade B R
Sylvesters The Plymouth Htl Hoboken N J
Symonds Alfaretta 140 S 11 Philadelphia
Symonds Jack 3130 Princeton Av Chicago
Syts & Syts 140 Morris Phila

T

Tambo & Tambo Empire Dublin Ireland
Tankley Pearl 67 So Clark Chicago
Teal Raymond O H Clifton Ariz
Temple & O'Brien 429 E 2 Fargo N D
Terrill Frank & Fred 857 N Orkney Phila
Tatcher Fannie Bon Tons B R
Thomas & Hamilton 907 Dearborn Av Chicago
Thompson Mattie B R
Thompson Harry 1284 Putnam Av Brooklyn
Thornton Arthur Golden Crook B R
Thornton Geo A 395 Broome N Y
Thorne Mr & Mrs Harry 288 St Nicholas av N Y
Thorns Juggling 58 Rose Buffalo
Thurston Leona 1322 12 Washington
Tivoli Quartette Griswold Cafe Detroit Indef
Tom Jack Trio Kelthas Providence
Tomba Andrew College Girls B R
Toney & Norman Majestic St Paul
Tops Topsy & Tons 3442 W School Chicago
Toront & Flor D-Aliza Shindlers Chicago
Torgays Edith Wilkes Barre
Tracey Julia Raymond Barthold Inn N Y
Travers Belle 210 N Franklin Philadelphia
Travers Phil 5 E 115 N Y
Travers Roland 221 W 42 N Y
Tremaines Mus 1 230 Caldwell Jacksonville Ill
Trevor Edwin & Dolores Golden Crook B R
Trilliers 340 E 20 N Y
Troxell & Winchell 304 3 N Seattle
Teuda Harry Hathaways Lowell

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Booked Solid. James B. Plunkett, Mgr.

Tunis Fay World of Pleasure B R
Tusceno Bros Trece Trenton N J
Tuttle & May 3847 W Huron Chicago
Tuxedo Comedy Four Beauty Trust B R
Tydeman & Dooley 108 Elm Camden N J

U

Ulline Arthur M 1759 W Lake Chicago
Unique Comedy Trio 1027 Nicholas Phila
Usher Claude & Fannie Lyric Dayton O

V

Valadous Les Comique New Bedford Mass
Valdare Bessie 303 W 97 N Y
Valentine & Ray 2334 6 Jersey City
Vallettas Leopards Orpheum Spokane
Vallette & Lamson 1320 St Clark Cleveland
Valmore Lulu & Mildred Bohemians B R
Van Chas & Fannie Kelthas Phila
Van Dulle Sisters 514 W 135 N Y
Van Horn Bobby 139 East Dayton O
Van Osten Eva Queen of Jardin de Paris B R
Van Osten Bob Sam T Jacks B R
Vardelles Lowell Mich
Vardon Perry & Wilber National San Fran
Variety Comedy Trio 1515 Barth Indianapolis
Vassar & Arken 324 Christopher London Indef
Vass Victor V 25 Haskins Providence
Vedder Fannie Bon Tons B R
Vedder Lillie Cracker Jacks B R
Vedmar Rene 3235 Bway N Y
Venetian Serenaders 676 Blackhawk Chicago
Vernon & Parker 187 Hopkins Bklyn
Veronica & Hurl Falls Empire London Indef
Village Comedy Four 1912 Ringgold Phila
Vincent John B 820 Olive Indianapolis
Vinton Grace Serenaders B R
Viola Bros Sitters Chicago
Violetta Jolly 41 Leipzigerstr Berlin Ger
Von Serley Sisters Marathon Girls B R
Vyner Lydia Reeves Beauty Show B R

W

Wakefield Frank L Runaway Girls B R
Walker Musical 1524 Brookfield Indianapolis
Walling Ida Watsons Burlesquers B R
Walsh Helen & May Dainty Duchess B R

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Presenting "HUCKIN'S RUN."

Direction PAT CASEY.
Next Week (Jan. 2), Bljow, Bay City, Mich.

Walsh Martin Trocadero B R
Walter Jas Dreamlanders B R
Walters & West 3437 Vernon Chicago
Walters John Lyric Ft Wayne Ind Indef
Walton Fred 4114 Clarendon Av Chicago
Ward Alice Reeves Beauty Show B R
Ward Billy 109 Myrtle av Bklyn
Ward Mary S Galey Girls B R
Ward & West 225 E 14 New York
Warde Mack 300 W 70 New York
Warner Harry E Rollickers B R
Washburn Blanche Washington Soc Girls B R
Washington Det 1030 Mohawk Chicago
Water Carl P Sam T Jacks B R
Waters Hester Washington Soc Girls B R
Watson Billy W Girls from Happyland B R
Watson & Little Garrick Ottumwa Ia
Wayne Jack W College Girls B R
Wayne Sisters Watsons Burlesquers B R
Weaver Frank & Co 1706 N 9 Baltimore
Webber Johnnie Rose Sydel B R
Welch Jas A 211 E 14 New York
Welch Thos Runaway Girls B R
Welch Tint Vanity Fair B R
Well John 5 Krusmidt Rotterdam
Wells Lew 213 Shawmut Grand Rapids
West John Watsons Burlesquers B R
West Al 646 E Ohio Pittsburg
West Wm Irwins Majestics B R
West Sisters 1412 Jefferson Av Brooklyn N Y
West & Denton 135 W Cedar Kalamazoo
Weston Al Bowery Burlesquers B R
Weston Bert Star Show Girls B R
Weston Dan E 14 W 108 N Y
Weston Union Trio 2241 E Clearfield Phila
Wetherill 33 W 8 Chester Pa
Wheeler Sisters 1411 7 Phila
Wheeler Australian Orpheum Des Moines
Wheeler 41 E Ohio Chicago
Whirl Four 1532 Shunk Philadelphia
White Harry 1003 Ashland Av Baltimore

ETHEL WHITESIDE

And those "Pickannles."
"FOLLIES OF COONTOWN."

White Kane & White 383 Vermont Bklyn
White Phil Merry Whirl B R
Whitman Bros 1335 Chestnut Phila
Whitman Frank E33 Greenleaf Reading Pa
Whitney Tille 38 Kane Buffalo
Wichert Grace 3033 Michigan Av Chicago
Wilder Marshall Atlantic City N J
Wiley May F Big Review B R
Wilkins & Wilkins 303 Willis Av N Y
Wilhelm Fred Sam T Jacks B R
Willard & Bond Jefferson St Annapolis Fla
Williams Clara 2474 Tremont Cleveland
Williams Cowboy 4715 Upland Phila
Williams Chas 2652 Rutgers St Louis
Williams John Cracker Jacks B R
Williams Frank & Della Majestic Houston
Williams Ed & Florence 94 W 103 N Y
Williams & De Grotan 1 Ashworth Lynn Mass
Williams & Gilbert 1019 Marshfield Av Chicago
Williams & Gordon Majestic Montgomery
Williams & Sterling Royal San Antonio Tex
Williams & Stevens 3518 Calumet Chicago
Williams & Seal Grand Syracuse
Williams Mollie Cracker Jacks B R
Williamson Frank Runaway Girls B R
William Herbert Ashland Av Chicago
Willis & Hasard National Sydney Australia
Wilson Bros Vaudeville Ottumwa Ia

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The King of Ventriloquists.

MABEL JOHNSTON

World's Greatest Lady Ventriloquist.

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FOUR
CATESWorld's Greatest and Most
Meritorious Musical Act\$1,000.00 IN CASH TO PROVE OUR CLAIM
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"DAILY REPORTER," WHITE PLAINS, N. Y.

The holiday bill at the Electric Theatre, Monday, crowded that house to its capacity at both the afternoon and evening performance. The headline attraction was the Four Musical Cates in the greatest musical act now appearing on the vaudeville stage. In the act is featured Frank B. Cate, cornet; Walter H. Cate, world's greatest saxophone soloist; Fred O. Cate, playing the largest saxophone in the world.

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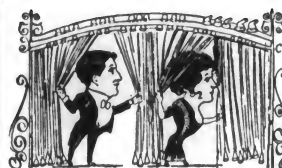
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Big Review Columbia Boston 9-11 Bon Ton
Jersey City 12-14 Folly Paterson
Bohemians Peoples Cincinnati 9 Empire Chicago
Bon Tons Murray IHHL New York 9 Metropolis New York
Bowery Burlesquers Music Hall New York 9 Murray Hill New York
Brikkaders Lyceum Washington 9 Monumental Baltimore
Broadway Gayety Girls 2-4 Gayety Scranton
5-7 Luzerne Wilkes-Barre 9 Trocadero Philadelphia
Cherry Blossoms Avenue Detroit 9 Lafayette Buffalo
College Girls Gayety Philadelphia 9 Star Brooklyn
Columbia Burlesquers Star Brooklyn 9 Waldmans Newark
Cosy Corner Girls Empire Chicago 9 Avenue Detroit
Cracker Jacks Metropolis New York 9 Westminster Providence
Dainty Duchess Waldmans Newark 9 Empire Hoboken
Dreamlands Trocadero Philadelphia 9 Lyceum Washington
Duckings Bronx New York 9 Eighth Avenue New York
Fads & Follies Gayety Brooklyn 9 Olympic New York
Follies Day Bowery New York 9-11 Folly Paterson 12-14 Bon Ton Jersey City
Follies New York Gayety Washington 9 Gayety Pittsburgh
Ginger Girls Olympic New York 9 Casino Philadelphia
Girls From Dixie Star Cleveland 9 Folly Chicago
Girls From Happyland Alhambra Chicago 9 Standard Cincinnati
Golden Crook Casino Boston 9-11 Empire Albany 12-14 Mohawk Schenectady
Hastings Big Show Standard Cincinnati 9 Gayety Louisville
Howes Love Makers Gayety Minneapolis 9 Gayety Milwaukee
Imperial Buckingham Louisville 9 Peoples Cincinnati
Irwins Big Show Gayety Baltimore 9 Gayety Washington
Jains Majestics Casino Philadelphia 9 Gayety Baltimore
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Midnight Maidens 2-4 Mohawk Schenectady
5-7 Empire Albany 9 Gayety Boston
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Moulin Rouge Casino Brooklyn 9 Empire Brooklyn
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Queen Jardin De Paris Gayety Pittsburg 9 Empire Cleveland
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Runaway Girls Garden Buffalo 9 Corinthian Rochester
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Serenaders Empire Cleveland 9 Empire Toledo
Star & Garter Show Gayety Kansas City 9 Gayety Omaha
Star Show Girls 2-4 Bon Ton Jersey City 5-7 Folly Paterson 9-11 Luzerne Wilkes-Barre 12-14 Gayety Scranton
Tiger Lilies Folly Chicago 9 Star Milwaukee
Trocadero Star & Garter Chicago 9 Gayety Detroit
Umpire Show Empire Brooklyn 9 Bronx New York
Vanly Fair Empire Hoboken 9 Music Hall New York
Washington Society Girls Standard St Louis 9 Empire Indianapolis
World of Pleasure 2-4 Luzerne Wilkes-Barre 5-7 Gayety Scranton 9 Gayety Albany
Yankee Doodle Girls Eighth Avenue New York 9 Empire Newark

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Adams Wm (C)
Addison & Livingston
Adkins J J
Ahlberg D
Albrauau (C)
Alden Jane (C)
Alexander Hamid (C)
Alexander & Scott
Allison Alice (C)
Alpine Pearl (P)
Alvin Bros (C)
Anan Andy
Amide Al (C)
Ardell Lillie
Armstrong W (C)
Armstrong Margaret (C)
Arnold H J
Arnold Florence
Athos Great (C)
Auger Geo
B.
Barnes & Crawford
Bates Louis W
Baldwin Teresa (C)
Bandy & Fields
Banvard & Franklin (C)
Barlow Frederick
Barlows Breakway
Barry Lydia
Barry & Halvers
Bartholdy M R
Bellmark Sisters (P)
Beals Punch & Judy
Bedwards W H (C)
Beers Leo (C)
Bell William (C)
Berg Bros
Bergere Valerie
Bernard Lester (C)
Berra Mabel
Berry & Benson
Bilger Chas
Bingham & Gable
Bixley & Pink
Bockman K (C)
Boehke Richard
Boerin P R
Browder & Browder
Borke Lillian (C)
Brinkman Ernest
Burtell George
Burton Richard
Byrne Ames (C)
Beauvais Arthur (P)
Berry Arthur (C)
Berry Wallace (C)
Bonita (C)
Bradham Juanita (C)
Brown & Willis (C)
Buckley John (C)
C.
Callahan & St George
Carney Don (P)
Carter Virginia (C)
Carum Alf
Case Paul (C)
Cates Musical
Charities Sisters
Cherry Wm
Chester & Grace
Christopher Mr & Mrs F (C)
Clare Sidney
Clark Geo B (C)
Clark Chas K
Clark Marie (P)
Clarke & Bergman (C)
Clyde Ora (C)
Cogswell Sarah L (C)
Coleman Boyd (C)
Cole & Coleman (C)
Coleman C M (C)
Coleman (C)
Coleman & Williams (C)
Collins Norman Willis (C)
Collins Jimmy
Connelly & Webb
Conway & Corkell (C)
Cooley May (C)
Cossar Mr & Mrs (C)
Casta Eugene
Couthrope Jane (P)
Coulter Frazier (C)
Coverdale Minerva
Copeland Sandy
Crandall La
Crane Cecile (C)
Craino Harry (C)
Crawford Roy
Cressy Elsie (C)
Cross John
Croton Bros
Crowley Genevieve
Crawford Jas T
Cummings Ralph (C)
D.
Deamon Chester
Dark Ben
Darr Arthur
Davis Mrs Jack (C)
Davis Geo D
Davis Hal
Day Dave (C)
Dayton Lewis
Dean Daisy

De Armond Grace (C)
De Carno & Esmeralda (P)
Deaves Dorothy (C)
De Halesiers Animals (C)
De Corno Louls (C)
Detrell Gordon
Delare N
Delmore & Darrell (C)
Delmore Delfino (P)
Denton Mr
Denton Percy
Devaut Armin T
Dickson & Mack
Dieterich Roy
Dillon Irene (C)
Dilworth Lillian
Donaldson L
Don Emma
Donovan Fannie (P)
Dooley Jed
Doris Alfred (C)
Dorothy Gavin (P)
Douglas Royal
Downey Florence
Drew Lowell D
Dunlevey & Williams
Dureya May (P)
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Dunston Col John
Dunne John W
Dwyer Trio Lottie
Do Marie (C)
Donita (C)
Dootie A (C)
Deschon Cuba (C)
E.
Earl Sisters
Ebbitt Patrick
Edinger Sisters (P)
Edwards Van & Tierney (C)
Edwards John
Edmunds Grace
Elaine Mabel (C)
Eldrid Gordon
Ellison Evelyn
Emmy Karl (C)
Emmy Karl
Empire Comedy Four
Eyrton Harry (P)
Exela & Franks (C)
F.
Fairfield Frances (C)
Farrell & Le Roy
Fay Ann Eva (C)
Fay Evelyn W (P)
Ferraris The
Fields F A (C)
Fischer Harry
Fisher Clyde (C)
Fitter Jack (P)
Fitzgerald Jas H
Fletcher Chas L (P)
Flynn Josie
Flood Mr & Mrs
Foley Bros
Ford Miriam
Foster C D
Fox Henry
Frances Ruth (C)
Frances Ruth
Fuller Mrs F (P)
Fulton Mamie (P)
G.
Ganella Glenna
Garris Lillian
Gibson Sidney
Gibson Clara
Gland Ste (C)
Giantz Bessie
Godfrey Geraldine
Goodman Chas
Goolmans Musical (C)
Graes The (C)
Graham Renee
Greenwood Charlotte (P)
Grant & Hoag
Grover Mildred (C)
Grunell Bros
Goldie Billy
Golemon Jon
Goodsmith Hugo
Green & Green (P)
Gruber M (P)
Gray Trio
Gordon Cecile (C)
Gluckstone Harry (C)
H.
Haas Oscar
Hack Frank J (C)
Haines E E (C)
Hailfax D (C)
Hall & Coburn (C)
Hall Howard (C)
Hallman & Murphy (P)
Hanson Louise
Harris & Randall
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Hawley Harry
Hayward & Hayward
Hayes Geo Harris (C)
Hayes Bully (C)
Hayes Max (C)
Hayes Wm
Hayward & Hayward (P)
Hedecroft John (C)
Helbrey Howard
Hennings John (C)
Hessie (C)
Hodges Musical
Hoover Lillian (P)
Hove R E (C)
Hops Joe
Hoskin Elmer
Hughes Fassett Co (C)
Hunting Tony
Hunter Julia
Huntington Miss Val (C)
Howard Harry (P)
Howard & Dora (P)
Hunting Tony
Hughes Madge
I.
Ibsons Musical (C)
Iler Burke & Davenport
J.
Jackson Alice
Jackson Harry and Kate (C)
Jarvis Fredk (C)
Jarvis Frank
Johnston Caroline (P)
Jones Curtis A (C)
K.
Kallnowski Leo (C)
Kane Leonard (C)
Kaufman Bros
Kellam Clara (C)
Kelly Saml (C)
Kelly Spencer
Kelly Maude Alice (C)
Kelly Jack
Kelly & Kent (C)
Kennedy Miss (P)
Kenton Dorothy
Kent Annie
Keough & Francis (C)
Kling Effie
Klingston & Thomas
Kintner Ralph
Kimball Grace (C)
Klein Julia
Klemm Freda (C)
Kline Sam (C)
Kobler A L (P)
Kollins Stuart (C)
Kollins & Klifton (C)
Kramer & Ross (C)
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Kylie Kitty (C)
Kylie Guernsey & Co
L.
La Cardo Victoria
La Falle Pauline
Lamberti
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Lavelle Harry (C)
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Leo Fred (C)
Leroy Hilda (C)
Le Roy W C
Leroy Hilda (C)
Leslie Estharine (C)
Leslie Ollie (C)
Le Verne H (C)
Le Verne June
Lewin Pat
Lewis Henry R
Lewis & Chapin (C)
Libby Aldrich (P)
Lindsay Roy (C)
Linderman Enid
Lloyd Earl (P)
Lozan Emma (C)
Long Della (C)
Lovett Geo (C)
Lucier & Ellsworth (C)
Lynch Hazel (C)
Lydia Benny
M.
Mack Jas (C)
MacLarens Musical
Mahr Agnes (C)
Marland Mable (P)
Males Dan (C)
Malini
Maloney Elizabeth (C)
Mann Billy
Manion Raymond (C)
Martha Mable (P)
Marion Dora
Marionne
May Ethel (C)
McLeod M E (C)
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McCormick & Willington (C)
McCullah Carl
McLarens Musical (C)
Miles Freda
Melburn Burt
Melfett Clarence (P)
Melrose & Kennedy
Melrose Billie
Mildred Ruth
Miller & Lisle (C)
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Modica Ethel (C)
Momas Arabs (C)
Monroe Ned (C)
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Montgomery Sharp
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Moore Lucille
More Tom (C)
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Morelock W H (C)
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Morton Dixie
Morton Geo (C)
Morton P
Mullen & Correll (C)
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N.
Nelson Clara
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Nell James
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Nichols Nellie (C)
Norton Dixie (C)
Norworth P Ned (C)
Noskes Musical (P)
O.
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O'Malley Geo (C)
O'Neill Emma (C)
O'Neill & O'Neill (C)
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Owens A R Penby
P.
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Pam Leona
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Pearce & Mason (P)
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Pearson W R (C)
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Phillips Clyde (SF)
Phillips Mondane (C)
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Pryor & Claire (C)
R.
Rafael Dave (C)
Rafferty Billy (C)
Ramey Mary
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Raymond Jack (C)
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Richmond Alice (C)
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Roger Wilfred (C)
Roland Bessie (C)
Roland Bessie
Roman Dallas (C)
Romane Julia (C)
Rosario & Dorota
Rosars The (P)
Rose & Ellis (C)
Reisner & Gore (C)
Rudd Jas
Rushmore Dorothy (C)
Russell Bertha Mrs
Ryan Oscar (C)
Rena Dora
Rice Fanny (C)
Rice Joe (C)
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Sampson & Douglass (C)
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Saxton Billy
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Schneider H A
Schilling B (C)
Schilling Emma (C)
Schube Henry
Scott Ivy
Scott Mike
Semon Charles
Seymour Hazel (C)
Ship & Montgomery (C)
Sheldon Rose
Shields Sydney (C)
Shisler C P
Silverado
Simmis Willard
Sinal Norbert (C)
Slipman Sonny (C)
Skildmore Mrs
Smith Bruce (C)
Smith Jas H (C)
Smith Saxophone Trio
Smith Clay
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Sousalof (C)
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St Cass C (C)
Stacy Dele (C)
Stanley Stan (C)
Startup H (C)
Stair Murray (C)
St Claire Jos
Steele & Edwards
Steele Sisters (C)
Stearling Ada
Stern Bay
Stevens Leo
Stewart Cal (C)
Story Belle
Stone Sidney (C)
Stuart & Winnifred (P)
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Sully & Hussey (C)
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Thomas Emma
Thompson W A (C)
Transfield Sisters
Turner Bert (C)
Tuel Elsie (C)
Tyler Harry (C)
U.
Usher Harry (C)
V.
Valder Marlon
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Van Billy
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Van Geo (C)
Verone J L (C)
Vincent Roy (C)
W.
Wald Walter (C)
Walle Willie
Waldo Grace (C)
Walker Wm (C)
Walker & Sturm (C)
Warne Dave (C)
Warden Rose (C)
Warner Edith
Warren Chas
Warren Percy
Waters Tom
Wells Maxine (C)
Weston & Young (C)
Whitfield John
Whiting & Pringle (C)
Whitman Frank (C)
Whitstone Ethel (C)
Williams Geo D
Williams Lottie (P)
Wilson Fred
Wilson James
Winchester E L
Wolfe & Lee (C)
Woods Harry
Wright E G
Wright E G (C)
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Y.
York Alva (C)
Yo-eary Three
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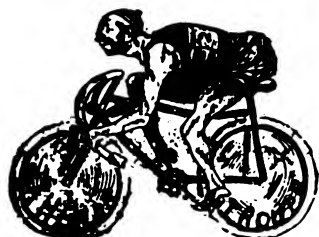
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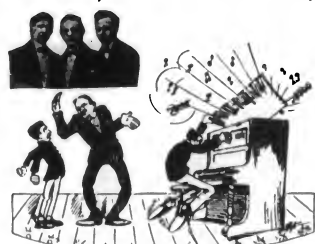
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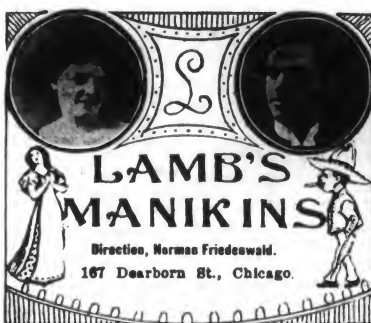
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