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ALICE

1909-10 WESTERN SEASON

ORPHEUM, SEATTLE, DEC. 6.

LLOYD

DIRECTION PAT CASEY

"THE MAN FROM IRELAND"

MIKE S. WHALLEN

(MRS. WHALLEN'S BOY, MIKE)

The Man who made "Reilly's Wake" famous.

NEXT WEEK (Dec. 6), Bronx, New York

FRANK J. PARKER AND CO.

"THE MODERN HERCULES"

PRESENTS "AN HOTEL ROOM IN MID-AIR."巨大的成功。到处都是。

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LEGITIMATE THEATRES MAY DIVIDE TIME FOR VAUDEVILLE

Agreement Said to Have Been Practically Settled Upon That Shubert Houses Will Alternate with Morris Vaudeville.

It was reported this week that following the running of the Harry Loder vaudeville road show in the Shubert theatres, an arrangement had been agreed upon between the Shubert and William Morris whereby the latter will organize vaudeville programs for continued travel or week stands, to occupy open time in any of the legitimate theatres booked by the Shuberts. Nothing definite regarding the arrangement could be learned.

Speculation is rife as to how the compact entered into between the United States Amusement Co. (of which the Shubert was a party at the time) and the United Booking offices will enter into the present or possible Shubert-Morris affiliation. That agreement signed at the time of the "settlement" between Klaw & Erlanger and the United forbade any of the parties playing or dabling in vaudeville for ten years.

Since then the United States Co., which is the corporation operating Klaw & Erlanger's "Advanced Vaudeville" has dissolved. The parties to the settlement agreement however signed as individuals.

Peter Issen, one of the signers, has been active in the Morris Circuit, without attempting to secure his interest. While the United threatened to commence suit for the collection of the penalty ($250,000) provided for a violation of the agreement, no action has been started.

MEYERFELD GIVES OUT STATEMENT.
San Francisco, Dec. 2.

Upon the return of Morris Meyerfeld, Jr., to his home here last week he gave out a long statement.

In it Mr. Meyerfeld said all was peace between the Orpheum and the United; that William Morris didn't have a chance in the world to succeed in the west with vaudeville, and that the Shuberts had the same chance against Klaw & Erlanger.

INCREASES CAPITAL STOCK.
Cincinnati, Dec. 2.

The Anderson-Ziegler Co., of which Max C. Anderson is president, has increased its capital from $650,000 to $750,000. The Walnut Street Theatre Co. increases from $10,000 to $250,000. Mr. Anderson is also president of the latter.

The increases are said to be for the purpose of placing the companies at their proper valuation. Besides Messrs. Anderson and Ziegler, George H. Cox, Beu Holdingsfeld and garry Herrmann are stockholders.

$5,000 FOR A RETURN.
Two thousand dollars weekly for six weeks next spring is what will bring Rock and Fulton back into vaudeville for that length of time, said William Rock this week.

They are at the head of "The Candy Shop," the Dillingham production at the Montauk, Brooklyn.

With the proposition of two per turned down, Billy says he will wander along the European highways for his summer.

A RESTAURANT "SPLIT WEEK.
Chicago, Dec. 2.

Owing to the success accompanying the Saratoga Hotel's Saturday night "blow-outs," Roy Sebree is seriously considering a good scheme to tear out a few of the booths in the restaurant and erect a permanent stage.

If this happens, the Saratoga will give a vaudeville show every night and "split" with the Boston Oyster House.

OLDEST ENGLISH AGENT DEAD.
(Special Cable to Variety.)

Hugh Didcott, the oldest agent in London, died in this city last Friday.

"OPPOSITION" ACT IN KEITH'S.
Boston, Dec. 2.

An "opposition" act—and of "Morris"—is at Keith's this week. It is "At the White House," in which Benjamin Chapin and Co. appear.

The sketch played the American, Chicago, during the Lincoln holiday week last spring, and was bid for very lively just before the Morris booking, by the United Booking Offices.

The only difference between the piece as at Keith's and at the Morris house in Chicago is that Chapin himself did not appear in it in the West.

THREW HIMSELF FROM TRAIN.
Chicago, Dec. 2.

W. C. Hayes threw himself from an A. C. & E. I. train near Danville, Ill., on Monday while suffering from nervous prostration. At last advice he is in a dangerous condition at the Danville Hospital.

Mr. Hayes was formerly of Roberts, Hayes and Roberts, Bert Lamb, late of the Morgan and McGarry act, succeeded him with the trio. Mr. Roberts bought Hayes' transportation to his home in Lyster, Ga., and placed him in a sicker. Hayes seemed better then, having been suffering for several days from nervousness. The act is to play Danville next week, and this may have caused Hayes to aim for there. Hayes' private name is William Daniel Curbe.

PAULINE DOES A STUNT.
Boston, Dec. 2.

Five thousand people watched Pauline on Tuesday as, blindfolded, he led three well-known men through the street to the post office after locating a key. He opened the correct letter box and delivered a letter the committee had placed therein.

Each one of the committee attended to some part of the preliminaries without the knowledge of either of the others. None had ever met Pauline before. They each took oath to it.

TWO ACTS MAKE GOOD.
(Special Cable to Variety.)

Bert French and Alice Eis in "The Vampire Dance" scored a solid success upon opening at the Hippodrome Monday. The act was sent in without any blare. It may become a feature, the hazard having been taken with that in view. Little money is being paid for the few weeks booked. "The Vampire" will be a big help to the Hippodrome if it can attract attention.

At the Pavilion, New Castle, on Monday, Davy Lewis and Al Fieldes recorded a hit.

At the Coliseum this week the Corina Sisters in a "continuous" dancing act failed.

A "CONSUL" IN BERLIN.
(Special Cable to Variety.)
Berlin, Dec. 2.

At the Apollo, Perblina's "Consul" opened last night. It is the greatest "mock" of them all. The Zazzell-Vernon Troupe scored.

The Four Fords opened big at the Wintergarten. Kelsey Bros. did fairly and Emerson and Baldwin were well received there.

NO NOVELTIES AT "DOM."
(Special Cable to Variety.)
Berlin, Dec. 2.

The annual "Dom" at Hamburg is held this month, opening yesterday. It is a general "try out" for acts from all over the continent. Reports from Hamburg on the opening say no novelties are on the bills.

EVA ASKING $5,000.

For her reappearance in vaudeville Eva Tanguay is asking $2,500 a week of the managers in the United Booking Office. It is said Miss Tanguay may open her return tour at Keith's, Boston, Dec. 13. While the United managers would prefer the scenic singer at a lower figure, her set price is apt to prevail.

"The Folies of 1909" is to lose its present star tonight, according to the plans, though Nora Hayes, who is to succeed Miss Tanguay in the role created by Miss Hayes, was reported ill on Thursday.
"TEN PER CENT" COMMISSION TO BE PASSED ON BY COURT

In Agent's Action, Point Is Raised That Charge Is Illegal When for Over Four Weeks Consecutive Bookings on One Contract.

Briefs are to be submitted to Municipal Court Judge Spiegelberg by Dec. 6 on the point raised by William Grossman, attorney for Kate Elinore, in the action brought against Miss Elinore by Geo. Homans, the agent, to recover commission alleged to have been due Miss Elinore for her engagement on the Morris Circuit.

The point made by Mr. Grossman is that in Subdivision 5, Chapter 237, of the Laws of 1906, State of New York, it is provided that an agent cannot charge nor collect over 5 per cent. commission upon an engagement made for over four weeks. Under this same section which everyone, excepting Mr. Grossman, seems to have overlooked in the various commission suits of the past few years, it permits a charge of 10 per cent. for a contract for four weeks or less.

The attorney maintained that as Miss Elinore was booked for a longer term than four weeks by Mr. Morris, and that inasmuch as the Morris Circuit had deducted a commission of 5 per cent. weekly during the weeks Miss Elinore has played, Mr. Homans had no grounds upon which to recover. The Court reserved decision, ordering the briefs to be submitted.

Augustus Dreyer, representing Mr. Homans, would not comment on the case seen by a VARIETY representative.

He merely stated that if Mr. Grossman's contention was upheld by the lower court and sustained in the event of an appeal it would mean considerable confusion in booking agencies.

Mr. Dreyer probably referred to the present practice of the large agencies contracting for acts through "outside agents," each charging a commission of 5 per cent. In one instance it was learned that an agency is also obliging the "outside agent" to divide the amount received with it, giving the big agency a net return of 7½ per cent. of the gross salary.

Contracts made from week to week are not affected by the law. An attorney this week would not express an opinion if, in the case of a usual "blanket" which ordinarily would call for twenty weeks or more, the contract was split up into a sufficient number of agreements to make each four weeks only. Such a contract would look upon the maneuver as an evasion.

The United Booking Offices, where many managers are gathered, issues individual contracts mostly. The Orpheum and Marigny Circuits would be affected by the decision of the court against Homans. There will likely be an appeal regardless of how the decision goes.

The raising of the question, Mr. Grossman (House, Vorhaus & Grossman) is also attorney for Percy G. Williams, a leading United manager.

RATS GET LOWENTHAL BACK. Sol Lowenthal, the Chicago attorney, of S. L. & Fred Lowenthal in that town, will probably acquiesce in the request made by the White Rats to return to his former post of western legal representative for the organization. Mr. Lowenthal may take up the office he left nearly a year ago at any day now.

Following his departure, Judge Dunne revoked the appointment, and has been paid, it is said, until next February to act as such.

At the White Rats headquarters this week it was said the resignation of Judge Dunne had been received on Tuesday, when an offer was forwarded Mr. Lowenthal, whose reply had not then been returned.

SALARY $1: A MINUTE—14.

If you were an "unknown"; if a manager made you this proposition, to wit:—if you go on and the audience drives you off within four minutes, your salary is a large nothing; but for every minute after that you are paid to the full you live you receive $1, what would you do?

That's the proposition Ben Shaffer received from Dave Kraus, and if report be true, has elected to take his chance at the Olympic tomorrow evening (Sunday). Ben, according to his backers, is a second edition of the Cherry Sisters, and is calculated to start a bloodthirsty audience. It seems he is related that in an out-of-town theatre where Shaffer appeared, regular artists refused to follow him for two reasons: one was that the stage was in no condition, and the other that Shaffer had raised such a riot the show could not go on. So Manager Kraus has fixed it for Shaffer to close the show.

AL WOODS IN VAUDEVILLE.

Al H. Woods, the theatrical manager and producer, is going into vaudeville. For his engagement, Mr. Woods has selected the new Liberty Theatre in East New York, now nearing completion.

The house has been erected by Woods, and was originally intended by him to be a home for melodramas and the plays under his direction. Last week Mr. Woods changed his mind about the policy, deciding upon the popular vaudeville show as an entertainment at the 10:20-2:30 scale.

Jane Jacobs, of the Casey agency, has been appointed the bookingmistress, and the first bill will appear on Dec. 20 or 27.

The Liberty will seat 1,000. It is in densely populated part of Brooklyn, without any dangerous opposition in the vicinity. The theatre is reported to be one of the best built and handsomest in Greater New York.

MARGUERITE CLARK SHIFTS.

Chicago, Dec. 2.

Marguerite Clark's starring tour in the "Wishing Ring" ended Sunday at the Great Northern. She will join the Shubert production, "The King of Cadonia," coming to the Great Northern after Xmas. The report that Miss Clark married Robert Dempster, her leading man, last week is denied.

"The Wishing Ring" company left for New York, where the play may be rewritten.

SERIOUS TURN TO BILLERS' STRIKE.

Chicago, Dec. 2.

At the regular weekly meeting of the Theatrical Managers Monday the latest proposition of the striking billposter was evaded and the Managers' Association sent a letter of reply to the Chicago Federation of Labor, offering the various theatrical employees' unions on Tuesday. F. W. Warren, Secretary of the Billposter union, is firm in his statement that their demands will not be compromised.

The billers now ask that the theatres in the "loop" district reopen the billing departments and post their own bills as they did prior to the strike and also reduce the demands for an increase in wages of from $15 to $18 a week and from $18 to $21 a week for foremen.

A special meeting of the Managers' Association will be held to-day and definite action may be taken; as the Klau & Ehringer managers are said to have stated at the Monday meeting they could not act without conferring with New York.

It seems now as though the Federation of Labor will pull all the union men out of the theatres if the demands of the strikers are not complied with.

BLANCHE RING CHICAGO HIT.

Chicago, Dec. 2.

Blanche Ring is doing a wonderful business in "The Yankee Girl" at the Garlick. Herbert C. Dure, manager of the theatre, says she is attracting larger returns than when here with Jefferson de Angelis. With the possible exception of Eleanor Robson at the Grand and "Madame X" at the Chicago Opera House, Miss Ring is thought to hold the record for business attracted to a Chicago legitimate house at the present time.

SUING MARINELLI.

The New York Marinelli branch was this week served with summonses in suit for $1,200 by Martini and Spiveter, the vaudeville act. It appears that the artists were regularly engaged for several weeks at the Empire, London, Parnes, and in process of arrangements—that is, the Marinelli people had secured the acquaintance of the foreign management and taken signed contracts from the act—att the Polies Marigny. On Friday the last minute the Polies management refused to confirm cable arrangements.

Charles Bornbaum, of the Marinelli New York office, claims that the action of the act should lie against the Polies Marigny management rather than against the agency which acted only as intermediary.

PLAYS PIANO 37 HOURS.

Hamilton, O., Dec. 2.

Roy J. Harding broke his previous record for longest distance piano playing at the Jewel (picture house) last week, playing continuously for 37 hours and 36 minutes without having once removed his fingers from the keyboard. His previous record was 36 hours and 36 minutes.

A "NO. 1" "BLACKLIST.

There are two "opposition lists" in the United Booking House. The old one has been filled entirely and it became necessary to start another sheet. The sheets are about two by three feet in size, and framed in light colored wood.
BUSH TEMPLE "DARK."
Chicago, Dec. 2.

The Bush Temple is "dark" this week. Vaudeville acts booked to appear there by the Western Vaudeville Association were disappointed and rumor has it that Charles P. Elliott, the manager, wired them last Saturday, cancelling the dates.

The house has been playing stock. Business was poor. To bolster it up, vaudeville acts were secured through William Morris to appear between acts. Last week the stock company was closed and an entire vaudeville bill offered.

Early last week it was definitely announced that Association bookings would be at the house this week and bills were displayed advertising W. V. A. acts.

The closing is said to be due to a disagreement between Mr. Elliott, the manager, and G. M. Anderson, the lessor.

NORTH TAKEN BY BELASCO.

In the comedy drama written by Eugene Walter and to be placed in rehearsal within a couple of weeks by David Belasco, Bobby North, the Hebrew comedian, has been engaged to create a leading role.

Charlotte Walker will be starred in the piece.

BORNHAUPT GOING TO SAIL

Charles Bornhaupt, New York office manager for H. B. Marinelli, will sail on Wednesday next for Europe, going first to London. Mr. Bornhaupt will remain away about five months, he expects.

CARUSO OBJECTS TO "CARUSO."


Caruso, the grand opera tenor, put the foot down on song-plugging" while in this city last week. The star of the monkey-house drama has been stopping at the Bellevue-Stratford and threatened to leave unless the manager cut out the song "Cousin Caruso" from the popular list of the house orchestra.

Caruso declared it was an insult to his dignity and said he would not stay at the hotel to be ridiculed. The song went.

COMING OVER "ON TRIAL."

The Sydney James Strolling Players, an English company of variety people, are due in New York during February to play two trial weeks for the William Morris Circuit, after which the future time and salary will be decided.

The Mayville, foreign Lilliputians, have also been engaged by Morris to open in New York Jan. 17. Larola and an assistant, comedy acrobats, open on the same bill Dec. 20, to remain ten weeks.

Maxini and Bobby and a dog, equilibrists, have been engaged through the Morris London office to appear here for eight weeks commencing Oct. 3, 1910. Boyd and Gilfain, an English turn, were obliged to cancel the Morris booking through the possible interference of the Variety Society with the fourteen-year-old member of their act.

SIE HASSEN DISCOVERS GOLD.

A cable received this week by Mrs. Sie Hassen Ben Ali from her husband in Morocco said that gold had been discovered upon Sie Hassen's property at Tangiers.

A corporation with a capital of $600,000, called the American-Morocco Co., has been formed to develop the mines.

SIE HASSEN, who has imported the many Arab acrobatic acts now playing over here, has been abroad for a year. His return is indefinite.

PEDERSEN BROS. CATCH ON.

The Pederesen Bros., acrobats, who made their initial appearance in New York at the Fifth Avenue this week, have already been booked as a feature on Hammerstein's Roof next summer. The contracts, already signed, call for the first two weeks of the roof's summer career, and carry an optional clause by which William Hammerstein may hold them for a further four weeks.

The act has likewise received offers from L. Johns, booking representative for Moss-Platt on this side, but has not made a decision. They came into New York on gumball shoes and entered the Fifth Avenue program with the most inconspicuous billing on record. After the opening they were shifted from the opening spot to the closing.

WELL ENOUGH TO GO AWAY.

Mr. and Mrs. Percy G. Williams left this week for Hot Springs, or expected to, the physician having pronounced Mr. Williams sufficiently recovered from his recent attack of typhoid fever to take the trip.

Everyone felt much relieved when it became known that the blindness threatening Mrs. Williams had been successfully treated. Though sightless for a few days, Mrs. Williams regained her full vision on Monday last.

Louis Finelis will have a birthday tomorrow. It's his twenty-eighth, but Louis says he feels older—almost married, in fact.
BURLSEQUE CONFERENCE.

James E. Fennary, secretary of the Empire Circuit (Western Burlseque Wheel), is expected in New York. He was in conference Wednesday in Schenectady with the eastern members of the circuit and James H. Curtin. Denial is made that this meeting had anything to do with a proposed retirement of the Western from the circuit. On the contrary the directors are said to have arranged to take up a mortgage which has rested on the Empire in that town since it was built.

OFF FOR ALASKA.

A trip to Alaska is holding the attention of Joe Adams these days. Mr. Adams is the proprietor of the well-known restaurant on West 44th Street, called "Joe Adams." Lately the bonfire listened to a proposition involving a great tract of land near the Pacific coast of the Alaskan country. It is situated near many mining claims in operation by wealthy copper men, and Mr. Adams is seriously thinking of leaving New York about February to watch the development of his property.

To Alaska means a respite from toll in New York for a couple of years anyway. In the interim "Joe Adams" will probably be managed by one of Joe's brothers, Elly or Charlie or Sam (perhaps both).

Then again Joe may sell the place and buy some more land.

JOHNSTON GOING TO PHILLY.


Eddie Shayne, manager of the Gayety announced to-day that he had secured Jack Johnson, the negro heavyweight, to meet all comers at his theatre here week of Dec. 18.

AFTER A DIVORCE.

Chicago, Dec. 2.

Mrs. Maurice Jacobs seeks a divorce from Maurice Jacobs, the Western Wheel burlesque manager. The matter is being kept very quiet.

DENNY IN CHARGE OF STAR.

H. Bernard Denny, a well-known and popular manager, for six years with Rice & Barton in various capacities, having done exceptional advance work for their attractions, has been appointed to the post of director of Hyde & Behman's Star, Brooklyn.

JOHN WHALLEN'S SON DIES.

Louisville, Dec. 2.

On Monday, Orvie Whallen, age 36, son of John H. Whallen, died at the Sts. Mary and Elizabeth Hospital. His death had been expected for the past three weeks, a complication of diseases having attacked him.

GOING WITH BONITA.

St. Louis, Dec. 2.

James Mullen, who plays a leading role in the "Town Talk" Company at the Standard this week, will leave in a week or two to become one of the principals of the "The Wine, Woman and Song" company which Bonita is organizing, according to Mullen. Sam Hearn, who was with Bonita and is now in the "Town Talk" company, will remain with this Miner & Gerard organization.

CHARGE AGAINST STAIR.

Toronto, Dec. 2.

An adjournment of a week was granted F. W. Stair, when arraigned in police court last week on the charge of permitting an immoral performance in his theatre (The Star) a few weeks ago.

The ministers of the town complained to the Police Commissioners. A wave of reform has run through the city for some time. There's nothing serious in the Stair matter.

CURTIN'S NEW HOME.

For almost as many years as you care to count James H. Curtin has made his home in cozy apartments at 175 Third Avenue in order to be near the London Theatres of which he is manager.

About a month ago Mr. Curtin bought a suburban place at 545 Fifty-fourth Street, Bay Ridge. You'd think it impossible for any one to forget that simple address, but "Uncle Jim" declares that he has not been able to get home yet without first absently-mindedly stopping off at his old place.

Also the furniture from the Bowery house was put in the new place the chairs and tables were almost lost. In order to fill in the gaps the new owner declares that the price is costing him about $100 a day for purchases.

NEW FIGHT PICTURES.

Through William Morris the Miners have secured to follow their exhibition of the Johnson-Ketchel fight pictures on the Empire Circuit a combined reel showing Jeffries in his last fight with Tom Sharkey and Cohan in the box with Burns in Australia. These pictures show both men in action and it is supposed will give the public a chance to look over and compare the two men. One of the two reels started Monday in Kansas City as a feature of "Talk of the Town."

WESLEY AGAIN A MANAGER.

Los Angeles, Dec. 2.

Leslie Wesley has again become a manager. He has bought an interest in the Van Curier Opera House, Schenectady, N. Y., which formerly played the best attractions in that town, and from New York is booking in a seven-act vaudeville bill. Schenectady has not less than half a dozen "pop" vaudeville theatres besides the Van Curier, not to speak of the two opposing burlesque houses.

OFFERS $1,000 A MINUTE.

Chicago, Dec. 2.

Cesar Rivoli, the protrait player, having read the offer made for a protein piece, running for an evening's entertainment, says he will give the successful author of a sketch of not over twenty minutes' duration, $1,000 a minute. Rivoli sets the time limit, stating he does not wish to lose the public.

NELLIE BREWSTER.

Chicago.

Nellie Brewster has met with great success as the leading lady in Gus Edwards' "Nightbirds" at the Cappell this week. Miss Brewster came to vaudeville from Richard Carle's "Mary's Lamb," where she appeared as well as in other large productions with marked success in a favorable kind attending. Her voice is a dramatic high soprano of excellent quality. Added to this is Miss Brewster's comeliness, as the pictures of herself on the front page this week testify.

SURTZ'S SETTLED AT LAST.

It is at last settled for whom Valeska Surts will play her "Belle of the Boulevards." The United Booking Offices received the decision yesterday morning and have issued holding hearing held before a mutually agreed upon referee at the Hotel Astor last Friday night.

The hearing was according to legal procedures, and continued from 11 a.m. until 7 p.m. The referee was Hugh Morris, Will Hamm-erstein, William Grossman, Miss Surts, Edward E. Pidgen, Geo. M. Levinent, Henry Berling, Jack Levy, Bert Cooper and Nate Spingold.

A contract was produced calling for the services of Miss Surts at Hammerstein's for four weeks when she left the theatre suddenly, on Wednesday. This agreement carried an optional clause. The concurrence of Mr. Walter Kinsey, the United's general manager, was that Mr. Hamm-erstein had declined to exercise the option and rendered it of no effect through refusing to furnish Miss Surts with a contract for the following week.

From all reports there was a great deal of "testifying" and the best "testifying" won.

In handing down his decision, Warren Leslie, the referee, called upon the United to deposit $1,250 in cash to reimburse Morris for damages, and permitting Morris to bring suit for what further damages he might have sustained.

The reference was agreed upon between the parties after Miss Surts had agreed to appear as the Belle. It was to have been done last Monday. It was a unique proceeding for vaudeville, and the step was taken to prevent a long litigation in the Circuit Court.

"The Belle of the Boulevards," in a revised form, with Miss Surts, is billed to appear at the Colonial Monday. On Dec. 13 and 14 the act is expected to reappear at Hammerstein's.

VAUDEVILLE IN OLD ORPHEUM.
San Francisco, Dec. 2.

Morris Mey erfeld, Jr., who arrived last week and confirmed the reopening of the Garrick (formerly Orpheum) the first of the year with vaudeville which would in no way interfere with the policy of the present Orpheum, said: "Acts will play two weeks at that house as heretofore, but a change will be made at the Oakland Orpheum, which has also been playing acts two weeks."

Now shows entirely will play the Garrick and will no doubt be booked by some local agent.

ROONEY-HARVEY WEDDING.

A letter dated Wien, Austria, Nov. 17, says that one of the Rooney Sisters will be married at Berlin during the month (November) to Harry Harvey, of the 4 Harmony group. The wedding is set for Dec. 8.

The name of the sister is not given, but it is supposed to be Josie, the younger. Julia, the older sister, has been married, divorcing her husband last spring.

COMPLAINING AGAINST PANTAGES.
San Francisco, Dec. 2.

The Pantages Circuit appears to be having difficulty with its acts lately. Many complaints from artists are heard.

One of the Pantages acts playing here last week, with another week on the circuit (or at least so was informed), was given the alternative of closing here or joining to Vancouver, B. C.

Lester and Shannon who claim to have two more weeks on their contract have been "laying off" here since Nov. 13. Their agreement called for opening at Spokane. They were booked to play Ed- monton and Calgary two weeks previous to the opening at Spokane, and claim they were given to understand those dates would not apply on the contract. The act has since been informed their time expired here, learning the Canadian dates were counted. They have placed their case in the hands of an attorney and in the meantime are reporting every performance to Manager Tiffany, representing Pantages' interests.

At the offices of the Case Agency, Louis Picous, eastern representative for the Pantages Circuit, said on Wednesday: "The story is not so. Lester and Shanno- nes were booked for "two weeks or more." The two Canadian weeks were included on the contract. As I booked them, I ought to know. The other act played out its time and tried to get in another week."

"There's no act working on the Pantages Circuit with any grounds for a complaint."

The Pantages, at Victoria, Mr. Picous said, is again a big medium time house on the circuit.

LEAVES KANSAS CITY.

Kansas City, Dec. 2.

Alex. Pantages has left the Majestic and Kansas City. The house was closed two weeks after Pantages opened, by order of the Fire Warden, who required so many alterations the expense of the meeting would be about $8,000.

The venting of this town is reported to have been an expensive one for Pantages.

SALT LAKE A BAD ONE.

San Francisco, Dec. 2.

It is reported here that the Bungalow, Salt Lake City, playing vaudeville booked through the Pantages office, is a losing proposition.

With the opening of Sullivan-Coulomb's new Mission Theatre, Dec. 8, at Salt Lake, it is expected The Bungalow will pass from the vaudeville route sheets unless Pantages himself takes the house over. It is understood the load of that circuit would like to do this.

FRISCO HOUSE CLOSED.

San Francisco, Dec. 2.

The Empire, formerly Pantages' local house, closed last Sunday night, poor business following the recent change in policy there to the cheaper grade of vaudeville.

Brumal and Derrick, the riders, opened Monday at the Hippodrome and were immediately re-engaged for next winter at the big playhouse.

Note: Harry L. Newman's big song hit, "In Dear Old Tennessee," the season's biggest success.
Bert Pitman, of the Denver Sullivan-Conside office, will go to the San Francisco headquarters of the circuit.

Joe Le Brandt is going to write a new piece for B. A. Rolfe. It is to be called "Widow Brown" and first produced Dec. 13.

Ethen Levy will return to the London Alhambra in March for a run of six or eight weeks, booked by the Marielli offices.

Matt Keene appeared alone at Hammerstein’s last Sunday. Tony Pearl, his former partner, will “break in” a new act next week.

H. Everett Hayden and Florence Colby of “The Passing Review,” rebooking in Chicago, were married last week in the reformation hall.

Lucy Weston leaves “The Candy Shop” tonight (Saturday), and will return to the Morris today (Sunday), having made a successful run in the American, New York, Monday.

Toots Papka and The Hawaiian Trio opened for the Morris Circle at the Plaza, Monday. The act has been playing United houses all season.

Joly Violette sails Feb. 26 for South Africa, playing at the Hyman houses there for eight weeks. Joly was booked through Paul Schulitz of Berlin.

Trocit, with twenty-five trained roosters, arrived this week. That number is said to be the largest collection of learned fowl which have publicly appeared.

John Coniside, the active head of the Sullivan-Conside Circuit, is expected in the city today (Saturday), having made a business trip across the continent.

Billie Burke’s new comedy set, “ Foolish Fashions,” opens at the Alhambra, Pk., Monday. It was written by Al. S. Hicken, whose son, George Hicken, is featured.

Billy Gould has a break of several weeks in his dates before returning to the Orpheum Circuit. Mr. Gould may spend the time in Havana or come back to New York.

Annabelle Whitford will sing “I’m in Love With a Broadway Star” next week in “The Folks of 1900.” The song is the musical hit of “The Man Who Owns Broadway.”

The Farrel-Taylor Trio will appear at the Colonial, New York, next week, having declared the option offered on the Fifth Avenue program, where they were first booked.

Odell and Kinley were obliged to cancel all their Southern time this week, leaving at once from Houston, Tex., for New York, where Mr. Odell’s mother is in a critical condition.

Bills in "Vidish" are distributed over the lower East Side this week, telling of the appearance of Henry Fink, the Hebrew comedian, with Miner’s “American” at the Bowery.

The Temple, Rochester, is scheduled to open next Monday under the management of Wiggins & Moore. A large crowd of Long Acre managers and agents will attend the opening.

Valdare and Varno, the bicyclists, now playing in the northwest, have contracted to appear for a year with Hariston’s Circus in China, and will shortly leave for the far-off land.

A route laid out for Stuart Barnes by the United Booking offices is said to have been held up pending Mr. Barnes’ consent to pay over five per cent. commission on his engagement.

Joe, a “leopard boy,” a circus side show and museum attraction, died in Pittsburgh Wednesday as a result of a fall through a trap door in the stage of a small theatre where he was playing.

At the Hudson, Union Hill, this week, Anna Fay appeared for the first time in the east in an act similar to the one which her late husband, John T. Fay, and herself appeared in when last seen in this section.

Edward E. Mozart, of the I. B. A., has been warned by his doctors that he must retire temporarily from active business. He will give up work for a time, six months at least, spending the winter in the south.

Jimmy Rice (Rice and Prevost) strained a tendon in his right leg while appearing at the American, New Orleans, Monday night, retiring from the bill. The act hopes to open Monday at the Colonial, Indianapolis.

Marion Bent fractured her ankle while dancing at the Greenpoint last Saturday night. Rooney and Bent were obliged to cancel this week at Providence through an injury to Terry (Cory). Bent may be able to continue Monday.

Sam Spira, the English singer, left the American bill after the Monday matinee. He was engaged for this side by the Morris Circuit for about six weeks at $100 weekly. Spira will play the Morris Toronto house next week.

Phil Isaac will be manager of “The Charles Robinson Crinque Girls,” as Mr. Robinson has decided to name his new show, the eastern Burlesque Wheel. Divine and Williams have been engaged, also Vulean, the strong man.

Ilmcoo Sloan was divorced from James H. Polk a few months ago. Miss Sloan is playing on the Morris, time, at the American, New York, this week. She says the divorce was needed as there’s a chap who is pretty sick for her.

Terry and Lambert have booked ten weeks on the Morris Circuit, opening Dec. 17 at the American, New York. This will bring them up to the date when they will be ready to sail for England to fulfil engagements booked there.

The German, at So. Framingham, Mass., was opened last week by the Aborn Bros. as a “pop” vaudeville house. It is booked through the United. The Princ- ees, as 1. B. A. house, opposes Aborns’, which may be the first of a chain of 10-20 theatres for them.

G. Molossi, who was the first to introduce the Paris version of the “Apache” dance over here is returning to vaudeville with the dance, having accepted offers made following the closing of “The Queen of the Moulin Rouge” having been made with that show for two seasons.

James Cook and John Lorenz open at Hammerstein’s Monday, playing together in vaudeville for the first time. They recently left “The Motor Girl.” After a couple of weeks the act will commence rehearsals with the Shuberts’ production of “Dick Whittington.”

Max Berol-Korah, President of the German Artists’ Association ("I. A. L.") has just completed a thirty-thousand-word essay for the German government, setting forth the wants of the artists for the Imperial Theatrical Law, now being prepared by the Parliament at Berlin.

Arthur Prince’s engagement at the Colonial, Indianapolis, next week, will be his last under the ten-weeks contract which brought the English ventriloquist to this country from England. There is a possibility if Mr. Prince can arrange his foreign bookings of a renewal of the Morris agreement.

Montgomery Hunt Troop, a New York vaudeville agent, has announced his candidacy for the post of the city’s commissioner of licenses. Several other people, more or less prominent in vaudeville, have been seeking support for the same appointment which will be made by the incoming Mayor.

The first three correct answers received by William Berol of the "Menetkel" act for the solution of his puzzle advertisement in VARIETY by theén, Ben S. Meers (Sarah Brendon Co.) and Edward Miller (stage manager, Bijou Dream, New Haven, Conn.), each receive a year’s subscription to VARIETY, furnished by Mr. Berol.

Charles W. Bennett, former manager of the Canadian Bennett Circuit, according to the statement of his family, is far from being as completely recovered from his recent illness as the newspaper reports have indicated. In fact he has not yet been able to return to his home in New York and it will be some time before he is able to do so. He is, however, strong enough to sit up at home.

Last Sunday night The German American Athletic Club gave an entertainment at the Amsterdam Opera House on 44th Street. A long hill was presented, all “dumb,” acts, and all foreigners, several artists belonging to the club. Louis Spielmann of the Sullivan-Conside office did a turn, breaking the "dumb" rule by singing, though Paul Borsaud from the orchestra shouting "Oh! You Louis," as Spielmann appeared, placed a crimp in his vocal efforts.
THE SCHENCK-ALBEE TANGLE.

There were many stories around during the week of the position of Joe Schenck, how the Loring enterprise for the Loew interests is now in his relation with the Joe Wood agency, and through that agency with the United Booking Offices.

Mr. Schenck met E. F. Albee, of the United, concerning the attitude of the United towards his firm’s houses, but just what would be the United’s or Schenck’s final step had not been disclosed up to Friday evening.

OPPOSITION IN ELMIRA.

If report be true there will be opposition against Edward E. Mozart in Elmira, N. Y., where Mozart runs The Mozart. A story was abroad in the city this week that local parties had made all arrangement for the opening of a new house which will play important acts booked through the United Booking Offices.

The Mozart, Elmira, as well as the Family, Lancaster, Pa., are the two vaudeville houses operated by Mozart, in which a few members of the White Rats are interested as stockholders.

FRISCO’S LATEST "POP." - San Francisco, Dec. 2.

H. M. Litchstein and Ben Michaels have incorporated a company for $75,000, and taken a 15-year lease on the new "Class A" theatre now being completed on Broadway between Dupont and Stockton Streets, and named "The New California." Seating capacity is 1,200, no gallery. Vaudeville the attraction. Three shows a day. Price 10-30-30.

Litchstein & Michaels are at present running a number of picture houses about town and were among the first to introduce vaudeville in them, proven to be a mistake here.

The house was billed to open last Sunday with bookings through the Sullivan-Condine office.

BIG SHOW AT AMERICAN.

The Morris office has billed a big and high-priced vaudeville show to follow the Harry Larrider engagement at the American. Mr. Larrider closes there tonight, giving two shows this evening, on the roof.

Among the "names" for the coming week are Clasy Loftus, Montgomery and Moore, Lucy Weston, Kate Elmore, Sidney Drew and Brent's "Models" (in a new series of postings).

Five thousand five hundred dollars is the estimated salary list, which includes several other acts to fill up the bill. The show is to be termed a "Festival" and held up to the same standard for a second week.

It has been found by previous experience that when Mr. Larrider leaves a New York vaudeville theatre, the business noticeably sags for a week or more. To offset this the "name" show has been arranged.

It was not confirmed on Thursday whether Miss Dresser would be in the bill.

TRANSFERS TEN WEEKS.

The Bliss Amusement Co. has transferred over the bookings of its ten houses to the National Booking Offices of this city.

RYAN’S NEW ONE XMAS.

Cincinnati, Dec. 2.

John J. Ryan, who has reconstructed the Theatre, this week set the stage this week the house would open Christmas week with Sullivan-Conadine vaudeville at 10-30-30.

Under the denial that E. H. Hinckie of the Standard (Eastern Burlesque League) had any chance of securing the house from him, Mr. Hinckie added his denial.

PRIZES FOR EARLY BIRDS.


The chase for passage among the many picture and "pop" vaudeville houses here is growing hot. Various schemes are being tried to lure the patrons to the houses where big bills are offered.

Last week the Victoria and Palace, two of the largest on Market Street (the picture-vaudeville thoroughfare) began the shows at ten in the morning and as an inducement to draw women to the early performances, prizes were given away to the holder of certain numbers of coupons.

At the Victoria silk skirts figure as the stage was all over the Palace cut glass dishes of various design are offered. The fight keeps up and the patrons are looking forward to when a house and lot will go with a ten cent ticket.

Maude Odell, the "shape beauty," is announced as the big feature at the Victoria next week. Maude will do four shows daily.

"SMALL HOUSES" COMING UP.

Chicago, Dec. 2.

There seems to be no limit to the salary which can be paid for an act in the "small houses" to judge by the prosperity of the Jones, Linick & Scheaffer theatres, of the "ten-cent" class. By gradual steps the "running-in-and-out" system has been done away with in the majority of the smaller houses, and two shows are given a night with matinees Sunday. In some, additional matinees are given Wednesday and Saturday. The prices are being gradually raised to 10 and 20 cents and better bills are offered than was thought possible six months ago.

Business is exceedingly good according to W. C. Doyle, of the Chicago Vaudeville Managers’ Exchange, who keeps close touch with that class of houses.

Herbert Lloyd, who has ten weeks in the houses booked by the Chicago Vaudeville Managers Exchange, states that though not receiving his regular salary, he is well satisfied, everything considered.

Mr. Lloyd says the houses are well managed and the audience nice. Charles Wilford, manager of "The Effects of the Storm," also speaks well of the circuit. Lloyd appeared at the Crystal last week and broke houses.

Some of the houses playing more expensive bills give more performances during the week, but are not considered any "nices" by the artist.

S. C. MAN IN NYBO.

Harry Leavitt, for some time in the Sullivan & Condine office at Spokane, has become general manager of the NYBO, having headquarters in that office.

Reports are that he has purchased the Exchange from its former proprietors, variously reported.

ST. LOUIS THEATRE CRAZE.

St. Louis, Dec. 2.

The uptown theatre craze is spreading fast. This week the Colonial, Delmar and Euclid avenue, 4900 West, joined the advance billing group. It will be three-story, fireproof, and scheduled to open Sunday. Many houses now being built by stock company headed by David Gally.

Rudolph J. Baumker, J. D. Dunnavant, Geo. K. Kennerly, Louis Wollbriink and X. W. Willey.

The Delmar Theatre company leases on a site about 5000 Delmar boulevard was recorded last week. E. H. Pipe is president of the company.

ROBERTS HERE; LONG STAY.

R. A. Roberts, the English蛋白画 artist, arrived in New York Sunday. He brings with him three different sketches, one of which has been shown over here. Mr. Roberts proposes to remain in the States for three years.

Harry Leonharth, the well-known manager, has taken over the direction of Mr. Roberts’ tour. The蛋白画 artist is opening for Morris in Chicago Sunday. He is registered at the St. George, Brooklyn. Up until now it was uncertain whether he would be able to make Chicago in time to open, there having been some trouble in the Custom House over his immense amount of baggage, which was released on Thursday.

"OPEN DOOR" SWINGS BACK.

The theatres belonging to its well known Managing Company of the middle-west, numbering about a hundred, were taken into Klaw & Erlanger fold, excepting ten which can not return through having had the Shuberts’ attractions placed in opposition theatres since they seceded to the Shuberts.

The W. M. A. houses are known as the ‘Open Door’ circuit. Last summer they jumped over to the Shuberta side under a guarantee that the legitimate independents would supply them with forty attractions during the season. The Shuberts held an option for five years longer, but the "Open Door" managers are said to have become dissatisfied at the scarcity of attractions in the neighborhood of their one night stands.

THE LAURER SHOW.

The Harry Laurer show, which will open Monday at the West End, New York, for a week, will have the Seven Pseuroafs, Edith Helena, Altmont and Dumont and W. E. Whittle, the ventriloquist.

The company has been placed for several weeks on the Shubert time, playing week stands. On Dec. 13 the road show will be at the Lyric, Philadelphia.

Ted Marks will likely travel with the organization, and William Morris will accompany it during a portion of the travel to the Pacific Coast.

BOOKING TWO WAYS.

It appears that Weber & Allen and Jule Delmar of the United are both taking a hand in the booking of the Orpheums in East and West, Pa. While Weber & Allen show routes and commission payments for the two houses, it is known that Delmar, acting for Wilmer & Vincent, has reserved act time on the latter circuit with a proviso that they also play Allentown and Easton.

ZOBEDIE WITH GREENWOOD.

A connection has been formed between Fred Zobedie, the agent in the Long Acre Building, and Geo. Greenwood, who operates the Empire Circle in Atlanta, Ga., booking for about seventy of the smaller variety houses in the south.

The connection was last made by Mr. Zobedie he will act as the New York representative for the "Greenwood time," engaging acts to be routed by the main office.

The Payret at Havana will be exclusively booked by Mr. Zobedie when it opens for vaudeville on Jan. 18. Six acts will play there weekly.

The Greenwood Circuit is one of the largest in the country in the number of theatres booked. While many of the houses are small the majority on the chain are growing as vaudeville develops in the several towns and cities, Mr. Greenwood having been the first to introduce variety bills into a large number.

The connection made by Messrs. Greenwood and Zobedie along with the announcement of the Payret booking, must mean there will be some association made by them with one of the several interests which have a chain of far southern theatres, running through Cuba, the West Indies and down the coast to Panama.

It has been recently reported that Charles W. Bennett, the former general manager of the Canadian circuit bearing his name, is in the field for the far southern chain. Though his operations were delayed by an illness of many weeks, Mr. Bennett is understood to have pushed his interests in that section into a large area.

Mr. Zobedie but lately returned from a southern trip which included Havana.

GOING AFTER EM.

Edward E. Mozart proposes to go after his opposition in York, Pa. For some time he booked the Auditorium in that town in connection with his own. Then the United’s Agents got after the Auditorium management and it made a book in connection with the agency’s “Family Department.”

Now, says Mozart, he will remodel a building which he has just located there and before many weeks will have a new theatre in connection, playing small acts and pictures.

WANT NATIONAL LEGISLATION.

During the recent convention of the American Federation of Labor in Toronto a resolution was introduced by Harry De Veaux, president of the Acts’ International Union, calling for the collection of data by the Executive Board upon the subject of employment agencies, from which to frame national legislation.

This is a new movement in the efforts of the union to bring about the passage of laws protecting the artists in their relations to managers, such as was attempted during the legislative session in New York.

Mr. De Veaux’s resolution was framed in general terms so as to include all forms of employment agencies and the same introducer was adopted calling for President Gompers and the Executive Board to extend their aid to the International in an effort to extend its affiliations to the European artists’ organization.
ARTISTS’ FORUM

Boston, Nov. 27.

Editor VARIETY:

Don’t mind the letter is VARIETY about me. We have all been burn, a pal of mine. You may have got the Empire’s goat, but not Mike Scott. A lot of managers are scathing me. If they don’t let you knock you will bear a change in the agent’s office. I was a good friend to American performers in England twelve years ago. I am still alone here. Sometimes by me and I shall be my friend when you meet me in England before long. When I come here I had the goods. I have the same goods but not to sell at $15 a week. That is why Mike cannot be happy when you think they should not say a but I think a lot. There must be something funny about me because they are all talking about me all over America.

Keep on talking while I am alive; I won’t hear you when I am dead. My name is Mike Scott. (Born with it.)

Editor VARIETY:

While playing Winnipeg this week we find a team called Bernard and Orth are using our title “The Grapes of Wrath.” We want to say we are the originators of that title.

Chicago, Nov. 28.

Editor VARIETY:

Nat LeRoy, formerly of LeRoy and Woodford, is in destitute circumstances at 3038 Fifth Avenue, Pittsburgh, Pa., and would like his friends and acquaintances to help him out, as he has spent all his savings in an attempt to be cured.

Gros. Le Maire. (Corroy and Le Maire.) (Subscription will be acknowledged through VARIETY.)

Chicago, Nov. 24.

Editor VARIETY:

VARIETY (Nov. 20) reviewed Edwards and Ward’s act, "At the North Pole." If these gentlemen will look through the advertising columns of VARIETY in the May and June issues of this year they will find that we have a prior claim to the title. We played our act, "Halliday and Curley "At the North Pole, " at New Rochelle, Paterson and Passaic, long before the reported discovery of the pole.

When we were signed by Mr. Lew Fields for the Blanche Ring Co. we put the act in storage for future use, but have since sold it.

Halliday and Curley.

Memphis, Nov. 29.

Editor VARIETY:

Have heard lately that Maude S. Ryan is using one of my songs, “The Fireman’s Pride." We owe one Billy Hynes here, the song is my exclusive property.

Ila Gannam.

St. Louis, Nov. 27.

Editor VARIETY:

At Hammerstein’s, New York, a few weeks ago I noticed that Mable Hite had added the Indian Chieftain to her list of imitations.

I was rather surprised Mr Hite neglected to give me the same credit given the other originals of her imitations.

I have been presenting the “Indian Maiden” exactly as Miss Hite does it for some time and since it is strong enough for her to close the act with, I sincerely trust she will correct the error or oversight.

Theresa L. Biford, (Cartier and Bluford.)

Los Angeles, Cal., Nov. 19.

Editor VARIETY:

VARIETY (Nov. 13) said Billy Ellwood had cancelled his B.C. time at Butte, Mont., owing to death of his wife. My name being of the same, I have received numerous letters of condolence and sympathy which were not intended for me, but the other "Billy Ellwood." With due respect to my "name rival" and myself I submit this note.

I have been known as Billy Ellwood for the past ten years, off and on, in the profession and my newspaper career and am billed all over the country as "The Philadelphia Press cartoonist, Billy Ellwood and Co." (The Philadelphia Press cartoonist, Billy Ellwood and Co.)

Chicago, Nov. 22.

Editor VARIETY:

In reply to Lew Williams regarding title for the sketch, "Ally Fair in Love," in which it seems there is a question as to priority of use, I beg to state that this sketch written by me was originally produced for a week as a "curtain raiser," for a dramatic stock company in Denver July 1908.

It has been produced by amateurs around Boston several times and Baker and Terry now have the rights to it.

If Mr. Williams will write to me direct we probably can come to an amicable arrangement as the sketches are absolutely different in plot and scene.

Ernest L. Witt.

Chicago, Nov. 27.

Editor VARIETY:

Re letter accusing James Neary of stealing Mike Scott’s act, that of wearing dress coat, green tights, with medals on, I wish to state that I and Mr. Tom Ward produced it originally at the Odeon Theatre, Baltimore, Md., Feb. 13, 1876.

I can refer you to Steve Finn and Jack Sheahan.

W. J. Malcolm.

Roanoke, Va., Nov. 27.

Editor VARIETY:

In today’s VARIETY I notice a letter regarding myself, signed by Humes and Lewis, also Manning and Frances. Humes and Lewis were booked into my house (Lyon’s) in Roanoke by W. W. Reynolds for the first three days, “splitting” with Staunton, Va. Upon learning that the stage in Staunton was too small for their acrobatic work they cancelled that engagement themselves.

As they were laying off in Roanoke the manager then suggested that they come over and play the last two days of the week for me. They did not show up at Thursday’s rehearsal, and I did not see another of them until Friday morning.

They worked Friday and Saturday and were paid accordingly. Not satisfied, they raised a racket in front of the theatre, and have tried to finish their work by leaving notices in other people’s theatres and writing the papers. Why can’t they offer to accept my proposition to settle the thing in court?

In reference to Manning and Frances, will ask these people who they are? I never heard of them in my life.

Joe Forman.

Editor VARIETY:

We, the undersigned, opened matinee, Nov. 1, at Star, Charlotte, N. C.

The Smukler Sisters were the first vicit-time of Manager Newell. After Monday matinees they were compelled to stand a $15 cut in salary or be closed. The matter was adjusted satisfactorily and all went well until Thursday, when the manager demanded a change of acts. We all changed. After the matinees (given to about fifteen people) the managers (Newell Bros.) came and told Carrollton and Van that owing to the fact that he (Newell) didn’t like our change, and as we had worked our first act three days, he couldn’t use us the rest of the week.

He also told Arthur H. Bell, the ventriloquist, that he didn’t like a ventriloquist and would have closed him, only he pitied him. (Bell thanked him for his pity.)

The week before he closed a sister team after Monday matinee and closed a single on Thursday after working three days.

We wish to warn artists against playing this house, and we wish to state we lay no blame on Curt Wiebe, who books the house.


Galveston, Tex., Nov. 25.

Editor VARIETY:

I wish to warn artists against the Thesato Theatre, Houston, Tex. While in San Antonio, Tex., I wired Franklin Bros., agents in Dallas, and a return wire in-structed them to go to Dallas and play the last four days of the week at the Thesato there, manager Mr. Hennesey, the salary to be $50.

At the end of the engagement Mr. Hennessy offered me $35, figuring it out at a rate of $70 a week and calling four days half a week. I refused to agree to this arrangement and turned over the matter to Mr. Ammermann & Ammermann, attorneys of Houston with instructions to accept nothing but a settlement in full.

I understand that the Thesato management takes acts from several agents. I also know that I am not the first person to be handed a short salary envelope. There are plenty of fair managers in Houston.

The Whittens.

New York, Nov. 29.

Editor VARIETY:

Will you kindly contradict a statement made in VARIETY by your Philadelphia correspondent (Geo. M. Young).

While playing "The Jolly Bachelors" in his notice he said Al Leach took one of the girls out of the chorus and made an attempt at the "Scarcecrow" specially taken from "The Follies of 1900."

The specialty I am doing is a grotesque fainting specialty which I originated here eight years ago for Klaw & Erlanger’s Rogers Bros. Co.; also with "Chris and His Wonderful Lamp" at the Victoria.

I think it is an injustice to both Mr. Leach and myself and I don’t want any one to think me guilty of doing such an unprofessional thing. I am not even dressed as a "scarcecrow," but in street costume.

If you wish I can bring you letters to verify what I say from my managers.

We are coming into New York in a few weeks.

Nellie Locks.

Tessie Lawrence has retired from one of Al. H. Woods’ shows following upon the death of her mother in St. Louis. She reached the latter city in time to attend the funeral and will remain there for a time.

NED NORTON.

NED NORTON, who will be seen with “FAINS AND FOLLIES” at the Murray Hill Theatre, New York, week Dec. 13, has been in Chicago for the last ten days, familiarizing the audience with the availability for material comedy. His work with “FAINS AND FOLLIES” this season has attracted wide attention.

Mr. Norton is one of those comedians who does not look out of place in evening dresses, and is considered the best dressed "straight man" in burlesque. His stage voice and dancing ability are praised by critics wherever he appears. Managers should look this youngster over.
LONDON NOTES

VARiety's LONDON OFFICE.

GL STRAND, W.C.

(Most for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)


Larola, an eccentric tumbleur, the May-
villes, a marionette show, and Alex Carr are among the acts booked for America by the William Morris London Office. The London office, with Marisolli, have arranged for Seymour Hicks for two years in the towns on the Barnsford tour that the Stoll Circuit does not touch.

Ennie Berringer starred herself in a sketch at the Metropolitan last week, with H. A. Saintables as her support. Saintables should be the star, as all the work of the sketch rests on him. There is a bit of class to the sketch, and this was probably the reason for it going over the heads of the Metropolitan audience. The plot is quite a novel one. "Mrs. Simpson" is the name of the piece. It ought to get along where there is any intelligence in the audience.

The Licensing Committee has recom-
mended the Camden Theatre for a music hall license. Very shortly the theatre will be in fine running order for the Gibbons Circuit. It is a nice looking house in a corking location. Situated about a hundred and fifty yards from the Bedford, its effect on that hall may be disastrous. The Committee also recommends the Hippodrome for its drink privilege. This will be a big help.

Moran and Wiser are going over the Stoll tour, returning to the continent when finished.

Alfred Butt, in speaking of his trip into Russia (after looking over all the shows in the rest of the continental countries) says that outside of a few small towns which he has booked for the Palace, there was nothing abroad worth talking about. Mr. Butt adds, however, he has a few big ones coming that he discovered outside the music halls.

The Juggling McOwens are in right at the Palace where they opened last week. The boys are throwing the clubs as hard as ever, and the audience is very good to them. They are using the "boom-
 crang hats" to good advantage now.

Fred Emney and Harry Grettan showed "The Plumbers" to the Palace audience for the first time last week and did quite well.

About Bodie:

It has been exciting for the Doc, since he was made to quit at Glasgow. The medical students started what has developed into real warfare between students of all parts of the country and the "poisonous surgeon." In Glasgow, Bodie made a statement, saying he was prepared to brave the mobs in London. The London students all got together, buying nearly the entire house at the Carpenters for Monday night. Early in the day it was announced by the papers that Bodie was too ill to appear. The students went to the Carpenters, anyway. They had a time doing it. None of the acts could do anything. It was students night. They were angry because Bodie got cold feet. Lucky for the Doctor that he did have the chance to talk, he was due down." In the meantime at Glasgow, in the music hall world there, strange things have happened about Bodie. The Com-
liner where Bodie was, below to Stoll, as does the Empire. Bodie was billed in flavorsing lines at the Coliseum, something like this: "Idol of the Vaudeville World. The Man Who Commands the Biggest Salary in Vaudeville." It looked as though the Stoll Tour had stopped for weeks in the way of elevating the music halls, for before these bills of Bodie's were torn down, the following were being shown for Stoll's Empire: "Dr. Awful Begoy, who has been all over the world and to the Magnetic Pole (in his dreams) will in due course visit this showman's stage to the utmost and present an act full of Electric Blinders, Hypnotic Hum-
 bug and Mirthful Magnetism, intro-
duced during the Human Jan Jan and The Cage of Codology. Sixty laughs a minute. A sure cure for the 'blues.' " This all seems very funny, but when a manager or man-
gers put on an act like Bodie's one week and pull him legitimately, turning around the next week and take it all back, peo-
ple who play may have something to say. Burlesque is great, but Stoll's inconsis-
tency is surprising.

Dollie Toye immediately upon closing at the Empire will go to Brighton, then to Glasgow. The engagements were fixed by the William Morris office.

Daisy Harcourt, after working out alrery in three more acts in this country, will most probably sail for the States.

Bert Coote, who opened at the Tivoli in a sketch, "A Last in Wall Street," immediately scored. The sketch is a big laugh, and the audience never lose interest for one minute. Coote is going to be very popular.

Jean Ronaparte, who claims to be a descendant of the famous general, has been very successful in the provinces where he is playing a sketch.

It is noticed in the program of one of the suburban halls that they have an arti-
al billed this way: "A novelty ven-
 triquot which extracts the Maximum of fun from the Minimum of preciosity in the person of his comic assistant." It is not known whether this is meant seri-
ously.

Odette Valery is now playing the Stoll suburban halls.

Burt Howell, of the William Morris London office, will shortly take an ex-
tended trip through the provinces.

Sydney Hyman will visit continental cities for the next two weeks.

Cornelia and Eddie and Moran and Wiser are among the hold-over's at the Hippodrome this week.

The new hall in Glasgow about to be built by the Pekake London Co. Alfred Butt will act as managing director, while T. Ernest Polden will be the president of the Board of Directors. The cost will, it is said, be about $250,000. It will be called the Alhambra.

There was opened a new theatre in West Hartpole, called the Grand, last week.

Richard Warner, the agent, is chairman of a company that has opened a new res-

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LONDON NOTES}

London, Nov. 23.

A show that contains many expense acts was shown at the big hall last week. With better arrangement the bill could have been made the most entertaining one yet.

The Great Northern Troupe of dancers opened the show and did very well in that position. Phil Parsons, a "single," was on second and helped take up some minutes.

An aerobatic exhibit in the opening act, The Van Vannes, started the good things going. They pulled down the first hit. The continuous have a very good act. Barry Irm, always an innovator, came in a great way with his songs and eccentric dances.

An excellent dog act is shown in Dunc-

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PARIS NOTES
By EDWARD G. KENNEW

Paris, Nov. 23.

Since the acquisition of Nestle, several offers have been made by managers for her services as a comedienne on the real stage, but it is a foregone conclusion that she will not accept any. It is reported in the Paris press that she has also had a tempting offer from an American manager, who wishes to take her on a lecturing tour through the States.

We are to have the "Vampire dance" in Paris, in fact it will probably reach the Olympia here before the London Coliseum. Miss Girard will introduce singing in the Olympia revue, assisted by Mille. Agoust, of the Agoust family. The revue at the Folies Bergeries is being pushed on rapidly, for business is now to round off this month at the famous music hall. The principal female roles will be filled by Mila de Marnac, Louise Dyanties, Compton, Yvonne Ysa, Jane Merryville, Darivyag, Vignal, Saint-Thibev, Dary, etc.

The authorities of the Casino, at Englen, near Paris, have arrested an article of libel against a journal for publishing what they considered a libel. The resort was branded as a popular gambling resort—the theatre being only a blind and the cause of many Parisians being ruined. The journal won the case, as well it might, but the fact remains what if folks go out to Englen for the purpose of losing their hard-earned money at public tables, or even bacchus in the private saloons (open to all who wish to enter), they do so of their own free will. Neither the Municipalies of cities, nor the Government, is tolerated, nor the French Government itself has any great inducement to forbid the games, for they respectively rake in a big fee, for the use of the Casino and a percentage on the stakes, making it almost an official transaction between the authorities and the players. Many of the newspapers are "subventioned" (particularly by the Monte Carlo company), and it is surprising to find a case of this kind coming into court. In the south of France all the music halls have turned "trzyming during the intervals between acts, and it is the most profitable part of the concern.

The feature of the December program at Harrasford-Gibbons' Alhambra will be a French sketch entitled "Le Chauffeur," recently played with success at the Theatre du Grand Guignol. I reported some months ago that this hall would eventually come to the modern practice of running short pieces, as is being done in English vaudeville theatres. The purely French music halls have long ago taken up that habit. Oswald Stoll, on his return to London, mentioned last week that all the halls would have to supplement a program in the future. We shall also have Dufoil and Mille. Lanthony next month at the Alhambra, so there will be quite a French element about the place for once. In January Frenegon will be the feature of the show.

I regret to say that business remains low at all the places of entertainment, and particularly at the legitimate houses there has been a falling off in the receipts. The few, indeed, increase in price at the theatres (to pay the poor lowly formerly borne by the management) is said to account for this, but it is probably the old habit and a general lack of "pocket money" which is the main cause. Even the moving picture shows complain.

The German government is taking evidence at present in view of the special code of laws for the theatrical profession, which will regulate all legal matters connected with theatre, music halls, circuses and places of entertainment, particularly the numerous disputes occurring between managers and performers. The report and a draft of the new code will be presented to the Reichstag in 1910 and will probably become operative that year.

Richard Reisch, who for a short while took the direction of the old Bullier in Paris, has appealed against the judgment of Nov. 5 declaring him bankrupt, and a further hearing will be given. The Casino will reopen about Nov. 20, with vaudeville management of M. Lefevre.

A new musical comedy is being rehearsed at the Eldorado music hall, to be called Polon, in which Dranem will take the principal role, as usual, and will appear on horseback. A new spring revue has been ordered for Parisiana from Alevey and Joulliet. It is stated that a large music hall, to cost 500,000 crowles, is being built in Moscow, Russia, to be managed by M. Yard. The hall will be ready by May 1, 1910 (Russian date), with a program that will cost 25,000 crowles, at least so those who are interested say.

The Folies Marigny, under the temporary direction of M. Sacha, has closed owing to poor business, and the artists have not yet been paid. M. Sacha states he will put things right soon, that all claims will be settled, and that he may re-open in this winter season at this hall. J. Charteau, husband of Lolette Agoust (and also called "Agoust") has the place in the Marinelli office left vacant by Clifford Fieber. Harry Agoust, Lolette's brother, will dance "The Vampire", with Miss Girard at the Olympia, instead of "Miss" Agoust as the cable made it read.

Mr. Blaisot requests me to state that he will open a music hall in partnership with Mr. Maclan on the site of the old Bullier. They have the place ballroom, previously demolished as announced. The new hall will be called "Bullier Nouveau" and will be run on the same lines as the Etoile Palace. M. Toison will be stage manager, and M. Bignier the general secretary. Another comparatively new house of the same category, seems to be inaugurated by the artists about which we have not often occasion to speak here, it is the Kurzal, in the Avenue de Clichy. There is every sign that vaudeville is steadily gaining favor in the gay city, with the managers now catering for local audiences.

A SELF-MADE MANAGER TO HIS BOOKING AGENT
By J. A. MURPHY.

(MURPHY AND WILLARD.)

The toast of a series of Mr. Murphy, detailing the hypochondrial trials and triumphs of a "small time" operator, is given by: East Cranberry, O., Nov. 30.

Dear Mike:

You received whereof you state that if I would only laugh and shake hands and be sociable I could have money. I want you to know how I expect to laugh when you keep sending me shows which cost five dollars over the limit. I do not laugh the way anybody, anybody, anybody (if you don't mind tryin' a thing, though, if it is going to save money, so I went down in our kitchen at home to practice laughin' (previously my wife got, till my wife came in and says, what's the matter with the sink, is it stopped up again? Then she looked at me and got nervous, I am so nervous that he swallowed a fish bone. I tried it again at the theater this morning, when one of the women was lookin' in the cigar box where the actors letters in it, called right up to her and says, Good morning, Haw. How's my law? as loud as I could. Well, she give me one big screech and run out of the place and told her husband the janitor tried to bite her.

I made some extra money this week, as a committee from the Ladies' Aid Society came and offered me fifty dollars if I would give a show out at the United Way after my own matinee was over. I tried to get fifty-five, but they didn't have no more funds, so I told the actors I wanted them, and that was made a success. How's it goin' to get a little show there? It would be a favor to me and they wouldn't lose nothing by it if pretty little affair like, and there in the wagon that hauls the trunks, all except Joe Kohn, that tells the Irew brew jokes, and he said crazy people alway made him so nervous that he was afraid it would upset him for the night show, but if I would pay him five dollars he would try to stand it, so I left him stay home. The actors was hoppin' mad because they missed their supper, but I gave all the men a cigar apiece and the women some cakes, and that was plenty for just doin' a little foolin'.

Edward Van Laningham Potts and Florita Cauldron and Co., in the dramatic play, "Blind Witness," did some good acting, but didn't have no company at all. They got a feller off the street that carries a sign around for The Painless Dental Parlor and had him come in with a pin pan with a card on it a couple of times. In one part of their play them rug a little gong and said, "James, you may wear dinner," then this same feller came in with some theatre bread and some celery in a beer glass. Joe Kohn sung seven or eight songs, one on top of another, they were all chopped up so, I can't remember none of them, but they took right good.

Dollee Chubbitt, in character changes, was good, but my wife didn't like her, so she left. The Pioneers twins was fair and Thumbo, the Prince of Magic was muddlin'. The newspaper says they done their share towards interrupt the audience.

Adam Seigueroy, Manager.

BILLY GOULD IN THE SOUTH.
BY WILLIAM GOULD.


Here I am in New Orleans. I haven't been in New Orleans in ten years. The last time I was in New Orleans, New Orleans was not the thriving city New Orleans is today. It is like New Orleans. The above is the proper pronunciation of New Orleans.

All the Orpheum orchestra have a harp. It just strikes me a harp is the emblem of Ireland, and there isn't an Irishman in the world who can play one. They have to hire a "Wop" when they want to hear "The Harp That Thr' Tara's Hall." ("Wop" is slang for guinea.) Irish papers please copy.

What is the matter? Is Percy Williams ill? He hasn't opened a new theatre this month.

I see The New Theatre in New York wants the best property man in existence. Why not try Jack Astor. (If they are short of type leave the "tor out.) John Jacob is a great property man. (People have gone to jail for less than the above.)

Jim Jeffries is coming here to box a compass (nautical staff).

Champagne is a beverage that makes a poor Irishman feel like a rich Hebrew.

Cafe d'Infant (dong fong) is French for Child's Restaurant. Sounds swell, doesn't it?

Memphis is a fine little unfinished city. Now I understand that Latin quotation, "non compes Mentis." He went off his nut in Memphis.

Where are the headliners of last month—Peary and Cook?

The "split week" circuit will hereafter be known as Red Raven and Apenis.

For being up to date and a little beyond I must take off my millinery to Maude E. Estes. She sent me a Christmas card on Nov. 17. (On second thought, did she send it to me last Christmas?)

Either our mails are very slow or our females are rather rapid—cute?

Harry Kelly, of "Little Nemo," is seriously thinking of taking a vaudeville plunge from his springboard. Come on in. Hank, the water is White Rock. He has a picture house in North Springs Harbor. (Pictures of those owning money.) He will enlarge the house next spring.

Joe Cawthorne, of the same company, is the poorest pinocchio player that I have ever played with. He won only $18 from me in two nights.

Harry G. Walters died Nov. 22 at Rox- bury, Boston. He had been ailing for about a year.

Thomas J. Smith, of Smith, Evans and Williams, died Nov. 27 at Pueblo, Colo., of pneumonia. Interment took place at Chicago. 
NO LONGER SALARIED OFFICERS.
Chicago, Dec. 2.
It is said that Capt. L. A. Boening and D. W. McKinney, secretary and vice-presidents respectively of the International Producing & Projecting Co., are no longer receiving salary for holding their official positions with the company.

There are many rumors afloat in connection with the "independents" in the picture business.

URBAN OVER HERE.
The English picture manufacturer, Cha. Urban, arrived in New York, Wednesday, to stay in America a fortnight or more. While here he will give special exhibition of his kinescope coloring for motion pictures at Madison Square Concert Garden. The date will probably be Dec. 11.

Mr. Urban arrived in time to attend the special meeting of the Motion Picture Patents Co., which was held Thursday.

"CONSULT IN PICTURES.
The Urban Eclipse release of Wednesday was the most interesting picture the Edison-Biograph combination has turned out in a fortnight. The picture was taken on the steamship George Washington last July by Charles Urban, who happened to be coming across on the same steamer. William Morris, who engaged the monkey abroad, appears in the picture quite frequently with his smile in pleasing evidence. Mr. Urban took the picture before interviewing Frank Bostock. When the animal's owner found out it had happened he tried to collect a strong royalty from the picture maker. Bostock said the monkey was insured for $10,000. Urban told him the picture would prove, in the event of Onos's death, that perhaps it wasn't over-insured. Then Bostock kept still.

FIGHTING FOR SUNDAYS.
Harford, Conn., Dec. 2.
The managers of picture houses here are now preparing to fight if the order issued by the Prosecuting Attorney that all Sunday shows shall be abandoned after New Year's goes into effect.

Ten thousand people visit the picture houses here on a Sunday, and the patronage will not be lost with equalinity.

BUFFALO DECISION ON APPEAL.
Buffalo, Dec. 2.
The Appellate Division in Rochester will have an opportunity to pass upon the decision of Judge Lambert in granting a permanent injunction preventing the Buffalo authorities from interfering with Sunday performances in local moving picture theatres. Several cases have already been referred to the court. Corporation Counsel Desbecker will file others shortly.

Justice Lambert's decision covered the operation of nine places. Nearly a dozen others are still under the ban of the police in giving Sunday performances.

HAVE CHICAGO OPENING.
Chicago, Dec. 2.
Independent pictures are coming in the heart of Chicago, but apparently away from the main artery, for the attendance is very light. The house is located on Madison and LaSalle, a block from the four houses showing Patents Company pictures.

MIN DISASTER AN ATTRACTION.
Chicago, Dec. 2.
The opposition has been very warm among the picture houses in the center of the city, as the managers are vying with each other in presenting ideas of the recent mine disasters at Cherry, Ill.
The Aberdeen, hailstorm Survivors Pianatti, one of the miners, to lecture from the stage in his working clothes. He speaks poor English, but proves a box-office attraction.
The Boston and the Bijou Dream presented slides taken of the scenes in the mine. Business was greatly increased for a week.

PICTURES FOR PRISONERS.
The chaplain of the Ohio State penitentiary has suggested that a moving-picture machine shall be installed as an entertainment feature for the inmates of that institution. He says the pictures will give the men some idea of what is going on in the outside world and will present new ideas to the great number who have been in the prison for many years.

There are a number of prisoners who have never seen an automobile; they began their long sentences before automobiles became common.

EXCHANGE FOR PICTURES.
Chicago, Dec. 2.
The Fatima Film Exchange is the newest in the field. Jimmy Cofgroth, the veteran psychologist, is in charge of the interested parties. The concern will make a specialty of handling films of big pugilistic battles.
Joseph P. Geiger, for more than a year connected with the Chicago Film Exchange, will be the active head of the new enterprise. Already the concern has supplied a large demand for fire pictures.

PROJECTED HOUSES.
In New York plans have been filed for remodeling the hall at 2055 Second Avenue for use as a moving picture place. In this city also the four-story business building at 255 Avenue B, at the corner of 14th, will be converted into the same sort of enterprise.
Fifty-second and Sansom Streets will be the location of a new picture house in Philadelphia, projected by the Auditorium Amusement Co. St. Paul will have a new one also, situated at 447-449 Wabasha Street.

PRIVATE PICTURE THEATRE.
Henry Payne Whitney has decided to establish a private moving picture theatre to show films which he has had taken and will have taken of sporting events he is interested in.
Whitney took an American polo team to England a few months ago and cleaned up the British champions at this highly polite and exclusive society game. Moving pictures of the various games taken and Whitney's first entertainment at his new theatre will be the releasing of these reels.

The new Colonial at Toronto opened last Saturday. It is located on City Hall Square. "Talking pictures" were the first attraction.

PICTURES BY BRIGHT LIGHT.
If the invention of two Paris picture experts works out in a manner entirely satisfactory, the objectionable feature of darkness when moving pictures are being shown may be eliminated entirely. There are two systems being now experimented with at a Boston: daylight in the afternoon and electric light at night obviates the darkness which is now required in the projection of pictures.

Philadelphia is to have another picture house to cost $10,000 and seat 750 people. It will be built at 1420 Point Breeze Avenue for Daniel F. Gallagher.

Buffalo and Pittsburgh police and fire authorities have been making exhaustive experiments to prove whether or not films are dangerous material to be stored within city limits. The results thus far have proven to nobody interested that such is the case.

Chas W. ("Pink") Hayes left town Monday in advance of the "Candy Shop." He will be an agent for one of the Ringling Bros. three shows next season.

Joseph M. Gaite is rehearsing a company which will support Dick Carroll in a musical piece, "Table d'Hote," taking the road in two weeks.

Keegan and Mack were compelled to cancel the Lynn Theatre, Lynn, Mass., this week on account of Mack's sickness.

W. E. Greene, of Boston, has leased a theatre now in course of construction in Portland, Me., for a period of five years. He will present vaudeville and pictures and will ready for business about Jan. 1.

Wienie, the wire walker, has been engaged through B. A. Myers to play over the winter with one of the circuses organized for the south.

The United Moving Picture and Advertising Co. was incorporated in Dover, Del., for $100,000. Its announced intention is to manufacture, buy and sell moving picture machines and films for advertising purposes.

The Bison Film Manufacturing Co. has been incorporated for $50,000 in Brooklyn. The incorporators are L. Burnstein, A. Kessel and W. T. Sandall.

The new Auditorium, at Cortland, N. Y., opened Monday. It is managed by the Dillon Brothers, who have the Opera House there.

Geo. Kleine and Wm. Selig, two of the Chicago members of the Patents Co., arrived in town Wednesday to attend the meeting of the Edison-Biograph combination.
On Dec. 18 the first anniversary of the Edison licensees will happen. Lobin, of Philadelphia, will attend that meeting.

The Christian Science Monitor of Boston postpones to observe that the moving picture industry has advanced and is advancing rapidly toward artistic presentation, quoting the fact that "broad faces that are mere horseplay" is giving place to more serious dramas. Somebody on Mrs. Ediee's Monitor has perhaps found even the Pathe horrors entertaining enough to laugh at with high thoughts. But ask the rental men what has the call from their stocked shelves, and they will tell you weeping that they find no sure source of profit in this so-called advance from "broad faces" to "more serious" dramas. The exchange man's complaint of the "faces" are nothing but abracte knockabout.

Alfreda Misa, manager of the Poly- tiama Aerial Gardens at Havana (soon to open) was in this week looking for "dumb" acts. He is going to Chicago and New York.

The former trio called Jewett, Hayes and Lind is no more. Hayes and Lind, by the same process, become a "sister" act and will play over the small time. The NYBO will book them.

Steph, Meninger and King, the male trio which recently made its appearance on the vaudeville horizon, have been booked for two consecutive weeks at Hammerstein's this month.

"A Fortunate Thief," the new production by R. F. Barrett, is at White Plains this week.

PICTURE REVIEWS

"The Wolf Man" (Pathé).—This is a story of the wolf, but there is more to it than that. The wolf is supposed to carry off a baby. The mother goes to the wolf to buy her baby back. The wolf drops his burden and tries to make good with getting away with his own life. There is one sharp scene where the wolf is on the run with the business trailing, and the death of the wolf. The pictures are all of beauty in itself and the film entire lesson of wolf behaviour to come with a regular sequel.

"Fortune Follows the Brave" (Meloins).—This is a children's reel, trick photography, fairy folk and all. A young lad hears the story of a treasure trove which the men are going to dig. He sets out to be the first to it and succeeds. There is much fancy photography to attract the more riles and girls and guard the treasure. But the bravery and enterprise of the lad they love the best. There is a moral to the story, but it is a wonder how the children will understand it. There is lots of color and action and the film is a good one of its kind.

"Two Sides to a Story" (Kodak).—Photographically good, full of action and of real country value, this film presents in good style the story of a man who marries a girl who has been reared in a poor and shifts to the house, where they marries and have a happy marriage. They earns his living and he uses his head to work him out. Only the now his wife has a horse and home rests with his wife is the big thrill of the film. The two sides of the story are shown, with a happy marriage at the end. The whole film is strongly recommended. There is a sort of a love story and a love match, presented as a "Group of Taddy's Delight" as the story is called.

"The Legend of Orpheus" (Pathé).—The French producers have made a beautiful picture out of the archeological story of Orpheus and Eurydike. The death of Eurydike is shown, and the match between the two is shown, but the body is not there. When the husband gets to his home he is welcomed by his wife's father, and he sets out to be his wife's home with his wife's children, but he must wait for a while before his marriage is consummated. The whole film is well acted, and strongly recommended. A picture labeled "A Group of Taddy's Delight" as the film is called.

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"In the Outdoors" (Gannett).—Jim is a little man of force, but he is not somebody, but that doesn't make it a good film or a pleasant one. In the matter of a singing dialogue, the singing is properly done, but the music is all right. The story is about a man who brings home a girl and lets her marry him. The music is about a man who brings home a girl and lets her marry him.

"VARIETY'S OWN PICTURE REVIEWS"

**PRODUCERS’ BATING AVERAGES**

From Nov. 24 to Dec. 1, inclusive.

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*Note: The above table shows the average of the films reviewed.*

"The Bishop’s Prayer" (Bison).—A down by the sea" melodrama. The scene is supposed to be on the water Side, but the acting is too bad, and the water scene with the flood is absolutely hopeless. The acting is poor, the story is a failure, and the photograph is not very good. The picture is a failure in every respect.

"The Bridgeburner’s Joke" (Vitagraph).—This is a comedy that is supposed to be a imitation of the "Bison" comedies. The picture is well acted, but the story is not very good. The acting is poor, the story is a failure, and the photograph is not very good. The picture is a failure in every respect.

"The Heart of a Clown" (Edison).—A poor, faked-up subject along about a banded theme. The theme is about a clown who is in love with a girl. The comedy is poor, the story is a failure, and the photograph is not very good. The picture is a failure in every respect.

"Bunbury’s Thanksgiving" (Bison).—A family comedy picture, too much like others to be worthy. Hollywood is a turkey in a theater. The story is about a family who is in love with a girl. The acting is poor, the story is a failure, and the photograph is not very good. The picture is a failure in every respect.

"The Brawling Balloon at St. Louis" (Miles).—There is a deals film. The title describes its subject, which is about a balloon that is in love with a girl. The acting is poor, the story is a failure, and the photograph is not very good. The picture is a failure in every respect.

"The Heart’s Adventure" (Independent).—A deals film which is about a heart that is in love with a girl. The acting is poor, the story is a failure, and the photograph is not very good. The picture is a failure in every respect.

"Doskey’s Christmas" (Independent).—A deals film which is about a Christmas that is in love with a girl. The acting is poor, the story is a failure, and the photograph is not very good. The picture is a failure in every respect.

"The Ill-Tempered Minister" (Gannett).—A novel subject, drawn from American life, which is about a minister who is in love with a girl. The acting is poor, the story is a failure, and the photograph is not very good. The picture is a failure in every respect.

"The Life of a Life" (Lubin).—A deals film which is about a life that is in love with a girl. The acting is poor, the story is a failure, and the photograph is not very good. The picture is a failure in every respect.
NEW ACTS NEXT WEEK.

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

Geo. Lashwood, Plaza.

Cook and Lorenz, Hammerstein's.

Ringle, Hammerstein's.

"The Agitator," Fifth Avenue.

Pederson Brothers.

Flying Rings.

7 Mina; Full Stage.

Fifth Avenue.

When an acrobatic act does up something new around the flying ring apparatus, even if it is something that may be easily copied, they have accomplished something. The Pedersons have done more of this. They have turned out a couple of brand new tricks; tricks that they may feel pretty certain will not be pirated for some time to come at least. The best of these tricks and all of the work outside of the rings are turned off by the comedian, who works in chalked clown face. He takes a short run, catches one of the rings with his foot, one foot on the outside, the other hooked by the toes, swinging around in the bar in a horizontal position to the ground.

There were several other tricks almost as good. All of his work is performed in a reckless, don't-care manner, in itself supplying the comedy. It seemed from the way he takes things that he will land on his head any minute. He does not fall. The straight end is a good, clean worker. He runs through the usual routine work in snappy manner and his style is the finished product. The Pederson Brothers were moved from opening the show to closing after the first performance. Wednesday night in that position they took at least five bows, raising a remonstrance fast in itself for an acrobatic act. The Pederson Brothers will do a miler.

Mile. Capretta with Chefas Co.

"The Garden of Mystery" (Magical).

14 Mina; Full Stage (Special Spectacular Set).

Third Avenue.

Although there is nothing sensational in the material of the act it is handsomely dressed and gorgeously set. Three persons are concerned, man operator, woman operator and man assistant. To the initiated their set illusions are rather transparent, but undoubtedly amazed the Third Avenue audience. The stage is set to represent a mythical garden with the drops and wings fairly sparkling with tinsel. The man is nicely attired in bright-colored knickerbockers, frilled shirt front and jacket. The woman makes three changes, appearing once from a cabinet and coming forward with an imitation of Eva Tanguay, costume and all. From time to time she handles a few simple mechanical tricks, none done with any great skill, but looks well and has a pretty figure, attractively set off by lights. The assistant does no comedy, being but a uniformed attendant who handles the business of moving paraphernalia. The act should make a first class feature for the small man and a good earlier number for the better class of "pop" vaudeville.

Nellie V. Nichols.

"The Empire Show."

The three boys of the Garden City Trio are also principals in "The Empire Show."

Harley O'Neal plays an excellent "straight" during the performance, also an ordinary Hebrew in the opening of the show. Frank Walmesley has a character role, especially in their old ring. The young men, who make up the Garden City Trio (a western act), talk, sing and make comedy, the comedian being Walmesley, in a "joke" as well as a little bit attention. Different from that shown hereabouts, and a voice the exact duplicate of Sam Curtis. When the Trio sing they do well, but don't sing enough. This is probably because they are with new ideas, and one is entitled to credit for. In a burlesque boxing match where but few blows are struck, a medley is carried through each corner having its direct bearing upon the situation. This is so good the boxing should be made more realistic, with much comedy as it can stand. In this dressing the O'Neal brothers are wrong. Their hybrid firemen suits with knickerbocker trousers do not show up well. They throw them out of the ring as it were, their wagging clawer might be better. Both the O'Neals have pleasant voices. They should go right into the singing, cutting down the talk quite a bit and doing more taking in with "blasts" and working up finale. This trio seem progressive, have appearance, were the hit of the olio with "The Empire Show." The act might be carried on more by these men than by the others. Miss Nicholls is a big winner for her, as also the Joe Welch "bit," both done exceedingly well. Inspcant appearance from the imitations brought out by the "Slybox" from a farm in "Holland" or "The Girls of Gottenberg." At any rate it has been done in vaudeville many times but no one has put it over as effectively. Miss Nichols was a big hit at the Fifth Avenue, and she will be in other places, although not likely to be placed as prominently in larger bills. She was on "N. 8" and run second to none. 

"Thalero's Novelty Circus.

Animal Act.

Hippodrome.

Four ponies, a donkey and several dogs did not save Thalero's Novelty Circus, making its first American appearance in a Monday afternoon at the Hippodrome, from being a very ordinary animal act—until the finish. The finish started some thing for these ponies, the dog in motion, did a "double riding act," one of the dogs throwing himself in a somersault from one pad to the other, while the companion on the rear horse jumped ahead on the leader. For the finale four dogs, one at a time, leaped on a large popy galloping bareback around the ring. They all held the position, first on the one pad, then on the other, the dog in motion. The finish was very striking, caught a large wave of applause and pulled the act out of a slough of despond. A woman with the animals, attired nicely in a sou- bret costume. She is accompanied in the ring by a man in hunting garb. The unusual work by the dogs would make this program safe for vaudeville, though the earlier portion needs to be filled out with something more attractive than is now shown.

B. Pryor, Banjist.

Banjoist.

14 Mina; One. Lincoln Square.

Billy Pryor, formerly of the Pryor Bros., is now doing a "single," making his metropolitan debut under another name at the Lincoln Square this week. He has a varied specialty and a highly satisfactory appearance, both of which win him the regard and approval of the audience. He opens with a singing parody on "My Dream of the U. S. A.," not a very good start since he dresses and works entirely "straight." Later he takes up the banjo, playing both straight selections and afterwards showing imitations and character impersonations. For a simple turn he does extremely well. It might be an improvement for him to abandon the straight performances and concentrate on the music organ and banjo, leaving only the imitation of the music at a country dance. He is bound to get along on the small time, anybody.

The Lorch Family (10).

"Riley" Act.

Hippodrome.

Though the ponies and a small mule are employed in the acrobatic number presented by the Lorch Family, foreigners, the animals are not made use of for any fetching newness in the general routine of the Lorch act. The most noticeable here by the countess high grade troupe of acrobats playing in vaudeville during the past two years. The "Riley" work performed by the Lorch Trio with a couple of ex-localitations to be noted further down, is not out of the path followers of acrobats know. In the Family are two girls, a few youngsters, and three men, who are the understanders or bearers. One is a fast thrower, apparently so quick with his feet his two companions seem slow by comparison. One of the women also is a pedaler, and takes a share in the lightness of her position whenever it may be seen. Have ever seen, is when the fast thrower mentioned holds upon the soles of his feet seven of the other members of the Family, at which the eighth upward thrower in his hands. A pyramid five high was formed, the same as Arabs make, excepting the understander in an Arab for- mation. Though his feet instead of lying on his back. It is a wonderful exhibition of developed biceps, legs or whichever part of the lower limbs are called upon to bear the strength of a "Riley" worker. Another new trick is the throwing of derris and tricos onto another bearer's feet, the first youngster catching the other two in his lap while remaining there. The bearers and mule were placed between the cradles, with the throwers casting the young people over the animals' backs. It was not as showy as intended, nor effective, would not strike anyone as well as the single and double somersault or some of the foot-to-foot catches. The dressing is blue, quite pretty, and all of the act was effective in the costumes. It is probable that on the large Hip stage, where the act appeared alone, some of the spectacular effect, especially the finish, was lost through the vastness, and would help the act in a theatre.
Edmund Stanley and Co. (s).

"The Garden of Song" (Operatic).

17 Mins.; Full Stage; Close in "One." Colonial.

If vaudeville wants grand opera then Edmund Stanley has something in "The Garden of Song" that covers the mark. One half of the Coliseum's night sat in rapt attention while the little operette ran its course and appreciated to the utmost the really high class vocal efforts of Mr. Stanley and his company, while the other half (an exaggerated per- vagueness perhaps) paid little attention. Now and again the giggle of some girl with a head that was never meant for anything but a pulp holder, was exaggeratedly audible. As to the merits of the offering not enough can be said. Mr. Stanley has provided a pretty Oriental garden set; the singing is woven in with the addition of a light story, which adds to the interest, and the whole is admirably worked out. Hortense Mar- cerett and Ofelia De Mark are both with voices of a caliber that are only too seldom heard in the variadys. Each received hearty endorsement after the solo, but—naturally—not finishing with a note that went above high C they were not a "victor." That "high C" thing makes the Flag look silly for a kind applause special in vaude- ville. Mr. Stanley is also endowed with a voice that has not been heretofore previously. In theatres where something good in vocal culture is liked (and this means something better than the hundred and one "grand opera" combinations gain- ing their applause because of the selection) the act will do beautifully. In a house where any one with a high forehead is barred, it will have trouble. —John.

Miss Ray Thompson.

Equestrienne.

Hippodrome.

The novelty of Miss Thompson's single riding act is that her black mare does the high school work without a bridle, the rider directing the horse only with touches of a whip. It is away from all other "high school" arts seen through this, and is unquestionably a very taking novelty. Without the bridle also Miss Thompson causes the horse to stand erect twice. The second time she is in the saddle, leaning far down touching the horse's back, hold- ing herself by one knee over the pommel. Miss Thompson is a graceful rider, and scored solidly, opening the circus division of the Hippodrome show. Dressed in red she looked well against the black coat of the animal. It might be wished that the horse equaled the appearance of its mistress—but where a woman can train a steed to high school unbridled, she prob- ably is the one that will do it without considering looks too far, although Miss Thompson's horse is by no means ugly.

Manuel Romaine and Co. (s).

"Before and After the Ball." Take One and Four (Interior). Yorkville.

Manuel Romaine has been singing ballads long enough to know how to make the average audience improve his singing is the most substantial part of this very fair act. A pretty girl, well dressed and a good dancer, adds an embellishment to the proposition. The services of a good harp player are called into requisition to com- company Romaine's singing, and as it gets away from the routine piano playing for the harp this act is appreciated. The act opens with Romaine and the girl evidently bound for a ball. They are both masked and in fancy costumes. The girl does her best work alone before the drop singing and dancing cleverly. The drop is raised to an interior, Romaine coming home with the harpist in tow. The act ends with the girl in the picture under the spot light. The harpist plays off stage after finishing with his solo work.

Walt.

Three Plets-Larelles.

Equilibristi and Contortionists.

Hippodrome.

A trio of female contortionists, each performing the same tricks simultan- eously, are the Plets-Larelles, showing Monday for the first time in this coun- try. A pretty finish, one of the girls walking out on her hands, drawing a light carriage in which another is stand- ing in the same position, while the third, also "upside down," walks behind, is the best thing in the turn. The contortions are, of course, peculiar and familiar. This in- stead of one performing them gives the act no special value. The girls are well costumed, and hold their own for looks.

Houstan and Kirby.

Song and Dance.

15 Mins.; One.

Grand Street.

A neatly dressed and well appearing couple like this who have the necessary ad- equacy of ability to dance excellently and sing well should have no trouble in passing wherever properly placed. The man is a particularly neat soft-shoe dancer, and the woman more than holds her own in that line also. While their voices are not over strong, they blend harmoniously. The act is much above the average in its class.

Walt.

Hugo and Henrietta.

Juggling.

18 Mins.; Four (Special Set).

Grand Street.

The act works in a set meant to re- call the Coliseum at Rome. Hugo is a man of fine appearance, great strength, grace and agility. Henrietta assists him in moving the objects around and in gen- erally ornamenting the act. Hugo has some of Paul Conchon's best tricks and does them well. He juggles cannon balls deftly, balances heavy metal objects upon his chin, and also balances in the same manner a Roman chariot, finish- ing by catching upon the back of his neck a number of cannon balls which are sent into the air by a sort of catapult in the manner of Conchon.

Walt.

Coccia and Amato and Co. (s).

"The Apache Dance." Irwin's "Big Show."

Coming into New York for the first time this week with their "Apache" dance, Aurelio Coccia and Minnie Amato bear out the previous reports which have reached New York from the west, where they have just produced. The Apache as pre- sented by Coccia and Amato equals, if it does not excel, any "Apache" shows. To some it will be preferred to any because Miss Amato is more the woman of the streets in appearance that an American recognizes. She is of the blonde type, and carries a sneering leer throughout the performance. The appearance of grade woman this particular dance is supposed to depict. Sadie Horrow is the other woman, and also has the looks which in a show an "Apache" to fight for her. The story follows the usual trend, with slight alterations. The low "atmosphere" of the well set "cafe" usually brought about by the courteous loungers smoking cigarettes is absent. Besides their own company Coccia and Amato have the as- sistance of several of the show's chorus girls. The young women from the ranks do their work admirably. Though having nothing to do but pay sober attention, they do not do this well. In the dance Coccia makes a hit and brings laughter at the same time by a truly clever way of suddenly grabbing Miss Amato beside the templess as they commence to dance. It is repeated several times. The dancing is well executed, the first part concluding by Coccia violently throwing the girl to the floor, she making an excellent "fall." Jules Le Barbe is chief aid. He is of the standard vaudeville school one expects from the piece. Robert Frankelkin is another of the company. It was only two or three weeks ago that the Murray Hill had an "Apache" in a show then playing there. It has been almost done to death on the bur- leque wheels in one form or another. Still "the Apache" of Coccia and Amato's is the enjoyable feature of "Big Show" and scored accordingly.

Walt.

The Five Peras.

"Ladder Act."

The Five Peras are European young women, all of them. A sixth in the troupe is a man, dressed in the same style of costume. He shows a "walk" on a long single pole, a little different from a "perch." This struck the Hippodrome audience as both novel and humorous. Three of the young women work ladders, a couple carrying the two young men. Asid from the sex, the act has nothing new in ladder balancing to show.

Walt.

Harper, Smith and Co. (Colored).

Songs and Dances.

15 Mins.; Four.

Grand Street.

This is a comparatively recent combina- tion of colored people. Well have Harper, Chris Smith and a good-looking mulatto girl who comes in toward the finish and lifts the act considerably. They use a piano, sing several songs and have some comedy bits. They are the average trio which gets over nicely. While not particularly out of the ordinary, the act passes well in its class.

Walt.

Seymour Hicks and Co. (s).

"The Hampton Club" (Dramatic).

Coliseum, London.

Seymour Hicks presented a blood curdler at the Coliseum when he pro- duced this dramatization in sketch form, of a Robert Louis Stevenson story. One of the pieces in the play the people were afraid to watch it; those who did not laugh because Hicks was in it, thinking anything he was associated with must be funny. It certainly had the Coliseum audience for the major portion scared. People were leaving the theater from the commencement to the ending. The plot concerns a young journalist, Herbert Forbes (Seymour Hicks). He is in Paris and has heard of The Hampton Club. The cold meat is told among its members. Forbes decides to gain admittance, but learns that may be had only by membership. Meeting a member, Hicks is introduced to the President (William Lugg). The President objects to Forbes, but the newspaper man threats an ex- posure, and is accepted on condition that he write a letter he has committed sui- cide. This letter (signed by all joining) was written after the man who was elected is congratulated, the President states that once monthly a quiet game of cards is indulged in. The player who "wins" must live up to the club's rules, committing suicide. The self-destructor is determined by one holding the Ace of Spades, among the cards which may only be dealt by the President. There is to be a game this very night. Nine cards are taken from the deck. The President deals as the members sit around a table. Forbes at the right of the presiding officer is the one to receive the ace. The scene is ex- citing as well could be. The sixth man troubled with heart failure, upon dis- covering he has not the Ace, drops dead from the shock. But two are left. They remonstrate with the President that one member having died the game should stop. He refuses to listen. Forbes draws the ace. The newspaper man is saved. An appeal to the President, saying he had joined for a "story" is fruitless. To convince the journalist he must either destroy himself or be killed. Forbes informs him that death will now come to him, and to expect it momentarily. The President leaves and the doors are locked from the outside. He is darkened for a few seconds, a supposed lapse of five hours. The following scene is the same, but Forbes has gone insane by the constant discussions of death. From the table, he shoots himself, the other members returning to find him dead. The piece is weird, if that expresses it. Noth- ing more has been produced on any stage. Mr. Hicks proved himself a truly wonderful actor, his change from the ex- pectant young journalist to the man on the brink of eternity being a marvellous one. Mr. Lugg carried his role most credi- tably.

At Findlay, O., the country treasurer asked the county tax collectors to order a set of the Mark Twain Theatre for work taxes due. Twice before the house has been offered without any buyers ap- pearing.
VARIETY


The Makarenka Troupe go the general run of Russian organizations a point or two better, combining the snappy Russian dances with several excellent singing women. Four men and four women make up the outfit. The leader is an attractive woman of the Russian type who has a pleasing voice which she handles with care. The woman appears at the finish in pantaloons and does a dance or two for which she will never receive a blue ribbon. The troupe has a fine looking man who, in his bespangled raiment, surely makes the portraits of the Oriental princes pale in comparison. He handles a singing voice nicely, doing particularly well with an English ballad. The finish brings out the dancing, and the women, including the leader, help out one of the men who reels off the fastest kind of bent-knee dancing and does a few excellent spins. The other men simply stand around and get into the picture now and again. The Makarenkas with their highly colored and glittering costumes will make some of those Jap troops raise the price on their back drops a few thousand dollars. Closing the show the act did very well Monday night.

Juggling Consuls. 15 Mins.; Full Stage.

Third Avenue.

Clubs and hoops, all prettily colored, are used in the routine of feats, all well done except for a slight awkwardness on the part of a young girl, who, however, is pretty. A brighter style of dressing might serve her better than the ankle-length ingenue frock of Quaker gray. The men handle both clubs and hoops smoothly. The pair has adapted Harry Kraton's "schoolhouse" trick, using a cloth screen six feet high in place of the miniature schoolhouse. The familiar series of "loop-the-loop" throws form the finish. The act is well equipped in apparatus.

Barto and McCue. The Modern Hercules (Strong Act). 9 Mins.; Three (Draped In).

The Empire Show.

Barto and McCue dress much like Laven and Cross and the Belclare Brothers, working also similarly to each team. They have two or three of their own tricks, a couple, corks in their way, and throughout give a first-class exhibition of strength, agility and some acrobatics. The lighter man becomes the undertaker in two or three hard feats. The heavier one is built like a compact mountain of flesh in a small compass. Not the least feature of the act is the incidental music, catchy and helping along the work very much. In the olio, where they are, Barto and McCue becomes a feature. What they are short of is one sensational trick to finish with.

"A Night in the Police Station," will be rewritten in vaudeville by Joe Maxwell and Co., will be a rerun. The leading characters played called "The Police Lieutenant," in which he will star, says Mr. Maxwell.


Little Quaker.

For the purposes of easily entertained audiences "Katie's Night Out" may do, but the offering will never climb very high. It is one of those rough, frenzied farces, founded upon probably the oldest comedy idea known to the art of playwriting. Katie (Mr. Morton) comes home "soused," and Mrs. Katie upbraids him for his boose habits, the comedy arising from Katie's comic replies to his wife's curt lecture. A familiar type of French maid (wearing skirts above her knees, always done in well-regulated farces) is an added complication. She sympathizes with Katie and communicates to him her desire to go upon the stage. After picking the sauce's pockets she disappears, returning a few minutes later in a different costume to give Katie a sample of her skill in dancing. Mrs. K. enters at this interesting moment and the close of the proceedings is a general hair-pulling match and general "rough-house" all over the stage, a fit climax to the comedy that has gone before. The people worked extremely hard and such as their points were sent them out adequately. The non-distracting music the audience the better the sketch will do.

Thomas and Ryan. Song and Dance. 15 Mins.; One.

Grand Street.

These two young men have formulated a good routine of hard-shoe dancing. They open in red suits and change to gray street clothes later. The contrast is striking and shows a commendable effort to pay some attention to dress. One of the boys gives dancing imitations of several different walk, meanwhile changing hats to impersonate the different types. It is well worked out. A long drill at hard-shoe dancing closes the act with a rush.

OUT OF TOWN


Bush Temple, Chicago.

This is the first big city showing of an act, the merit of which lies in Miss Barrett's excellent work as a doll. The offering can hardly be dignified by the title of sketch for the "plot" is forgotten. An actress in hard laces receives a letter from her mother stating a $50 bill is pinned in the clothes of a doll. Finding this money and having the doll in her hands she looks like a little girl very nicely. She exits and a member of the same company who has trucked a piece of baggage on the stage at the opening of the act calling for the "secret of the thrilling" which the plot to be remembered. At length he opens the box and finds it contains a life-sized doll. Comedy follows which, if done with a "right" man in evening clothes, would add strength to the act. When it is disclosed the doll is Miss Barrett, the act is over, though the story started has been completed. She sings and the company is excellent in marrying the entertaining quality of the offering.

On the smaller time the act will be acceptable now; it was well liked at the Bush Temple. Miss Barrett's work is excellent enough for any house if aptly introduced.

Merry.


Haymarket, Chicago.

Mr. Hopkins comes out in evening dress and sings a "Broadway" song. Upon leaving the chorus Miss Axtell joins him dressed as a "kid." Both have appearance, which at once awakens interest in the better class of houses. For a second number she enters, reading a letter from "Heine," an excuse for him in "Dutch" make-up, widely different from the general run. She again joins him in the chorus and is given a "spoon." Hopkins' "Dutchman" is not along conventional lines, and judged from the general, is ordinary. The third song is one of the "street car" kind, and it comes to the chorus a street car travesty is presented which leads to the conclusion that this team will be heard from in the future. Their "street car" matter is carried away before all others, and might be styled an improvement on the usual run of trolley fun. The work of this team at present makes a most satisfactory offering and the indications are that they will be doing still better work, as they are comparatively new to vaudeville.

Merry.

May De Sousa.

One of the most popular and most successful of the popular Miss De Sousa occurs after five years abroad. It was fitting that she should appear at the Majestic, as her first appearance on the stage was at the Chicago Opera House, another Kohl & Castle theatre, about a decade ago, when she sang "The Midnight of Love." Her accompanist was seated at a piano on the Majestic stage in a drawing room set with a "centre door" where Miss De Sousa entered. Several steps led to the floor. Her first song was "Michael-mus" from "Carmen," which displayed her beautiful voice. The second, "Always Do As People Say You Should," was rendered with the same stage. A velvet curtain was lowered after the second number and she sang her third song in "one" with orchestra accompaniment. It was "The Sweetest Story Ever Told." Local songwriters contributed to her great success (she is a Chicago girl), but Miss De Sousa is quite enough to make good on her own account anywhere.

Merry.


Majestic, Chicago (Week Nov. 22).

Erick, the "wandering fiddler," has an offering, interesting not only on account of the ability of the artist, but owing to his peculiar mannerisms. He walters on the stage as though walking along the street and although he plays several numbers, never gives sign that he realizes there is an audience "out front." He is a better musician than the majority of violinists, and his offering is artistic and entertaining.

Merry.

Josephine Joy. Singing. 15 Mins.; One (Special Drop).

Colonial, Norfolk, Va.

One of the bits of the bill at the Colonial this week was Josephine Joy. She enters through a drop in "one," representing a wine cellar, singing a "stein" song and coming to represent Fritz Scheff, whom she understood for two seasons. She changes next for "Coming Through the Rye," making her entrance through a huge stage trap in the drop. A medley of operatic and semi-classical songs makes the finish. Miss Joy dresses with the utmost taste and seems to have no end of letters personally ext. over the footlights. She should make good in important theatres.

S. R. Hiller.


Young's Pier, Atlantic City.

Mr. and Mrs. Nevis take two chairs and a table for a setting. Miss Arnold enters singing a "manicure" song. At the table she begins work on a customer's hands (Mr. Nevis). During the manipulation there is a flirtation Nevis sings "Carrie." The last five minutes is taken up with a "scare-crow," Miss Arnold cleverly doing the "dummy." The act is a very neat one, and was greatly appreciated here.

I. B. Pulaski.

BILLS NEXT WEEK.

NEW YORK.

HAMMERSTEIN: (a) {February 3rd and Co.

Montgomery and Money's Models, Katz and Money and Money's Giant Ringlets.

ALMANZA: (b) {February 4th and Co.

Barrett, Van Dyke and Co. Orchestra.

BROWN: {February 5th and Co.

Ward and Coutts, Mike Smith and Co. Orchestra.

ORPHEUM: (a) {February 6th and Co.

Lipton and Laurence, A. H. Mancarella Troupe.

GREENPOINT: {February 7th and Co.

FULTON: (a) {February 8th and Co.

Carree Heider, Casses and Co. Orchestra.

CHICAGO.

MAJESTIC: (a) {February 9th and Co.

Hudson, Talbot and Co. Orchestra.

AMERICAN: (a) {February 10th and Co.

Harry Lindsley, Charles and Co. Orchestra.
W. L. Main Wants Cole Show Visited Corry Trying to Buy

His Money Is Up Waiting the Decision of the Estate of Martin Downs.

There are rosy prospects that Walter L. Main will again become an active factor in circus business. It has been known for some time he has wanted to re-enter the game again and now comes a story from Corry, Pa., where the Cole show is wintering, that he is pretty close to buying that outfit.

It is known that when Main left Corry for a trip to New York last Tuesday he left behind an agent with pretty close to $100,000 in Government bonds to clinch the deal if the estate of Martin W. Downs came to his terms during his absence. With Main to New York came a representative of the Cole show. Although Main claims he is only interested in the property for the property, which, according to all reports, Martin Down's son is satisfied to accept.

That the estate of the widower receives $15,000 and the rest, excepting a few obligations and bequests, goes to the son, James Downs.

It is generally accepted in New York that Main will acquire the property, only a few details remaining to be completed before the transfer is actually accomplished.

Circus people recall that Main was married in Pitsburg to a very rich bride last June and shortly after that event he began preparations to return to the circus end, having had a representative visit the Cole show and give it a thorough looking over during the summer.

Main has in winter quarters in Geneva enough circus property to outfit a twenty-car show, and with the Cole show property added he could put a forty-car equipment on the road next spring without any effort. Although he has not been active for two or three seasons Main has retained the principal part of his original show, a few circus horses and such other property as he could to other circuses.

Engaged for Cuban Circus.

William Melrose and Miss Meers (Mrs. George Brown) have formed a new riding act and will be part of Pulleine's Circus in Cuba the coming winter. George Brown remains in the States playing with "101 Ranch Wild West," is now employed at Madison Square Garden, New York.

LEAVES RING FOR STAGE.

St. Louis, Dec. 2.

Irene James, daughter of Frank James, the one-time Missouri train bandit, will forsake the stages of a circus rider for the limelight of the stage, the Post Dispatch says.

For two seasons Miss James has been one of the star equestriennes of the Ringling Brothers' circus. She is about to become a member of the Imperial Theatre Stock Company.

Irene is well known here, where she was Mrs. William F. Dyer, of Ferguson, St. Louis county, and she used to "break" fractional horses. She secured divorce in East St. Louis and given her maiden name last January.

Charles E. Corey, general manager of the Hagenback-Wallace Shows, will be married in Lafayette, Ind., Dec. 9, leaving at once for Europe to secure attractions for next season with the circus.

Max Dilas and Geo. Scoury have signed with the Forepaugh-Sells Show for next season.

There is a report that Charley Thompson, last season assistant and assistant manager with the Buffalo and Pawnee Bill Shows, will be with the Forepaugh-Sells Show in a similar capacity next season.

Joseph Mayer left this week for Billy Muldoon's physical resort, north of the Harlem River, for a fortnight of rest. He is suffering from a nervous breakdown.

E. H. Wood has retired from the circus business and settled down to mercantile pursuits in New York. His last circus engagement was as manager of Buffalo Bill's No. 3 car, last summer.

Boy Gill, who was treasurer of "101 Ranch Wild West" this season, has gone to St. Paul, Minn., to be treasurer of the Shubert's new Lyric, opening about Dec. 1.

Baboon attacks man.

Portland, Ore., Dec. 2.

Frederick Wilson, an animal trainer from Brazil, Ind., had to fight for his life here last Saturday when a pink-tail baboon in the animal show Wilson is traveling with attacked the trainer while in its cage.

The fight lasted for thirty minutes. The baboon had Wilson by the throat, but the trainer bested the beast while standing. When he fell exhausted, the animal viciously attacked him. Monkeys in the cage shrieked, and this attracted the attention of employees who rescued Wilson. He is in a precarious condition.

James H. Gray, formerly part owner of the Sells-Floto Shows, is now serving the last months of a two years' term as mayor of Santa Rosa, Cal. He has been negotiating with a view to returning to circus life if the right opportunity affords.

The Sells-Floto Show has placed an order with a New York animal dealer for a new giraffe and a hippopotamus, which will be taken as an indication that its menagerie will be further enlarged for next season.

"Punch" Wheeler was called to his home in Evansville, Ind., last week to attend the funeral of his brother; going home south for the winter.

George Heckman, who was manager of the Sells-Floto No. 1 Car, has been engaged by the John Robinson Show as press agent for next season.

Geo. H. Degnon, excursion agent for the Buffalo and Pawnee Bill Shows, has gone to Chicago to spend the winter, departing from his usual custom of staying at his home in Newark, N. J.

Fred M. Hall, press representative with the Buffalo and Pawnee Bill Shows, has returned to his regular winter work with the New York Press as special writer.

RELEASED!

J. J. Kean in New York this week, with probable date was first told.

Will you be true when I'm gone? Yes, but don't be gone long. (Pastor's, 1905.)

Don't you wish you could dance? Yes, don't you? (Goud and Barrett, 1907.)

Would you call for your Ma and Pa if I were to kick you? Why is it necessary to kiss the whole family? (Howard and Harrison, 1908.)

A "two act" mixed up over a query. The finale: How did you come to ask such a question? (Favored by German teams since '55.)

"What is the size of your butt?" 6% "8-10-11," says the other fellow. (Other fellows did the same two or three generations back.)

It must be hard to lose a wife. Hard! It's almost impossible. (Populer in '92.)

If a girl is five years old and a man thirty-five years old, the man is seven times as old as the girl, isn't he? (Yes.) In five years the girl is ten and the man forty. Then the man is four times as old, isn't he? (Yes.) In five more years the girl is fifteen and the man forty-five. Then he is only three times as old, isn't he? (Yes.) How long will it be before the girl catches up? (First command given children at the institution of the Normal School system in America, 1780.)

Archie was told that twins had arrived in the family, and replied, "My mother always gets a bargain." (Spring Great, 1905.)

"The doctor says I must take this bottle of medicine two days running and then stop in a week." (Long ago.)
**THE EMPIRE SHOW.**

This Tom McRae is a handy little fellow to have around a show, and particularly one not strong, as "The Empire Show." Jesse D. Burns has put on a new first part, "A Night in a Rathkeller." He is using the burlesque McRae had last season on the Eastern Wheel. It is called "The Two Pikers." McRae is one, and the whole burlesque was for the most part, "bare-lipped" performance brings a laugh a minute. He has good methods and handles dialog effectively.

"The Rathkeller" skit is a good idea, taken from the Mike Simon act which appeared for a few weeks in Vanderluff a couple of years ago. While the idea is good, it doesn't seem to have been handled right, for the greater part. If Mr. Burns will proceed in this sketch as though the eating and drinking is done on the stage (where the piano is for the purpose of making music) was for visitors to have some fun, "The Rathkeller" should develop into a big opening.

As it is now, the piano does not go into action until near the finish, and only then does "The Rathkeller" secure the "atmosphere" needed.

McRae is the "tough walker." There is a Salvation girl (Lillian Wawburn) and sufficient characters, but they are not made to blend or stand out excepting Misses.

There's no getting away from the fact that when but one of ten "numbers" receive an encore, something is wrong somewhere. "Good "Two Pikers"" sung by Olive White in tights to Luella Temple (as the girl) received a light round af applause, enough, at any rate, for the orchestra leader.

This young Miss Temple is a nice, pretty girl, with red cheeks, normally it is imagined, though Luella takes no chances, and emcees herself with grace. She has a great pair of eyes, but without much understanding of how to use them, and Luella doesn't believe in silk stockings or tights. When she is wearing a pair of tight all through the show, as Luella does, she might at least have them of silk. This is the poorest kind of dressing for a girl. Probably no one has the house over such a pair of flashyings when Miss Temple appeared in the burlesque singing "Jungle Moon" still wearing them. Excepting a couple of fairly good looking costuming schemes, the dressing is quite ordinary throughout the show.

Something seems to have gone wrong with the numbers. To "I've Lost My Girl" one-half the chorus appearing had hunting costumes on. There was no earthly connection between the dressing and the song. It happened in another song, indicating numbers had been changed about or replaced. During the show the scheme of bringing on half the girls to back up the song leaders was followed often.

There was a bit of careless dressing as well. In "When the Tide Comes In" the girl who led it was shy of a belt. Even though her suit was not made for it, it looked that way. Some one of the principals did a half-hearted "cooch," and there was an "Oriental" affair called "Pearl of the Harem." It's almost too bad that chorus girls for sixteen, eighteen or twenty a week must be called upon to indulge in a near "cooch." There are some chorus girls in this bunch of seventeen, more or less, who can likely recollect more about burlesque than is recorded in history. A few will pass for looks. One is a really good looker, but none of the others are very much. Miss Temple has the "Billiken Man" in this, but, "I'd like to Live in the Moon," programmed for James O'Neal (of the Garden City Trio, New Acts) was not sung. Since the Garden City Trio, with its three men, holds all the good voices of the organization, it would seem policy for the men to sing as much as possible.

In this burlesque, with the oil, that holds up the performance. Rose and Ellis and Barton and McCue are new acts to this section. Each is under New Acts. They do much for the vaudeville end. Nellie Fontaine has its usual trick of opening with. J. Theo. Murphy and Miss Wawburn have a "two-act" in "one" with some talk and songs that Murphy puts to much advantage. His version of "Marching Through Georgia" is very good. Some of the material is a trifle spicy; just enough to make it enjoyable. Other of the matter is not new, but it made good.

The Wheelers may have been added last week at the Eighth Avenue. Wheeler is trying for new things in juggling, and approaching the Japl style of performance. One new trick with a large and small parasol was unusually excellent, though six misses were made before he accomplished it. Miss Wheeler looks well, having a couple of her own tricks. If Wheeler will insert some comedy to live up to the tramp costuming, he ought to be able to place this act in right.

There are several principals. Tom Nolan is one, playing a light-waisted Irishman at first, and the same sort of "Rube" afterwards. If memory is right Tom Nolan and Cora of the Doo Waddles, turn, but they are not doing it now, unless to replace The Wheelers in other stands.

"The Empire Show" will pass. McRae takes care of that. To those not seeing him before, he is very funny. With the opening of "The Rathkeller" brightened up, good, swelling numbers introduced the must be encored, Burns may yet have cause to pride of his show.

**MAJESTICS.**

"The Majestics" was the first of Fred Irwin's shows to strike the Big Town this season. Mr. Irwin has made very few changes in the last season. There are one or two new faces, and perhaps a new song or two. "The Majestics" was a bully good burlesque show before. It is just as good a one this year. Even when the show as handled the efforts spent on productions, the burlesque producers will have to take off their hats to Irwin when it comes to putting on a show. There is consistency and reason in the Majestics show. "It's not rheumatic work, you know, brainwork" (apologies to Arthur Prince). That expresses it, however. Anyone at all familiar with burlesque in the show last season and just watching the show for fifteen minutes.

It runs a solid two hours and a half. In all that time there is never a drag to the action.

Everyone in the show works. Although the two comedians are featured, no one is slighted because of this. Twenty-six women are carried, or six if you prefer Miss Helen "Billy- man" in this, but, "The Thirsty All the Yorkshire Parlor," as Miss Hartman and the two comedians back up Joe Bonner in it, and it is a real delight. The number took from six to nine encores, although it was in the show last season and just as popular then. A number with all men participating like this one is a novelty. "Marie from Paree" lead by Marie Hartman. Miss Hartman and the sensible handling of it by Miss Hartman, becomes a winner. These French things usually are sad affairs, but Miss Hartman and the others have success of their own with these. A couple of numbers besides a very good imitation of Eva Tanguay kept her in the front. Marie fell down a little near the the wardrobe department. It is not good form to wear the same dress in both acts.

Edith Hollander had a bit to do here and there, and acquitted herself nicely. Miss Hollander wore pretty and becoming frocks.

Mapga Dahl, billed as "The American Nightingale," sang a couple of songs in a pretty voice. It probably would do just as well to cut out one of the songs, holding "The Last Rose." One of the Lasser Sisters, a great, big girl with the best- nourished face imaginable, has plenty to do and through her size, mainly, put over several big laughs. She should be told quietly, but firmly, that she is not prima donna. Her voice all but wrecked one number.

Several of the men had odd bits, and each in turn did exceedingly well. A bet- natured fantastic comedy has been placed with one burlesque show. Roy Cummings gained a little hand for himself, with some fast dancing that sug- gers well for Roy. He might have been given more to do. The Cohen imitation
The show that Harry Montague's "Fashion Plates" are offering at the Eighth Avenue this week is not a burlesque show. That sums up the trouble in one sentence.

Troupe from New York," the piece the "Fashion Plates" are playing, is a two-act farce. The acts are separated by a short olio of three acts.

Besides this olio this week (as added attraction) John L. Sullivan and Jake Kilrain are appearing. Tuesday night there was not more than a half a house in to see the doings. The program gives Montague credit, or at least places the responsibility on his shoulders for the show.

The idea of the farce has been done innumerable times. It is the familiar way that a nephew who bears a close resemblance to a wealthy uncle and put on an allowance. In order to increase the allowance the nephew writes of his marriage and loss of business on the heir of a father of a boy and then a girl. The uncle decides to pay him a visit. A family has to be provided and this forms the basis.

There are appearances which are for good legitimate fun. Boiled into a twenty-five minute sketch it would do nicely, but stretched into an evening's performance it is tiring before it is half over. The company—for the farces—do very well, but for a burlesque show there is no one adapted for burlesque, unless capable of doing more than this piece allows.

A chorus of girls is carried. If the rules and regulations didn't demand it they could be left out entirely. The girls figure in about four or five numbers, butting into the story of the boy and girl. The scenes are not too numerous. Oftentimes the number of girls exceeds the number of parts. It is likely to be lost upon the principals a little respite. Of the three or four costume changes they can only attract attention. It was in "Love Me, Honey." The costumes commenced with the girls in pink tight under their dresses, and the same pink tight following out the performance. The same thing happened in another show which played the house within the last few weeks. At this rate the audiences will sooner figure that it will be cheaper to buy an old pair of pyjamas and sit home in the parlor looking at them all evening.

The girls when they are on the stage seemed well enough for anything. The particular (the messenger boy), she was working all the time and for good looks carried away the honors (principals included). In the hands of another number worth while, principally through the good voice of Elsa Leslie, was "Amo." The others amounted to nothing and got the mincing.

Harry Montague leads, playing the Uncle rather well, although there is too much of him. Mr. Montague might improve his appearance by securing a better thing. He is a very good composer. The one now used is anything but a good advertisement for the maker.

Edward H. Clark, the nephew, makes a very good-looking straight man, wearing a suit that is anything but good, although he was a bit too much the actor all the time. Lew Dunbar, the impromptu son, led a number or two on both sides on the stage almost continuously during the piece. To Dunbar fell most of the comedy and for a straight comedian he did very well. General mugging is not brilliant comedy, however, and it spoils Lew's looks. A good dresser placed properly and with close attention to his work, Dunbar should blossom out in the proper direction of the piece. Lou Morgan is not a bad "Dutchman" and his greatest need seems to be opportunity. It could be easily arranged to spread Morgan a bit and the piece is only in need of just the sort of comedy he seems to be able to send over.

Caroline Duncan can read lines intelligently and does very well as the hotel-keeper's wife, but she wears a semi-soubret dress and does the polte, Caro-line is not there. The dress at least could be improved. It is as unbecoming as could be devised for her generous figure.

Pearl Turner as the maid is a cute little tramp with a snappy manner, but no voice. It is a pity to trim little Annie was always a welcome sight. She wore a couple of pretty soubret costumes.

Elsa Leslie figures in a small way. Miss Leslie has a bally singing voice and it could be used to better advantage than it is now. She sings two songs in the olio. Both songs were used by her in another show last season. There have been a few good songs since.

Others in the olio were the De Muths, who scored strongly with first-rate whirl-wind dancing. Lou Morgan and Ollie Witt were in the olio a few minutes and were liked.

"The Fashion Plates" have not a good show, especially for burlesque. Some one must have realized this for in addition to John L., the pictures of the Corbett-McCoy fight were shown.

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A motion was made last week in the Supreme Court to place the action of Bert Cooper against Vesta Victoria on the short cause calendar. Miss Victoria's attorneys asked for a delay of three months so the singer could leave in order her affairs on the other side to come over and testify. Decision was reserved on the applications.

Lulu Glaser began rehearsals of a new comedy Monday. The name has not as yet been given out by the Shuberts.

| COLONIAL.  |
| It was probably no easy matter laying out the great bill at the Colonial. Although the program was twisted around after the programs had been printed, it was still anything but a satisfactory vaudeville program. A wait of nearly five minutes occurred between the first and second numbers delayed the movement right at the opening. It was left for Hoey and Lee, two numbers later on, to swing the crowd into line. Later Evelyn Stanley (New Acts) with an operatic sketch followed the Dazie pantomime. Although there was an intermission between this and the following numbers it was the disappointment of Mr. Stanley's opening and also the show.  |

| HIPPODROME.  |
| The new circus program of eight acts opened on Monday night last. All appear shortly after the opening of the performance, during the scene "At Old Point Comfort."  |

Desperado was added to the bill and closed the show, which has a sensational leap from the stage-side of the Hippodrome dome to the long incline, which he strikes on his chest, sliding down the incline caught up at the end by a "loop." Desperado is on a small platform near the roof. He must have been about 70 feet from the stage and 35 from the top of the incline. The dive just evidenced Desperado's courage. I am assured that Desperado will land on his chest or in a hospital. He is a pale, slightly built German, the last man in the world anyone would select as possessing the nerve to attempt this dive. It has everything stopped for sensationalism, begot mostly through anticipation. The strain while awaiting Desperado's actual dive is tremendous, and the least over the possibilities caused a hum. It's a hard act to handle for the stage management. The rigging must be set. About twelve minutes is the time to do this. The ventriloquist received a great big volume of applause.

The legitimate applause hit of the circus show is the riding comedy of Miss Brada and Fred Derrick, just back from the Barnum-Bailey show. Miss Ray Thompson (New Acts) opened, using the name of her former troupe, "Circus of the North Star" (New Acts), also in the ring, and Brada and Derrick followed, giving three consecutive ring acts, a poor arrangement, but made necessary to prevent the removal of the circular track from the stage.

The appearance of the riders with their two handsome, iron-gray horses brought applause. There is no riding set which dresses so well as this couple, Miss Brada particularly. When she changed costume for the riding on the single horse, her beauty and the dress enabled the large chorus assembled behind involutely applaud. Brada and Derrick can ride. There's no double riding act of any value in the present, one or two acts every day are working every minute, take their jumps or leaves cleanly and without misses, and also always are attractive to the eye. Derrick is showing "new stuff" in his riding, doing some remarkable prancing and back arch, with several new twists and turns over the horse's withers.

The Leach Family (New Acts) occupied the stage alone. The Five Perez (New Acts), Three Cheetahs (New Acts), and the Manello-Mannitz Troupe occupied the stage together, all performing acrobatics. Both charmers were occupied in the center, taken away from them for the finish of the Mannitz-Turn, when the latter played slim and while is was following. The melody was "Rings On My Fingertips." It was literally true. They did very well.

The new circus show is not a fast nor big one. The addition of Desperado was not expedient, but he is a second number to the others might have done a whole lot better for the number of people and turns engaged—perhaps also for the money paid. In the three acrobats and ring acts at the same time there are ten women out of a total of thirteen people in all.

Simia.
CHRISTY AND WILLIS

UNITED TIM是由

Collins and Hart

"LITTLE WORM."

Dec. 12, Metropolitain, Chicago O.

Gaver and Forrester

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by

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Cocom and Hips 1641 14 N.Y.

Cotton Sally (Agent, Chicago O.

Eckhoff and Gordon

(p. 224, 14 N.Y. 14)

EMERSON & SUMNER OBERG

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ALICE ROBINSON

With a twinkle in her eye and aingle in her voice

Address: VARIETY, Chicago.

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With a smile on her face and a song in her heart

Address: VARIOUS, New York City.

WALTER LEE

With a passion for life and a smile on his face

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With a sense of humor and a twinkle in his eye

Address: THEATRE, Chicago.

WALTER SPICER

With a heart full of joy and a smile on his face

Address: SPICE, New York City.

VIOLINS

With a passion for music and a smile on his face

Address: VIOLIN, New York City.
All competitors jump when they hear the horn.

The big machine is on.

To Those who do not know and care to know.

Ask B. A. MYERS, the Agent
The Variety advertisement for Sam Chip and Mary Marble features information about their performance, including their billing as the Variety artists. The advertisement mentions their appearance in Anna Marlo Pollock's sketch, with Ashley and Gertrude, and the presentation of a lively sketch. The text also includes mentions of the variety of acts they perform, including singing, acting, and other musical numbers.

The ad highlights their use of the most unusual and most meritorious musical acts, with Frank B. Cate, Cornet Virtuoso, playing their latest success called "CITADELSON." It also mentions Walter Cate, World's Greatest Saxophone Soloist, and Fred O. Cate, Playing Solo on the Saxophone for the World Wide. The ad further notes that they perform in the Deepest, Hottest, and most powerful Tones ever produced on any bass instrument in the world and Four Large Xylophones.

The advertisement lists various acts that were part of their repertoire, including the Juggling Bannans, Novelty Comedy Singing Oddities, and the Still City Quartette. The ad also mentions the公開演講 on their part, "The Versatile Vaudevillian," and their appearance in the MERRY (Mary Monroe) Vaudeville show.

The ad concludes with details about the location of their performance, which is at the John W. Dunne, Hotel York, New York City.
rather attractive. This cannot be said of the meadow of small houses around Chicago, where the people of the beauty of the architecture. O'Connor, Hammons and the new Chicago showed that homes by not causing a little suggestive. Baker and Corinna were slightly less the building. Some of the homes and the city today help make the show. The city has a little personality with her songs about the city. O'Connor, Baker and Paul Jones (the latter is unknown) are all at work in the city. Six good strong voices and some good comedy help make this an entertaining show. The city was very good, considering what a house is a stranger.

O'CONNOR

COLUMBUS (Max Weber, mgr.; agent, Walter Kees.)—Bill for three days ending 26. Florence Weber, producer. Costumes, all hand-made. Lincoln Woman's Club, Columbus, O. On account of the show being offered at this price was about $16.00. There are no intermission, and the last show is the highest in the city. Mrs. Aprill Walker, dressed in blue, was a great hit. The rest of the show was not as good, but the last show paid them $200 and the costs of the case.

The Victor, Chicago Falls, Wis., closed Nov. 27, 1923. Business favorable.

Moe Goldsmith is here from the Pacific coast, the guest of Paul Goodman. Mr. Goldsmith is arriving from his recent Chicago. He has several offices, but will not make any of his offices in the future for two or three weeks yet.

Dee McIlroy was here Friday and Saturday, en route to Chicago, where he will manage the show. He has been in Chicago for the last week or two.

Gold Goodman returned Saturday from New York, where he and Clyde Brown held a conference concerning the matter pertaining to bookings. Mr. Goodman has moved to New York Falls, and saw that wonder of the world for the first time.

It is definitely settled now that the new Majestic, Chicago, will open Jan. 1. It will play a C. Dakota bookings from Chicago.

The open meetings of artists belonging to Local No. 23, Chicago, have continued until after the first of the year, and it now seems to be a matter of a month. The Union sent a copy of the new Majestic, etc., to the members of the house.

C. Howard A. Leigh and Leo de Trusse are rehearsing a new vaudeville act which will be known as "Complaints louder." It is called "Varying.

Terry" O'Connor has returned to the Associated Artists and has married a woman. The Associated Artists played last week and the vaudeville was about to walk the stage again. Two management refused to allow him to change his position.

Jimmie Mackrnan has booked his own return date over the Inter State Circuit.

Carl Patrick, traveling representative of the Associated Artists, has returned the booking of the People's. Chicago, Ill., and the Star, San Antonio, Tex., for his office.

Mr. and Mrs. Fred Jules's vaudeville debut at the Arch Monday night proved a success, and they were presented with a right--hand crayon, handkerchief and a bunch of roses. Mrs. Jules could hold the crowd in her hand, and Edward C. Hayman, Mr. and Mrs. Jack Harlow and Leo Bullen were presented. Mrs. Jules did not go on the road with the act, as she is to be in the play, "Mr. and Mrs. Brown's" with Lewis Milne, a company organizing for this act.

Cony Holmes moved his office Wednesday to room 105, 127 Dearborn Street.

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"Senor" Francis Murphy opens at Toledo 5 for a tour of the house booked by Cony Holmes.

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L. H. Nick has contracted for a regular book form contract to be used at the Empire hereafter.

The majority of the cases in which theatrical personalities enter into litigation are settled by agreement of agreement between the attorneys. It looks like it's going to be a big show, but a booking a small theater will be settled. The booking of Woodrow Wilson at Chicago for the last regular show is in contracting for acts, and he has in the city, and it is rumored that C. E. Kohl has contracted.

The suit of Bevery and May against Max Weber, the producer, was settled out of court by agreement to give the team an option to the Brooklyn Dodgers. There is no chance for cancellation is likely to be adjusted out of the suit. Miss Schrock and Mrs. who were canceled the same home by Fred Wahler, have

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MONTAGUE'S COMEDY COCKATOOS

“Circus at Bird Town.” The “Ginger” Act. Funnier Than A Whole Car Load of Monkeys
THIS WEEK (NOV. 29), BIJOU, BAY CITY, MICH.

STUART
Management M. S. BENTHAM. United Time.

STUART

BOB ALBRIGHT

“THE MAN MELBA”
VOCAL RANGE OF 3½ OCTAVES. BOOKED BY MILLER & BRADSTREET OF W. V. A.

Prosit Trio
in “CLOWN ALLEY”

HERE THEY COME!
BREAKING THE VAUDEVILLE SPEED LIMIT
JAMES F. KELLY AND ANNIE M. KENT
MERRY XMAS AND HAPPY NEW YEAR TO ALL
Direction, M. S. BENTHAM

Mr. AND Mrs. JACK McGREEVY
“THE VILLAGE FIDDLER”
UNITED TIME

LEO CARRILLO

NEXT WEEK (Dec. 6) SHEA’S, TORONTO
Fixed up by PAT CASEY

When answering advertisements kindly mention VARIETY.
The annual T. M. A. benefit was held at the Columbia Hotel.

Bill Ward, manager of the Criterion, turned in $100 to the fund for the widows and orphans of those lost in the insole disaster at Cherry Hill. Among the artists who headed the list of contributions were: Winona Winter, Winter, John G. Clark, Barbara and Henry Fonda.

Little Mortimer tried out a new act at the Criterion afternoon and night 20. It has the title "Eighty Years After," and looks so cute.

The Columbus will change its policy for single weeks, and R. H. P. Stone, manager for the theater, is free to try new acts a little early in the holiday week. The attraction has been a considerable success, and the management, according to Mr. Stone, explains that Stahl & Landin had no place else to go.

Pay, Two O’clock####Pay 24 April 11 at the Bronx, New York

Fern and Mark are now playing the Jake Wells Circuit.

Jack Hopp returned to Chicago Saturday night.

The New Comedy will open 13. It is owned by Jones, Lathrop & Schaefer.

George F. Hall has mailed posters and photos from England and Scotland, which indicates that he is making quite a hit in the variety theatres in "the other side."

Ethel Hovey has retired from "A Matthew Idol." Bertha Mille and Josephina were married last week.

Tell Taylor has succeeded Armand Kaylor in the "new role of the sleeping beauty" at the Harbor.

The Melodeon-Tino opened at the Columbus last week for a two-week tour of the Walter Circuit.

The Orpheum, Sarabon, Wils., has been sold at auction. A. B. Bobbitt, one of the firm which bought it, was the purchaser.

Clever Conkey ran against "Madameiquelle Question.

John Q. Thomas is going to sell his "skit" on the Fourth of July, and is currently booking for bookings. "No, no, here after my laundry." -Ruth Peterson

Bertha Bennett, of Oshkosh, Wis., has started for $10,000 damages against John D. Win-

Five young women, from one of the colleges of the University of Wisconsin, have been arrested for being "outside". Their names are Mary Brown, Margaret Black, Mildred White, Eleanor Green, and Ethel Brown.

Emile Young, treasurer of the American, re-

Ten minutes after the papers went on the streets telling that Alice Bell, who shot and killed her lover at Auckland, Cal., a few weeks ago and was acquitted, Arthur Avery lured her out on a Saturday night last week. He claimed to have been saved for a few days by a Mrs. Washington who has a ranch south of the city. The affair is under investigation.

The Sullivan Palace explanation that all the big indoor shows are on the road and will be in the city for the next few weeks.

Bob Burns added shows in the following towns: Davenport, Iowa, and St. Louis, Mo., and was destroyed by the fire last week, entailing a loss of about $6,000.

When announcing advertisements kindly mention VARIETY.
"Lily Lena, a debuting little artist, who returns to Syracuse from her whirlwind tour of Europe. Her singing is equably beautiful and her gesture, attitudes and gracefully executed movements are as the highest degree attractive and telling with the audience. She is magnetic and graceful, in an accomplished artist, and is "as pretty as a picture." Miss Lena received a cordial welcome at the hands of her audience."

"Lily Lena, just arrived from abroad, received more than her share of attention at her first appearance in our city. She is a pretty little girl, with a sweet voice, and a charming manner. She is also a beautiful little actress, and is "as pretty as a picture." Miss Lena was received with a cordial welcome by the audience."
ARTISTS—MANAGERS

IT IS YOUR WHILE TO BEAR IN MIND the fact that the SOUTH AND THE NORTH are now connected.

ARTISTS—We run our book for twenty or more consecutive weeks opening New York, playing you strictly through THE EMPIRE THEATRE EXCHANGE THEATRE, and at the same time give you the best house in New York. Just a personal service, call or wire your request from the Atlantic office.

MANAGERS—It will pay you to investigate our booking plan. We are in a position to deliver you a better grade of artists. Continue yourself by calling or writing either office.

THE EMPIRE THEATRE EXCHANGE, Inc.

FRED. ZOEDEBE VAUDEVILLE AGENCY, Inc.

ENGLISH-AMERICAN BUILDING, ATLANTA, GA.

HARRY C. BRENN

HARD ART

WILD ART

WEEK DECember 6th, ALHAMBRA, NEW YORK (on second notice)

When they're all coming in and there's no one going out

BOSTON

BY ERNEST I. WATT

KIRKET (Leo Clark, mgr.; agent, U. B. O.).—Cheerful show. Miss Maude Adams, a neat, dainty bit of house, in white with red. Beatrice Inge and Co., in white; Beatrice Inge and Co., in white. The show was a success.

BRESLIN (Sidney, mgr.; agent, D. R. D.).—Miss Alice Slezak, a nee show, and in a great way. Miss Slezak is doing the dances with a great deal of grace and much success.

FALLOWS (John, mgr.; agent, U. B. O.).—Miss Alice Slezak, who is in a great way with her dance work. Miss Slezak is doing the dances with a great deal of grace and much success.

Waddington (Sam, mgr.; agent, D. R. D.).—Miss Alice Slezak, who is in a great way with her dance work. Miss Slezak is doing the dances with a great deal of grace and much success.

PALACE (L. B. Morgan, mgr.; agent, N. B. B.).—Miss Alice Slezak, who is in a great way with her dance work. Miss Slezak is doing the dances with a great deal of grace and much success.

GLEGEITE (Nat. Burgon, mgr.; agent, N. B. B.).—Miss Alice Slezak, who is in a great way with her dance work. Miss Slezak is doing the dances with a great deal of grace and much success.

ORiente (L. B. Morgan, mgr.; agent, D. R. D.).—Miss Alice Slezak, who is in a great way with her dance work. Miss Slezak is doing the dances with a great deal of grace and much success.

PARTIME (F. L. Brown, mgr.; agent, N. B. B.).—Miss Alice Slezak, who is in a great way with her dance work. Miss Slezak is doing the dances with a great deal of grace and much success.

STARR (Charles Campbell, mgr.; agent, N. B. B.).—Miss Alice Slezak, who is in a great way with her dance work. Miss Slezak is doing the dances with a great deal of grace and much success.

FALLOWS (Sam, mgr.; agent, D. R. D.).—Miss Alice Slezak, who is in a great way with her dance work. Miss Slezak is doing the dances with a great deal of grace and much success.

DAVIS (Harry Bingham, mgr.; agent, E. C. N.).—Miss Alice Slezak, who is in a great way with her dance work. Miss Slezak is doing the dances with a great deal of grace and much success.

PATE (Henry, mgr.; agent, N. B. B.).—Miss Alice Slezak, who is in a great way with her dance work. Miss Slezak is doing the dances with a great deal of grace and much success.

MURPHY (Sidney, mgr.; agent, D. R. D.).—Miss Alice Slezak, who is in a great way with her dance work. Miss Slezak is doing the dances with a great deal of grace and much success.

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KIRKET (H. T. Jordan, mgr.; agent, U. B. O.).—Show a draguey at the 150 spots to keep up the action, and William Shum and Edith Morris, who are making a hit with their dance work, are coming on a good entertainment. Shum, a heap of energy and quickness, will have been the hit of the show. Shum, a heap of energy and quickness, will be a heap of energy and quickness. Shum, a heap of energy and quickness, will be a heap of energy and quickness.

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STARR (Charles Campbell, mgr.; agent, N. B. B.).—Miss Alice Slezak, who is in a great way with her dance work. Miss Slezak is doing the dances with a great deal of grace and much success.

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COME AND SEE—ASK JOE PAIGE SMITH

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Marvellous Dancing on the Aerial Wire.

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Vauderilla's Leading Producer of Animal Acts.

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Louise DRESSER
THE GIRL FROM THE MASTERS.

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BEL and RICHARDS NOVELTY

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"THE TALKING HORN." HAVE YOU HEARD IT?
JUST A LITTLE COMEDY NOW AND THEN IS RELIEF TO MEN.
THIS IS THE ACT THE LADY DIES.
MORE THAN HALF OF THE ACT--LEGITIMATE PLAYING COIN,
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ONLY ACT OF KIND IN THE WORLD.
"THE WHIRL" AND THE "WINDMILL."
"TALKING HORN ELECTRIC" "FROSTY DOG." ORCHESTRA.

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"HOLDING OUT"
Presenting their Big Comedy Success.

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For Season 1910-11
Edgar BIXLEY AND FINK
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We have a 2 act place that we will stage, put on the numbers, furnish original music, design scenery and costumes and guarantee a pronounced success.
When you get us you are sure of a good show.
Past 2 seasons with E. D. Miner.

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"HULA-HULA-DANCE"
PAKA'S HAWAIIAN TRIO and CO.

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Minnie Comedy Couple, on FANTASIES' CIRCUIT.
THE BIGGEST HIT OF ANY DOUBLE ACT ON THE COAST
Featuring "The Human Calliope," and also own original imitation of Musical Glasses.

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"THE GOLDEN BUTTERFLY."

SAY: ABE-BRUM
TELL FRED WHAT YOU KNOW ABOUT
ANOTHER VERSE TO THE SONG AND
HE WILL SEND IT TO ME. HOW MANY
HAVE YOU GOT COMING?

AL H. TYRRELL
"THE MAN WITH THE KIMONA"

ELINORE AND JERMON

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THE THREE GREAT SONG HITS OF THE DAY
A SERENADE COON SONG

"LADY LOVE"

By WILL T. McKENNA and ALBERT GUMBLES

"PUT ON YOUR OLD GREY BONNET"

By STANLEY MURPHY and PERCY WENRICH

EDWARD MADDEN and GUS EDWARDS' WHIRLWIND SENSATIONAL SONG SUCCESS

"BY THE LIGHT OF THE SILVERY MOON"

"LADY LOVE," "PUT ON YOUR OLD GREY BONNET" and "BY THE LIGHT OF THE SILVERY MOON"
are three songs talked about by more performers all over the country than any songs we have ever published in such a short space of time. If you haven't any one of these three great songs in your repertoire, WON'T YOU PLEASE SEND FOR THEM? for they are certainly what you want and what you can positively use. The Professional Copies and Orchestrations are ready in most any key that you can sing it in.

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Talking Act in "One." WM. S. Clark's "Jersey Liltles."

Daly and O'Brien
Those "Tanglefoot" Dancers, Not One in "One" Like This One.

Breakway Barlows
Vaudeville. William Masaud, Agent.

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Eccentric Equilibrists and Acrobat. Address your Variety, New York. A novelty away from all others.

Andy Rice
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Presents the Player "Nerve" Featured on Orpheum Circuit

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THE GREAT BIG INDIAN SONG HIT

by "POKEY BOY" BOBBY HEATH
and GUS BENHART

Singers are singing it, the orchestra is playing it, the audience is humming it, and musical people are talking of its dainty intermezzo, foot-wriggling rhythm.

YOU JUST CAN'T GET AWAY FROM IT.

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JUST FINISHED 18 MONTHS CONTINENTAL TOUR, playing this week at LONDON HIPPODROME.

FUTURE TIME; STOLL TOUR 6 moths and 12 more months on the Continent.

BOOKED SOLID UNTIL 1912

Also, ROSE DELEY, Now Touring the Continent

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ORPHEUM (Wm. McFarland, mgr., agent M. C.); Monday rehearsal 10:30 — Bill, a rock out to standard. Louis Marx, com., plus, (Mrs. William) Throndhjem, good; Palace, Trio, rough comedy, Ideal, etc., good.

ST. LOUIS, MO.

ORPHEUM (Mrs. John, agent M. C.); Monday rehearsal 10:30 — Mr. John's first appearance ever presented at this house. This week Monday capacity. The Marvels, specialties, and globe rolling. big hit; Demas Dunham "The girl with the golden harp," several novelty pieces to good applause. "Tarzan." 

SACRAMENTO, CA.

ORPHEUM (Amos Haddeman, agent M. C.); Monday rehearsal 10:30 — A surprise of the week is presented by an "unknown" who produces Richard Grantfield in dainty revue. Figures and songs.

SEATTLE, WASH.

ORPHEUM (C. H. Fox, agent, M. C.); Monday rehearsal 10:30 — A surprise of the week is presented by an "unknown" who produces Richard Grantfield in dainty revue. Figures and songs.

SALT LAKE CITY, UTAH

ORPHEUM (Mr. Jack Rock, gen. mgr., agent, M. C.); Monday rehearsal 10:30 — "The Forgotten Man," a good show. "The Willows" a "Watermelon" reading. good; The Girls, a good show.

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ORPHEUM (W. A. Antes, agent, M. C.); Monday rehearsal 10:30 — "The Forgotten Man," a good show. "The Willows" a "Watermelon" reading. good; The Girls, a good show.

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Director, Ken Jacobs
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"THE GIANT ROOSTER" Free for Christmas
Mall or Gala, era Her Majesty's Theatre, Sydney, Australia.

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"THE DRUM"—Fred Karsen's "Night in an English Music Hall.
"THE TOWN"—"A Night in the Room.
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FOR YEARS we have been coming East and going West, but "MARTIN BECK" has never noticed "PAUL LA DREW" and "JERRY, THE DUCK" as yet.
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Polk, C_L E
Wiggin's Farm
Apply to THE DEADWICK Trio.

Sam Charles
Lowenwirth and Cohan
Broadway Comedians
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"QUEEN MAN" and "WEB.

Midget Act
In Vaudeville.

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Chas. F. Seaton
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Presenting "THE ITALIAN AND HIS SWEETHEART"
Own Variety.

W. E. Whittle
In his latest "T. P. M. AT THE WHITE HOUSE" Booked solid this season on the WILLIAM MORRIS CIRCUIT.

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"PHILADELPHIA" Cradle Show and Fig. Only seat of tropical show in the Distinctively Painted Tropical Address near Variety. 3507 Butler St., San Francisco.

Lena
"A NIGHT IN A MONKEY MUSIC HALL"
Presented by MAUDE ROCHEZ
At Present Orpheum Road Show
KING AND BAILEY
Featured in "William and Walker" "CHOCOLATE DROPS.

Billy A. Falls
"THE ASSASSIN OF SORROW"
Agents Abel & Irwin.

Dunedin Troupe
Artistic and Accurate Cyclists

Ray W. Snow
"The Man About Town," INTER-STATE TIME
ALF T. WILSON, Exclusive Agent.

The Great

Violet Pearl
Featured with K. M. Thome's "WINE, WOMAN AND SONG.

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Original European Novelty.
something out of the ordinary. Address near Variety.

Stuart Kollins
"BAJO GIRLS"
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Devoy and Dayton Sisters
"The Vag and Dayton Sisters are doing a dancing act at the Criterion which is to a claim by itself. It has all the qualities which go toward success, and there is not a single thing about it that can be critiqued. The Vag is entertaining in an artistic way, while the ladies dance well and please the eye in the way of looks."—Chicago correspondent New York "Observer."

When answering advertisements kindly mention VARIETY.
ARTISTS: ATTENTION! For satisfactory bookings, with convenient jumps, send your open time IMMEDIATELY to our nearest office.

WILLIAM MORRIS, INC.
NEW YORK American Music Hall Building
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Acts desiring to play the New England Circuits communicate with our Boston office.

HAMMERSTEIN'S VICTORIA
America's Most Famous Variety Company
Open the Year Around

VAUDEVILLE HEADLINERS
AND GOOD STANDARD ACTS
If you have an open space you want to fill at short notice, write to W. L. DURKIN, Garrick Theatre, Brooklyn, N. Y. Can close tomorrow night and make any city west of Chicago to open Monday night.

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A. E. MEYERS
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INCREDIBLE ACTS brought from a Magician to a Clown. Write or wire open space.

MANAGERS AND ARTISTS OF THE SOUTH
The Southern Branch of the GUS SUN BOOKING EXCHANGE CO., Inc. is now thoroughly established and is booking some of the finest Southern Vaudeville Talent. Managers desiring booking, ARTISTS desiring acting engagements, should write directly to

The GUS SUN BOOKING EXCHANGE CO., Inc.
1931-BREMINGTON BUILDING
BIRMINGHAM, ALA.

ALWAYS OPEN FOR GOOD ACTS
The first real Southern Vaudeville Branch in this territory. 15 TO 20 WEEKS.

THE BEST PAYING VAUDEVILLE ACT
Is a clever sketch. Let me write you in your order. Distinctive, original acts. Satisfaction guaranteed.

HOLLAND HUDSON
50-52 St., N. W., Washington, D. C.
WRITE TODAY FOR TERMS

WANTED AT ONCE
1. BALLET DANCER.
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WANTED FOR TOUR

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HERE'S OUR BUILDING

CHAS. H. DOUTRICK, Manager
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Good acts wanted at all times.

Send one act now and you will receive immediate attention.

LADY TRICK CYCLIST
State all you can do and age in 1st letter. Address CYCLIST, Auntie's Union, 146 Randolph St., Chicago.

CHARLEY CASE'S FATHER
Written by Charley Case, comedian. Send P. O. order for $1.50 to Case Publishing Co., Detroit, N. Y.

E. ELOW & CO., successors of E. WAIN (Paits), International Variety Agents, 65 Rue Risher, Paris, France

WANTED, Big Comedy and Novelty Feature
Acts to write or wire open space. Booking Thalia, Chicago, Jewel, Bloomington, Elgin, Aurora, Galena and Iowa.

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Good acts wanted at all times.

Phone Randolph 8060.

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In "VAUDEVILLE REMINISCENCES!"

Maxine Wells

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REYNARD

 Presents Neil Dubrow and Jean Jermyn in
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 Direction Jack Levy.

 BLAMPHIN and NEHR
 The Champion Singers of Vaudeville

 BERT COOTE
 Grossman Club, 6th St., New York.
 London address, 166 Oxford St., W.

 LAMILLAS and OREO
 Singers and Dancers. Also Presenting a
 PARSONS'S SKETCH.
 Address care Paul Vaprio, 164 E. 140 St.,
 New York.

 MONTES WOLF
 Character, Songs and Impersonations. Big Success in South for
 ANNA BESSMANN, the Agent.

 MARSHALL P. WILDER
 ATLANTIC CITY, N. J.

 COWBOY WILLIAMS
 THE COWBOY BALL FIELD.
 THIS WEEK (NOV. 9th), POLICE, WORCESTER.

 The Ventriloquist with a Production

 ED. F.
 REYNARD

 It isn't the name that makes the act
 it's the act that makes the name.

 THE KING OF IRELAND,
 JAMES B. DONOVAN AND
 RENA ARNOLD
 QUEEN OF VAUDEVILLE.
 POLYhistoric, PRINCE OF THE THIRD DEGREE.
 Director, PICA KASEY. Agent.

 L. E. CLAY
 "THE KYLIE BHELLEW OF MOLLEY."
 WHY NOT?

 "Why don't those three
 boys ask the lady to help
 use the warming-pan on
 their beds before they re-
 tire? I don't like the way
 they eat eggs here. I
 think it is sloppy out of
 a tumbler.

 DECEMBER 6, HAYMARKET, CHICAGO.
 Agent, Frank Drum, Room 86, Long Acre Bld.
 Van Cleve, Denton and
 "PETE." —
 The act that always
 makes good with the
 audience.

 JOLLY AND WILD
 AND COMPANY.
 Presenting
 "P. T. BARNUM, JR."
 Annie Laurie must have been a wonderful
 woman. The poet says that her voice was low
 and sweet.

 STUART BARNES
 Direction GHO. ROMAN.

 THE SENSATIONAL
 BOISES
 AERIAL GYMNASTS.
 This week, Albany, New York.
 Next week, Colonia, New York.

 "GARTNE BROOS."
 Introducing Singing, Dancing and
 SKATORIALISM.
 HOMER B. MARGUERITE
 Director, MONTY H. BRIDGER, Princess Theatre, Chicago.

 "BUSTOR, 16, OCT. 4th."
 A man, a tall and three
 kids.
 Who sailed across the sea
 To play in London, Eng-
 land.
 For a man named Britoshi.
 But when they saw Brito-
 shi's place and found it
 was a shine.
 They turned around and
 sailed right home to play
 United Time.

 ED. GRAY, Dec. 6, GREENPOINT, BROOKLYN.

 "FLAMINE OF 1888."
 Management, H. T. HINESFIELD, JR.
 "80-01."
 Week Dec. 6, M. BROADWAY THEATRE, BROOKLYN.
 Week Dec. 6, NEW YORK;
 Week Dec. 10, OCEAN, HOBART, S. D.

 "BARRY'S WOLFORD"
 In Their Own Comedy Creation.
 "IT HAPPENED WITH MONDAY.
 Booked until July, 1922. Week Dec. 6, Keith's, Columbus.

 "MARTIN BECK"
 A SHOW WITHIN A SHOW.

 "FLORESC BINDEL"
 Now headline attraction.
 Can Please Any Audience
 OPEN TIME AFTER APRIL 19th, 1922.
 Personal representative, DARWIN KARR.

 "LAMB'S MANIKINS"
 No trouble with our acts regarding position on the
 bill. Everybody works "Full Stage."-
 Morris Time. Address VARIETY, Chicago.

 "LA-DON and VIRETTA"
 Producers of Revue Comedy and Comedy Audition.
 Our Agent, ALF T. WILTON.


 "WHAT WOULD YOU DO?" by JOHN R. GORDON
 Week Dec. 6. MAJESTIC,
 Johnstown

 When answering advertisements kindly mention VARIETY.

 MAX HART

NEXT WEEK
WILL BE ISSUED
THE
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OF
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BE REPRESENTED
in the Representative Theatrical Paper
Send in Your Copy NOW

1 Page - - - $125  |  ½ Page - - - $32.50
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THE ORPHEUM CIRCUIT CO. IS LOOKING OVER SOUTH.

Martin Beck on a Tour of Inspection of the South, Which Will Include Cuba.

Chicago, Dec. 8.

Martin Beck left New York on Tuesday for a trip of about two weeks or so, first coming here. From Chicago Mr. Beck goes south, visiting Nashville, Birmingham, Chattanooga, New Orleans and several other cities in that part.

Before returning, the Orpheum's general manager will inspect Cuba and its principal cities, striking Havana first. There has been an amount of talk lately over Cuba and the vaudeville possibilities there. Several Americans covet the country for vaudeville, which must be of a "dumb" brand to invite the attention of the natives, though Spanish singers are favorites.

The south has been studied by Mr. Beck for a long time. The Orpheum Circuit has gradually worked into that country, establishing itself at Memphian, Atlanta and Birmingham, besides its solid stand, New Orleans. With booking connections with the large houses of Cincinnati, Louisville and St. Louis also, the Orpheum is in line for an invasion. There has been a report that this invasion would happen through the Orpheum Circuit securing the Inter-State chain of first-class southern vaudeville theatres called "Majestic" in nearly each city the Inter-State plays. The Inter-State books through the Western Vaudeville Association of Chicago ("Beck's agency"). Nothing definite on this is known except the rumor that Beck is probably willing.

On Tuesday Pat Casey arrived in town, twenty-four hours before Mr. Beck. Mr. Casey may accompany him on the trip.

A new department was created in the Orpheum Circuit headquarters in New York this week. Arthur Hopkins, manager of the Brighton Beach Music Hall last summer, has been in charge of it. It is known as the "Suppy Branch." Mr. Hopkins' duties will be to interview acts calling at the offices and keep himself generally informed on all turns.

The intent is to relieve Frank Vincent, John J. Collins and George Gottlieb, the running men of the offices, to allow them all the time required for their special work. Mr. Hopkins will be the middle man.

W. V. A. CAPTURES NEW HOUSE.

Chicago, Dec. 8.

The bookings for the new Polyteama at Havana, Cuba, will be placed through the Western Vaudeville Association of this city. Charles E. Bray concluded the deal with A. Misn, of the Moulin Rouge, Havana, who came on here by the way of New Orleans. The Polyteama is to be an open-air theatre, playing the year around. It will open around Jan. 15.

WELL! WELL! WELL!!!

Boston, Dec. 8.

The Bijou Dream, a picture house belonging to R. F. Keith, this week featured the role of "Consult," the William Morris trained "monk."

MARYLAND ALL YEAR ROUND.

Baltimore, Dec. 8.

James L. Kernan, proprietor of the Maryland and Auditorium theatres and Kernan's Hotel in one building, recently filed application with the building inspector to erect a roof garden and the act stop his triple enterprise.

Work on the garden will commence about the first of the year, and it is expected that it will be completed May 20, when the vaudeville inside the Maryland will be transferred to the roof, continuing over the summer. The garden will have a seating capacity of 1,000, and will be modeled after the American Roof, New York.

NEW $600,000 "POP."


West Philadelphia is to have another new theatre on the north side of Market Street, west of Fifty-second, with a seating capacity of 2,400 persons. It will be built by J. Fred Zimmerman and managed by Mr. W. Taylor of the Taylor & Kaufman agency. Taylor is now manager of Mr. Zimmerman's Liberty, also the Colonial. Both offer pictures and vaudeville.

This will be the policy of the new house.

The ground has a frontage of 60 feet on Market Street, extending 225 feet to Filbert. The theatre will have a lobby of 60 by 100 feet, opening into an auditorium 118 by 125 feet. The cost will be over $200,000. The building will be of brown stone and concrete, absolutely fire-proof, with ample exits.

The stage will have all the latest improvements, including cantilever construction, with room to stage any size act. There will be a dance hall on the second floor; the third will be used for meeting places. Work will be started about Jan. 1, and the opening will be in the early fall of 1909.

DEPARTMENT STORE ANIMAL SHOW.


Gimbels Bros. have pulled an innovation in department store advertising by the introduction of a wild animal show as a holiday attraction. Francis Ferrari has established his entire outfit of trained animals on the seventh floor of their building at Chestnut, Ninth and Market streets.

The performances are daily from 4 to 6 p. m., when the animals are fed, which concludes the exhibition for the day. The floor has been transformed into a very good imitation of a jungle and the Gimbels bill the show as "African." It's free and attracts thousands.

The Gimbels are figuring with Ferrari to install a show of this sort on the top floor of their New York store when it opens.

"AIR KING" Lasts A WEEK.

Chicago, Dec. 8.

"The Air King," playing at the Colonial, will close Saturday night, after one week's existence.
MOSE GUMBLE'S RECORD.

Chicago, Dec. 8.

Mose Gumble crashed into town last Friday morning with a bunch of New York Durham, a bull pop and a new funny looking hat. Two hours after he arrived he had made arrangements to enlarge his staff, leased the second floor of the Majestic Theatre Building for the Remick Company, was "fired" out of the Auditorium Annex on account of the pop and made a date to go slumming with a Supreme Court Judge. Judging by the raft of noise made in the Remick office preliminary to the big reception prepared for Mose, he must be the fellow who wrote the song business.

But the funny looking bonnet and the Broadway sulphur he bandied around Dearborn Street got him into seventy-four kinds of scrapes. First thing, some fellow stopped him on the street and tried to sell him a crate of oranges. After a hot argument Mose assured the fellow he wasn't the senior member of the firm of Flossi Brothers, and ten minutes later someone begged him with a phony two dollar bill.

To make matters worse and Mose wiser he arrived at someone's office an hour before the time appointed and lost his temper because the fellow didn't show up, but cooled down when he discovered he was carrying the New York time for the Waterbury, which made the day here an hour longer for him.

When he started for the American Music Hall where his better half, Clarice Vance, is singing Ted Snyder's songs, the taximeter man drove Mose to the American Car Seating factory. By the time the mistake was corrected Mose felt too tired to do anything but negotiate the hay.

Mose left for Detroit Sunday, from where he will go straight to New York. It's a safe bet that Mose won't return to Chicago again for some time. If ever he does he will probably leave the Stetson hat tied in an Chairman, and will positively not allow a Kaufman clerk to wish such a funny looking sky pie on him, for that lid surely did put the Jinks on Mose's visit.

PROTEST AGAINST REICH.

The White Rats has entered another complaint to the Commissioner of License, protesting against the issuance of a license to Felix Reich, who has applied under the name of The Felix Reich Agency, Inc. The Commissioner will likely grant a hearing, at which time the Rats will attempt to prove that notwithstanding certain statements made about a year ago when complaint was also entered against Reich, he still remained an active participant if not an actual member of the Reich & Plunkett agency.

Lately James E. Plunkett, against whom no word has been heard, withdrew from the Reich & Plunkett corporation, commencing in the agency business for himself. Following Plunkett's departure, Reich, who previously had been "represented," it was said, in the old concern by his brother, rewrote the signs upon the

K.P. TAKING TO VAUDEVILLE.

With the exception of the Harlem Opera House, all the Keith-Prosor picture theatres in and around New York are now playing vaudeville as an additional attraction for the picture shows.

The houses rejoining the vaudeville ranks are the Union Square, 32nd Street, 58th Street and Keith-Prosor's, Jersey City. The K.-P. 131st Street Theatre has been using acts for some time.

Two or three turns were placed in each house, and the bills will alternate with the other houses, all becoming "split weeks," with the bookings handled by F. P. Proctor, Jr.

It is said that the vaudeville was forced into the houses through the recent policy of pawning "first run" films about, instead of running the day's output of the manufacturers continuously in one theatre. Patronage commenced to drop. It is pos-

HELEN TRIX.

Minnepolis, Dec. 8.

Julius Steger, who played at the Orpheum last week, was noted by the local press as having had the loveliest attention conferred upon him of being the first actor invited by the University of Minnesota to deliver a lecture in the high-browed place of learning.

Mr. Steger spoke to the English class on "The One-Art Drama in Vaudeville," Its Influence on the Classes as well as the Masses.

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The newspapers just gratted are very enthusiastic in praise of Miss Trix.

Miss TRIX left New York a few minutes back, going to England, where she was also exceedingly successful. The South African engagement was at the invitation of C.'N. M. Hyman, the London agent, who is interested in the Johannesburg hall.

The graciousness of Miss TANGUY in her dealing with Ziegfeld, when it was reported she could secure $2,500 weekly in vaudeville as against $1,000 the production pays her, has led to a report that the further inducement for Miss Tanguy to be tractable was a promise that the new winter revue proposed by Ziegfeld would be wholly written and built around her.

ALICE LLOYD BREAKS RECORD.

Spokane, Dec. 8.

Alice Lloyd broke all records at the Orpheum last week. She was forced to play an extra show Thursday evening to accommodate the demand for seats. The third performance commenced at 11 p. m.

A COUPLE OF JUMPS.

Chicago, Dec. 8.

"The Witching Hour" jumped from New York to the Great Northern here, where the piece is on its second week. Sunday the company will ride back to New York, opening at the West End there on Monday.

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MISS SURATT DRAWS A MOR.

Policemen were present to regulate the crowds at the Colonial Monday, when Valeska Suratt appeared, following the publicity given her and "The Belle of the Boulevards" for the past fortnight.

The piece remains the same as seen at Hammerstein's before the trouble commenced, with the exception of a song and scene. Miss Suratt's company is unchanged.

Big business has prevailed during the week at the American, which has a bumper bill to follow the leave-taking of Harry Lauder.

At Hammerstein's, with Albert Chevalier as headliner, patronage dropped off to a marked extent, so much so that Loney Haskell, Broadway's original emergency man, has just been hanging around every day.

The Plaza, with George Laishwood featured, did fairly on Monday, the night performance drawing many more than attended the matinee.

The Fifth Avenue hit the slide this week also, while the Alhambra and Bronx have held up to their usual big business.

The comparative attendance this week at New York vaudeville theatres may be interesting as a forewarning of either "Christmas coming" or "the show."

DONNA IN WRONG AGAIN.

Chicago, Dec. 8.

Donna Seymour, the woman manager who was not so long since arrested in Asbury Park, N. J., is in the toils again here for the third time or so. She was arrested Monday upon an indictment by the Grand Jury charging her with carrying on swindling operations.

Donna is well known here. She has organized many shows in Chicago, although many have died a-borning.

In the present matter it is charged that she ran a confidence game, cheating several "angels" out of from $200 to $500. Her methods, the police say, are the same as reported before. She advertised for a treasurer and manager for theatrical companies then organizing. When the applicant arrived he was persuaded to invest in the enterprise.

CUPID'S ERRORS RECTIFIED.

Chicago, Dec. 9.

Mrs. W. H. Van Dorn, professionally known as "Minerva," was granted a divorce from W. H. Van Dorn.

Blanche Epley, a stock actress, was granted a divorce from Robert M. Sturtevant, who is in vaudeville; charge desertion.

Anna Dee was granted a divorce from Matthew Dee. Both are in vaudeville. Charge cruelty. A newspaper story published in Omaha purports to give details of extreme brutality.

BACK TO MELLERDRAMMER.

Chicago, Dec. 8.

Klont & Gazalle have discovered that melodramas draw better than the stock company at that house. They are going to taboo the stock, and reinstate the drammer.

Though the rest of the world has tired of the lurid villain, Halsted Street still hangs on, as this move of the firm shows.

The season's biggest success.
STAIR FINEST.

Toronto, Ont., Dec. 8.

F. W. Stair, manager and proprietor of the Star (Toronto Western Burlesque Wheel), was fined $10 and costs by a local magistrate this week, having been found guilty of permitting an immoral performance to be given in his house.

Rev. John Osborn was the principal witness for the prosecution. He testified that several incidents of the show which he had seen shocked him unsuitably, and confessed that he had never been inside a theatre before. He was not even able to say whether the women of the show had rights on. An official of the Morality Department had witnessed the show and ordered only a dress to be cut out. Nevertheless, the court characterized the show as immoral and imposed the fine.

THE JACOBS DIVORCED.

Chicago, Dec. 8.

Mrs. Maurice Jacobs was granted a divorce in her suit against husband, Maurice Jacobs, in Judge Winds' Court last Saturday. Jacobs did not appear at the hearing.

TROUPE FOR JOHNSON.

A vaudeville troupe, together with a collection of wrestlers for an athletic carnival, has been engaged to surround Jack Johnson for a tour of the burlesque houses and a series of one-night stands. The Miner Estate has fifteen weeks of this time variously distributed. Ten of the weeks go to the Miner Estate's burlesque attractions. The other five will be taken up with one-night stands in the athletic clubs and exhibition halls throughout the country. The Johnson-Ketchel pictures will accompany the troupe.

The Gandy Amusement Co., located in the Gandy Theatre Building, New York, has taken over some of the time.

Johnson and his supporting company start on the road Dec. 17, the opening not yet having been settled upon. It may be Wilkes-Barre. For the trip, which will probably take the fighter up to the time he has contracted to commence training, ninety days before the big fight, the chocolate-colored scraper is said to receive $2,000 weekly.

OMAHA OPENS.

There was some doubt late last week whether the Eastern Wheel's new stand in Omaha would open on schedule time last Sunday. The deal had been declared off on Thursday owing to some misunderstanding between the owners of the ground upon which the theatre stands and the house management.

However, the difficulties were cleared up, and on Friday everything was declared ready for the burlesque invasion. On Sunday afternoon "The Behman Show" opened. On Monday business was reported as satisfactory. The receipts on Sunday (opening two performances) were nearly $1,000, according to Sam. A. Scherrer.

BURLESQUE CHANGES.


J. W. Patton has returned to his old position of treasurer for the Gayety. Treasurer Hoffman has resigned from the post, Wm. S. Clark, formerly the manager of the same house, is now managing "The Jersey Lilies" on its road tour.

REVISION BURLESQUE.

Next week Fred Irwin's "Gibson Girls" present vehicle—a three-act piece—will be withdrawn and the following week, when the show reaches Newark, N. J., an entirely new production will be placed on the stage. The new piece will be written by Paul Tourat, the author of the present bill.

Practically all the principals except The Burkes, who do a sketch in the present piece, will be withdrawn. The act of Peelson, Goldie and Lee, an old number, with Bob Manchester's "Crackerjacks," is minus one member. Frank Lee deserted the company at Buffalo last week. According to Bob Manchester, manager of the organization, he gave no notice. The singing trio went on as a duet for the matinee, and another member of the company took Lee's place in the pieces.

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GEO. RICE SERIOUSLY ILL.

Cincinnati, Dec. 8.

George W. Rice is seriously ill in West Baden, Ind. His friends here are greatly concerned. Charles Barton, his brother, left Saturday in response to a hurried telegram. Nothing has been heard since.

Mr. Rice has been suffering from illness for more than a year, but remained on stage with his show up until the last time. Last week he left the organization at Louisville, and made his way to the health resort. A general breakdown is said to be the cause of his retirement.

GUTHINGER KILLED ACCIDENTALLY.

Charles H. Guthinger, stage manager for Miller's Bowery, was killed by a pistol wound Monday morning while entering the wrong flat in the apartment house at Nos. 196-198 Third Avenue in which he lived.

The slayer was James Allen, proprietor of a hotel at the corner of Third Avenue and 14th Street, yet Allen's name was awakened in the early morning by the sound of someone trying the door of their apartment. She called to her husband. Arming himself with a revolver Allen went to the door. Guthinger started to fear. That he meant to attack, Allen fired and the theatrical man dropped with a bullet in his chest.

Guthinger had been troubled for several years with acute enteritis which made him practically deaf. It is said that before opening the door Allen challenged through the door, but the other did not hear the warning. When the door was opened he walked through the flat aseptically, and the apartment was laid out the same as his own room, without paying any further attention to Allen. When he had advanced half-way through the flat, Allen fired.

Guthinger was prominent in politics in Tim Sullivan's bailiwick, and was well known in that district both for his theatrical connections and political activities. His name was well known on Broadway.

NOT SURE ABOUT NEW ONE.

The date has been definitely set for the opening of Waldron's new Boston establishment Dec. 27. "The Folies of the Moulin Rouge" (renamed "Trans-Atlantic"), owned by Hurtle & Newman, in to be the first attraction. Immediately after opening at the Waldron's same company comes to New York to inaugurate the burlesque policy at the Columbia, the Eastern Wheel's brand new house on Broadway.

In conversation with burlesque men it becomes apparent that the promoters of the Broadway house are not entirely certain it will remain a burlesque stand.

"It is purely a question of the class of shows the managers give us," said a burlesque official this week. "If it were possible for all of the producers to provide us with shows of the Folies of the Moulin Rouge standard, there would be no doubt of the theatre's future, but we cannot afford to remain in the poor shows of the Wheel come in to play at the house. It's entirely up to the managers."
During the four years we have published as a paper thoroughly independent we have not found the stand obnoxious. To that the independence may explain to the many the often-to-them peculiar position we take towards managerial interests. The managers will not understand it for it is beyond their comprehension to have a paper cringing before them for the crumbs thrown out and one not caring whether there are any crumbs or loaves at all.

While "independence" is a solace it never earned a living for anyone with nothing behind. The independent policy of Variety may be liked, even repeated, but were that all to be found in the paper we could close shop any moment.

We acknowledge to ourselves the personal pleasure we find in today's edition of Variety as a tribute to it as a newspaper: nothing else. We have never asked for anything else; want nothing now.

Again we ask the United affiliated managers to abolish the "blacklist." All other sounds mentioned before aside, can't Alexander and Albee know what this "blacklist" is doing and going to do for them? It's going to create an apposition they cannot handle. It's not "Moms" any more; the "Blacklist" is in making the "small time." Albee and Beck are forcing big acts into small houses at ridiculously low salaries. These acts which are now used singly on a bill or not are building up the smaller houses.

As the pictures attracted a class of people who visited no regular theatre, so the popular priced shows in New York appear to attract an audience which cares for and enjoys only the shows they find there. A "Pop" audience isn't fastidious or over-critical. They want to laugh, but with the "Blacklist" they will want more too as the popular priced managers give their patrons the increased show as their taste becomes more cultivated, so long will the old hand continue visiting their theatre.

The "small time" manager with a net profit from $400 to $1,500 a week, according to the theatre, is a well satisfied person. He may have hit his shows and his audience. The smaller manager is thinking much farther ahead than the big manager, who is being to look down on the "small time."

This is the future opposition the "blacklist" is fostering. Business men sensible enough in every other thing are attempting with the "blacklist" what they do not nor can not accomplish.

As for William Morris against whom the E. F. Albee brothers are directed, we don't think that if the list had not been in existence at the opening of this season and during last summer, it would have come under the "Blacklist" or "Making the small time." Albee and Beck are forcing big acts into small houses at ridiculously low salaries. These acts which are now used singly on a bill or not are building up the smaller houses.

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PEOPLE'S STILL IN THE AIR.

The People's Vaudeville Co. and its general manager, Joe Schenk, were still up in the air on Tuesday over future relations with the United.

It is said that Mr. Schenk has expressed his opinion that unless everything to his satisfaction should be arranged, he would look to such booking agency as could best supply him, excepting the United Booking Offices.

When asked by a VARIETY representative how stood his company (controlling all the larger theatres in New York now devoted to combination vaudeville and pictures) Mr. Schenk replied he could not say at the moment, and that there was a possibility if he and Joe Wood did not agree upon a plan, the People's might open a booking office of its own.

Mr. Schenk said the United wanted him to book through it, but he would not consent. It is probable that unless some understanding is reached between the United, Wood and Schenk acts playing the Wood or Schenk time may be declared "opposition" by the big agency.

It was said then that the Morris office would not allow its acts to play the Majestic, New York, which Schenk reopened on Monday last. It is a Shubert theatre, and played the combination policy last summer.

The Majestic could be considered opposition to the Colonial, and also to the Plaza, a few blocks east on 56th Street.

DARROW RETIRES.

Chicago, Dec. 8.

Duke Darrow, formerly president of Local No. 4, the Chicago branch of the Actors' International Union, has announced his retirement from theatricals. Hereafter his energies will be directed to selling for a Chicago clothing firm. May Mitchell (Mrs. Darrow) is working as a single act.

BICKERINGS IN I. B. A.

Rumor along Broadway this week indicated that there was disassociation among the component parts of the Independent Booking Agency. None of the managers included in this lot thus makes a statement or give out any information on the subject, although it was understood that Feiler, Shae & Coontz made one faction, while the others in the agency (J. J. Quigley, E. B. Moseart and M. R. Sheedy) are lined up on the other side. It is even reported that one firm recently threatened to retire from the combination, but were persuaded by the others to remain.

Alleged unfair treatment by certain managers in their dealings with the others are said to have brought about the disagreement.

PRETTY FAIR FOR BISMARCK.

Mark A. Luescher has received copies of advertisements of the listings at the Grand, Bismarck, N. D., in which the time is set forth and decorated by the line "All these acts are from the Orpheum Circuit.

The list is as follows: Hubert and DeLong, novelty act; "The Old and the Young"; "The Old and the Young." One of the leading newspapers in its new column of obituaries, "This will be a stroke for the people; see some of the Orpheum and Keith-Proctor big acts.

CRIPPLED SHOW.


"The Oriental Cozy Corner Girls," playing at the Lyceum last week, was badly crippled when a body of thieves lopped Marie and Anna Yale for the greater part of the week and Richey Craig was ill all week, but did not quite catch. Jack Crawford, one of the comedians, was forced to leave the show permanently, owing to his health. Joe Denning replaced him.

TWO FORCED TO CLOSE.


The Unique, a principal moving-picture and vaudeville house on Market Street, will close about Jan. 1, owing to poor business. Since the opening of the Victoria, which took a great deal of patronage from the other houses, business has been dropping off at The Unique. The latter is directly opposite the Palace, operated by the Moving Picture Co. of America, which also operates the Victoria. At both the latter houses the management have been strengthening their bills with special features, and in addition giving prizes to women. The orchestra was taken out at The Unique Saturday night, leaving J. West Jones and his piano in the centre of the spotlight. The Unique opened Feb. 22, 1908, and for awhile did well. It has probably lost considerable money for its promoters.

Fire which caused a loss of several thousand dollars and endangered the lives of many persons put the Bijou Dream out of business last Sunday night. The house is on Market Street, above Twelfth, and was built by Harry Davis, but ran lately by J. Powell, who took over the other Davis houses here. It is doubtful if the Dream will be reopened.

F. W. MILES.

WIN WEBER & BERNIE'S "DAINTY DUCHESSES" Co.

In FREDERICK IRELAND's play, "MY FRIEND FROM IRELAND."

IMPORTANT CHICAGO CHANGE.

Chicago, Dec. 8.

Before the Christmas bells ring Chicago will see a big change in the vaudeville situation as far as some of its agencies are concerned.

The most important may go into effect any day. Sam DuVries, who probably controls the booking of more small time than any single agent in America, will move his business from the Sullivan-Conradine office to the Morris Chicago office.

DuVries books in the neighborhood of thirty-five weeks. His houses in Texas, Tennessee, Kentucky, South Carolina, Georgia, Louisiana, Alabama, Mississippi and Florida. Besides this string DuVries makes connections with a chain of houses in Cuba.

The Morris Chicago office at present books about forty weeks of the smaller and more obscure houses. With DuVries' list on their books, together with his experience and services, the other agencies in and around Chicago will take particular notice.

J. C. Matthews when questioned regarding the proposed move would respond no further than a smile.

The Sullivan-Conradine invasion appears to be here. Paul Goudron has been booking Sitter's for some time. Last week he took Schinder's, which had been playing Walter Keefer's bookings. Commencing Dec. 13, Goudron will have the Marlowe and the People's. The Considine Brothers (no relation to Sullivan-Conradine) open up a small theatre on Madison Street soon, which Goudron will book.

The interest in the bills at Sitter's is high as the new Comedy (booked from Morris office), will open Dec. 13. It is almost opposite Sitter's. It is said the New Comedy will offer Ed Blodell, Felix and Cafe and other big Morris acts for headline features.

The new E.O. house at Cincinnati will be booked by Goudron. It may open Dec. 26.

Besides these, on that date Goudron starts booking the Bijou, Superior, Wia, Power, Hibbing, Minn., and the Gaity, Port Arthur, Ont.

Sullivan-Conradine now have a house in Oklahoma City—the Metropolitan—booked from the Denver office.

Sam DuVries, of the S.C. office, is said to have signed up with J. C. Matthews, Morris' representative, the compact to go into effect next week.

PATERSON WONDERS.


The "wise uns" of Paterson are wondering if the visit here last week of Jo Paige Smith and M. Harr, of New York, meant what their inquiries about the prices of real estate would indicate, or whether it was a "bluff" to round up A. M. Bruggeman again for the United Booking Office. Bruggeman's Empire Theatre here was formerly booked by Smith in the United.

Mr. Bruggeman has taken an option on a parcel of Market Street land, and it is rumored will build a much larger theatre for vaudeville, to be opened next season, when the present Empire may be turned over to one of the smaller houses. The Western Burlesque Wheel house now is the Folly, but not in a desirable location.

ALICE BROPHY.

Leading soprano and comedienne with WEBER & BERNIE'S "DAINTY DUCHESSES" Co.
ARTISTS’ FORUM

Condense your letters to 100 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 to strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicate 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 privileges of it again.

Brooklyn, Dec. 8.

Editor Variety:

I would like through Variety to thank Miss Mabel Taliaferro for her very generous help in my hour of trouble.

Charles J. Miller.

(Mr. Miller in a personal letter says he is Joe Miller, of Miller and Ford; also Miller and Raymond, Jancers and comedians. If any one knowing Mr. Miller wishes to assist him financially as Miss Taliaferro did, we are quite sure Mr. Miller will appreciate it greatly under his present unfortunate circumstances. He should be addressed care of A. B. Field, Brooklyn, Windham Co., Conn. [Brooklyn, Conn., not New York].—Ed.)

Editor Variety:

In Variety, Nov. 22, you state “Daisy Harcourt is singing Eva Tanguay’s ‘I Don’t Care’ in Great Britain.” “I Don’t Care” does not belong to Eva Tanguay. It was written and composed by Jean Lennox and Harry Sutton, from whom I have written permission to sing it any place I choose.

Daisy Harcourt.

Warren, Pa., Dec. 7.

Editor Variety:

We have taken the pains and trouble to produce an original novelty for talking acts, which, for the past few years, has met with great success. Several smaller acts have pirated and stolen from us (also an act playing United time is now using our finish). Some have stolen the entire act; others parts. We have kept quiet. We can furnish proof of using name previously to us, we will change, but there is no excuse for those who have stolen our stuff.


Editor Variety:

Will you please mention that Nat LeRoy wishes to thank those who attended the White Rat Scamper in Louisvile last week and contributed $13.50, sent to me by Jack E. Magee of “Gay Masqueraders.”

Nat LeRoy.

2036 8th Avenue, Pittsburg.

* Boston, Dec. 7.

Editor Variety:

I desire to state that the question of the right to the title “All’s Pair in Love” between Smith, Evans and Williams and myself has been amicably settled. Mr. Williams admits my priority. He has had considerable expense that would be lost were he required to change his title.

P. S.—If this new Browning and Jones have gone to no expense, and as he was so gentlemanly in his letters, it is a pleasure to retire in his favor.

Ernest L. Waitt.

New York, Dec. 4.

Editor Variety:

For some time past I have noted in your columns and routes the existence of one or more “Imperial Musical Trios.” I am offering an act under that title, and featuring May DeLairre, cornetist.

In January, 1890, at Chicago, I organized the Imperial Musical Quartette. We filled our first professional engagement at the Hopkins, on State Street. We were afterwards routed by W. J. Pletmer. I have since offered the Imperial Saxophone Quartette, Imperial Musical Four, and lastly, Imperial Musical Trio.

If any one of the other “Imperials” can show a better or prior right to the

THEATRICAL PHRASES

BY HENRY CLIVE

NO. 3

“CLOSING IN ON...”

HARRY DECOE

Doing sleety.

A Merry Christmas and a Happy New Year to all.

WHY ACTORS SWEAR

By HARRY BREEN

The week was open, so be it.

Night after night—up in his flat.

“They must have acts,” he loudly cried;

And shook his pan—out the outside.

Until one might be volunteered

And at a benefit appeared,—it’s a wrong.

That night there came a telegram,

“Bring up the girl, God, I tell you, man.

The boy reported “No one there.”

Now do you wonder why actors swear?

“Two Monday more down in the pit

The orchestra had a lot.

“Let’s rehearse,” said “Bluff and Guff,”

“We’ve got a lot of tricky stuff.”

Then Mass DeShine said “Mother’s sick;

Let me go first. I’ll finish quick.”

They said, “Oh, no, but don’t take long.”

She handed down their song—

Their closing number, “I Don’t Care.”

Now do you wonder why actors swear?

He stood around out in the hall.

Waiting for Martin Beck, that’s all.

He knew if he could get inside

He’d kill his time, twice open wide.

He scanned the faces as they passed

And started up the stairs at last.

The fat guy asked him for a lift—

He said they light the balls at night.

He didn’t know Beck was there—

Now do you wonder why actors swear?

They’re “laying off,” no place to go;

They wander in to see a show.

Bill Jones comes out to sing a song;

The knockers say, “God, he’s in a wrong...”

Get slip to that same nerve. Oh, Boss.

He’s even telling ‘apple sauce.’

Say, let’s get out, no more of that;

He’s putting “Pick up My Old Hat...”

“Yeah, what your son, the kid up there.”

Now do you wonder why actors swear?

HAS A BOOKING SCHME

San Francisco, Dec. 8.

Earnest E. Howell, who owns and manages the Central, where the Pantages vaudeville is now playing, announced a booking scheme upon returning from a conference with Alex. Pantages last week.

Mr. Howell states that the new arrangement will not conflict with the present Pantages Circuit, and although he says the Howell-Pantages agency will book all over the west, with offices at San Francisco and Chicago, Mr. Howell doesn’t say how he is going to secure the houses to book, or where they are.

ASHTON and EARLE.

Favorite western artists and authors of many successful shows, and who for years have been known as “THE WHISTLING MICKS.”

For the past few years they have presented their laughing novelty. THIS VILLAGE EDITION. The act will appear only once in the east under the direction of Alf. T. WILTON.

Harry First returns to London this week at the Empire, Shoreditch. After this the comedian starts a four-weeks' run at the London Pavilion. From the Pavilion Mr. First will play the rest of the Syndicate time.

"The Palace Girls" have returned to the Palace, London. After this the comedian starts its four-weeks' run at the London Pavilion. From the Pavilion Mr. First will play the rest of the Syndicate time.

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SHUBERTS HAVE A CHANCE
IN THE LEGITIMATE FIGHT

"Concentration" the Savior; Theatrical Opinion. Klav & Erlanger Side Not Materially Hurt.

Lee Shubert Sanguine.

To a Variety representative, when asked for a statement on the position of the Shuberts in their present battle in the "legitimate" field, Lee Shubert said:

"So far this has been our best season, and we intend to expand. Our New York successes this year will be of great aid to us next season, when they can be sent on the road, without having to first produce a success for the out-of-town market."

"We do not feel the loss of the 'one-nighters.' In fact, our New York shows are too big for one-night stands. Though we played to capacity houses in their cities, the expense of the production could not be made up."

"We have no intention of giving up any of the houses we are now in either east or west, and shall add to them."

The last statement was in answer to a question if it were likely that the Shuberts would concentrate their attention next season upon the larger cities in the territory east of Denver or Kansas City. This plan of concentration in the east seems to be the belief of well informed theatrical men who are unbiased. Their opinion that this will be the savior for the Shuberts in the fight now being waged by them against "The Syndicate" (Klaw & Erlanger).

That the Shuberts have split the theatrical receipts of the "legitimate" weekly in the large cities is conceded, though with the exception that where the K. & E. people have sent in a "star" of standing, the "star" has drawn its normal quota.

The split of the available "show money" weekly has been where competition between the factions has been equal with shows of average merit, and without a "feature." "The Syndicate" shows meeting with this "split" in certain towns hold the advantage of income over those of the Shubert's companies, playing for the greater part where there is no opposition, while the Shuberts encounter it continually.

With the return of the Western Managers' Association and the theatres in the middle-west controlled by it to Klaw & Erlanger, the Shuberts were left without representation in the west, and with the continued closure of the south having been closed to the "opposition" altogether.

It is said that the experiment of the Shuberts with the Western one night stands cost the independent legitimates $100,000. Towns like Albany, Syracuse and Rochester are held by the Shuberts and will probably be continued by them. In Rochester and Albany the Shuberts are reported to have fared poorly, while at Syracuse where they own the Bastable, a mixed policy has been adopted. For three days at the Bastable, popular priced shows appear. For the remainder of the week usually one of the Shubert big shows comes in when the admission scale is raised to $1.50, resulting in hardly any attendance.

The real big cities are understood to be returning the Shuberts something of a profit, though in Philadelphia for instance, where the Lyric, a Shubert stronghold reckoned on a $40,000 winner each season under their management, with the addition of the Adelphi to the Shubert string in that city, the profits seem to have been lessened to the extent that the Lyric and Adelphi each now net about $10,000. The Philadelphia houses are adjoining one another. Lee Shubert in his conversation stated he only wanted more houses in Philadelphia, and if they could, the expense of the production could not be made up.

Another informed theatrical man said the other day he thought the Shuberts were netting from $25,000 to $40,000 weekly in New York City. This amounted from the Hippodrome, Casino, Lyric, Broadway, Herald Square, Maxine Elliott and Daly's. He thought it hardly enough for the Shuberts to cover their out of town losses.

Another man disputed the quotation, and gave these figures as the present weekly profits and losses of the Shuberts in New York:

<table>
<thead>
<tr>
<th>Theatre</th>
<th>Profits</th>
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<tbody>
<tr>
<td>Hippodrome</td>
<td>$10,000</td>
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<tr>
<td>West End</td>
<td>$2,000</td>
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<tr>
<td>Lyric</td>
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<tr>
<td>Daly's</td>
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<td>Broadway</td>
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<td>Casals</td>
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<tr>
<td>Herald Square</td>
<td>$1,000</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>$20,000</strong></td>
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</tbody>
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Against this is the fact that the Shuberts are getting $6,000 weekly on the Majestic, Metropolitan, Yorkville and Lincoln Square, all at present subleased for popular combination vaudeville pictures, shows added to this $4,000 was another thousand for The Comedy, Shubert's newest, leaving a net New York profit of $21,000.

The cost of operating a musical production is said to be $25,000 to $30,000 weekly, the expense account there runs around $18,000. On the Shubert side it is claimed "The Midnight Song" at the Broadway is operated at a cost of $9,000 a week. This is thought to include the expense of the theatre, for outsiders estimate it at around $5,000 with initial expense of production running to $35,000.

Those who believe in the "one night" shows require $6,000 a week. Dillingham's "Candy Shop" takes $7,200 to pay off, and the Prizzi Show company, $7,000. Few musical productions can be equipped nowadays for less than $50,000.

When giving these figures to a Variety representative, the estimator said: "The Shuberts are lucky, for it helps them with all the time; the sun is shining too. If one or two pictures fall down, something happens in an unexpected quarter, partially offset it."

"The Shuberts go to first class circuits" he continued, "but only in the larger cities. There are too many theatres now. The Shuberts are at a disadvantage when fighting K. & E. "The Syndicate" has a staff of experts to commence with, and plenty of money. The Shuberts have only Fields and the Lieblers. A staff of experts around them would be of the greatest benefit in the world.""}

An item of expense with the Shuberts is the headquarters the "opposition" supports, without having the booking fee of five per cent on the Shuberts. The newspaper, lately started by the Shuberts, is also reported to be a not insignificant one on the road, making it difficult for the Klaw & Erlanger to compete with them. The newspaper, though in the establishing of the newspaper, the Shuberts are said to have enlisted many of their managers. It is one of the many reasons assigned for the dissolution of the Anderson-Shubert connection.

Klaw & Erlanger charge a commission of five per cent on all bookings through their offices, bringing to "The Syndicate" one unaccountable sum yearly, clear of their losses or gains with shows.

Chicago, Dec. 8.

The Klaw & Erlanger forces are too strongly entrenched here for the Shuberts to make any showing. The Shuberts play at the Great Northern by a "booking arrangement" only. John Mason in "The Witching Hour" following Margaret Clark and Ezra Kendall is the first to bring it recognition at the standard price.

The "second companies" organized from the Shubert successes by the middle-western managers pay 10 per cent of the receipts to the Shuberts. It is claimed the half dozen men who sent the second shows on the road have made money.

The loss of the middle-western one-night stands by the Shuberts is awaited with much watching here.

So far this season the Shuberts have added little strength to themselves in this section.

Seattle, Dec. 8.

The legitimate struggle in the north-western division is branching out strongly just now. It has been a hard pull for the Shuberts, jumping their shows from Winnipeg to Seattle, and from Portland to Frisco. The Shubert house at Spokane is due to open during January, when this condition will be somewhat better.

Credit is given to the "opposition" for the improvement seen in the attractions playing here this season under the Klaw & Erlanger bookings. Seattle has now been made a show by a week-end stand by "The Syndicate." The Shuberts have resulted. The Shuberts also have done an excellent business, and patronage is almost assured if the grade is kept up.

The Moore (K. & E.), with a capacity of 2,200, is playing to $2.50 against the Alhambra (Shubert), capacity of 1,500. The Moore has a shade the best of it. The Grand Opera House (K. & E.) is playing at $1.25 without any opposition to speak of.

In this part of the United States the "opposition" for the legitimate money does not compare with vaudeville.

St. Louis, Dec. 8.

Any effect that the re-establishment of the Shuberts in the legitimate circuit may have had on the Klaw & Erlanger theatres in this city is not visible to the average person.

Toronto, Dec. 8.

The Princess plays the Klaw & Erlanger shows, while the Royal Alexandria, the pride of Ontario, houses the Shuberts at a loss. The Princess this season has been very good, at the Alexandria it has been even better.
LAUDER'S ROUTE CHANGED.

The route of the Harry Lauder road show, directed by William Morris, has been changed, the engagements booked in the Shubert houses having been canceled at the last moment.

Lauder is at the West End, a Shubert theatre, this week, the cancellation arriving too late to prevent the stand there. Next week the Scotchman will appear at the American, Newark.

Future dates for the tour are not to be given out at the Morris headquarters, though it is supposed Lauder will play in about the same way he did last season when traveling; going into any large places in cities where a theatre cannot be secured.

In Salt Lake City, Lauder will appear in the Tabernacle. The trip will take him and the company to all the important Pacific Coast towns it was said at the Morris office this week, though no dates or places could be obtained.

At Toronto the road show will reappear at Massey Hall. Morris has said that there is nothing in the Toronto reports of friction between himself and A. J. Small, of the Majestic, through Lauder not appearing at that theatre, now playing Morris vaudeville.

Ted Marks will go ahead of the show, and Jos. File, the treasurer of the American, will handle the money taken in on the road.

Both the Shuberts and Morris deny a route had been laid out for Lauder on the Shubert legitimate time, although Jim Diller and Sol Manheim, emissaries of the Shuberts, were the busiest little fellows you ever saw while camping at the Morris offices for a couple of days, talking of terms, capacities, etc. The date for the Lyric, Philadelphia, set down for Dec. 13, has been declared off with the others.

Lee Shubert has asked if the possibility of a suit following Lauder's appearance in his houses to be started by the United Booking Offices for $250,000, the amount of the penalty named in the Ehringer-Shubert settlement agreement (of which Shubert is a party) replied that there had something to do with it.

Mr. Shubert added that while he liked William Morris personally and the fight he was putting up, the Lauder thing was in effect. Many are of the opinion that the Shuberts, after calculating the general impression the playing of vaudeville in their houses would leave, decided on the cancellation of all bookings.

"THRILLER" STOPS THRILLING.

Last Wednesday "Desperado" sent a doctor's certificate to the Hippodrome in place of showing himself. He was out of the bill until Saturday, when he "plugged" afternoon and night. Up to Tuesday evening of this week he did not appear again.

There are those who say that "Desperado" is not so ill. It is remembered that he mysteriously "lost his nerve" last spring when appearing as "Frenzie" with the "Two Jills" show at the Garden. At that time some force seemed to be working to keep him from playing New York; and it is said that his withdrawal from the Hippodrome has been at the suggestion of the same power.

There is no denial of the fact that the Ringling Brothers were greatly disappointed when "Frenzie" appeared at the Garden and their disappointment was added to when "Desperado" moved into the Hippodrome with the title they used with the Barnum & Bailey show all during the past tenting season. The Ringlings were very anxious to save the "thriller" for the Barnum show at the Garden next spring. The less it is used at the Hippodrome, the more valuable it would be in the Garden.

It was expected by the Hippodrome management on Wednesday that Desperado would return to the program Friday. Frank Shaffer, his manager, admitted that this would happen. Desperado receives $600 weekly for risking his life twice daily. What influence the Shuberts used which proved stronger than what others might have also used, is puzzling the circus people.

RECTOR WINS OUT.

Geo. Rector, the director of the Café Madrid, may allow any old taxicab company he pleases to stand before the Café Madrid. The court has said so. Judge Seabury on Tuesday denied the application for an injunction, made by the N. Y. Taxicab Co. against Mrs. Rector renting the privileges to anyone but itself. The New York concern held the cab stand while the Madrid was "Churchills." Geo. M. Leventritt, attorney for Rector, claimed that with the vacation of Capt. Churchill from the restaurant, the permission lapsed.

Another taxicab combination will now run the cabs during the late and early hours of the night and morning. It is said the cab stand at the Madrid is worth $200,000 yearly.

CONTRACT-BREAKERS FINE.

Chicago, Dec. 8.

The White Rats have been called upon to settle a violation of the pay or pay contract. The offenders are Byers and Herman, members of the order who canceled three weeks with Walter Keefe to have commenced Nov. 22.

They have been fined by the Western Vaudeville Association instead. Keefe demanded $675, three weeks' salary, and a committee of five awarded decision in his favor. He would accept $600 or two weeks work from them for nothing, when Bobby Gaylor offered to adjust the matter. Byers and Herman were not present at the meeting held at S. L. Lowery's office Tuesday afternoon, but Gaylor had a letter from them which they pleaded guilty.

ROCHESTER HAS AN OPENING.

Rochester had a regular theatre opening on Monday, when a new Temple made a successful plunge into vaudeville, replacing Cook's Opera House, where Moore & Wiggin, who built the one, have played vaudeville for a long time to big profits.

All of Rochester's leading lights turned out for the premiere. From New York came E. F. Albee, Pat Casey, M. S. Bennett, Clark Brown, A1 Sutherland, Aaron Kossler, Charles J. Stevenson and E. M. Robinson. Mike Shea came down from Buffalo and Carl Lethrop was present.

At the banquet on the stage following the performance, all assembled sang a parody written by Charles E. Welch on 'Rings On My Fingers.' James E. Moore was featured in the lyrics.

NEAR THE ACADEMY.

The People's Vaudeville Co. was near to having the Academy of Music on Wednesday, and expected to close the transaction at any hour.

The rental, if the deal went through (or goes through), will be less than $100,000 yearly. Popular-priced vaudeville at 10-15 will be played by the People's upon securing the house, if it does.

MAUDIE DON'T LIKE IT.

This being the big feature of a picture show is not quite to the liking of an artist of such high aspirations as Maude O'Dell, and it was even better Wednesday that she would not finish her first week of the four which she had undertaken to play at the Felix Iman houses in Philadelphia and New York. She opened at the Victoria in the Quaker City Monday, and immediately became dissatisfied. It had been arranged to feature her at the Circle next week, but that prospect had been called off as well as the three remaining weeks of her Iman contract. Maude is contracted to appear Dec. 27, as a part of the vaudeville show at the Astor, Boston, a burlesque house on the Western Wheel. This is the week Charles Wadron's new house, playing Eastern Burlesque, opens.

APPEALED TO THE MAYOR.

Denver, Dec. 8.

A squad of chorus girls from a musical comedy organization called "Too Many Wives" called a few days since upon Mayor Speer and begged him to attempt to force the owners of the show, said to be touting on its last legs (although this is not said in disparagement of the chorus) to provide for them until they could secure new employment or pay their fares back to the Rialto.

The girls also complained that their managers had sent them over a one-night tour where they were called upon to pay $2.50 a day for accommodations, while their salaries amounted to only $18 a week. They did not explain how the figures could be worked out. The Mayor replied that he was powerless to aid them.

VAN LEAVES COLONIAL BILL.

After the matinee performance Monday, Billy Van, the minstrel, announced to Manager Dave Robinson, of the Colonial,
PANTAGES QUITS SALT LAKE.

Salt Lake City, Dec. 8.
The H burgeon Theatre which has been playing vaudeville under an arrangement with Alex. Pantages, closed today. Pantages entered the house on his books, taking at the same time an option to buy the lease. General Manager Cole several days ago gave notice that Pantages would not close the option, and cancelled the booking arrangement. The H bargain has shown weekly loss since vaudeville opened there.
A new Sullivan-Condin house opens here this week.

San Francisco, Dec. 8.
W. Z. Tiffany, local representative for Alexander Pantages says that after many alterations (which caused the closing) of the Hargraves in Salt Lake, the Condin manager will take the house over as a part of the circuit. This will be in about two weeks, Mr. Tiffany declares.

Kansas City, Dec. 8.
It is reported here that Alex. Pantages will start legal proceedings in an effort to recover from the owners of the Majestic the $25,000 which he deposited to secure his lease on the house. After opening the Majestic with vaudeville the fire officials found that it was not up to the regulations and ordered Pantages to close it.

NO DECISION YET.
Briefs were filed on Monday by August Treyer, representing the plaintiff, George Homans and William Grossman, for Kate Eline, in the action brought by Mr. Homans against Miss Eline for commission alleged to be due the agent for the time the actress has appeared on the Orpheum Circuit.

Much interest has been manifested in the forthcoming decision, the point involved dwelling upon the statute prohibiting a commission charge of over five per cent, being exacted under a contract when calling for an engagement lasting over one month or four weeks.

FISHER CO. DISPUTE SETTLED.
The legislation arising over a dissolution of partnership in the Fred Fisher Music Publishing Co. was settled this week, when the Fred Fisher interest in the firm was transferred to Nat Shes, his partner in the business, and also assuming all the liabilities of the business. House, Grossman effected the settlement.

FURTHER "FRISCO COMPLICATIONS."
San Francisco, Dec. 8.
Hallahan & Gettys are building a vaudeville house at Haight and Cole Streets, secured a 15 year lease upon a lot 87½ feet east of Mason Street on the south line of Eddy Street, at an annual rental of $30,000. The property has a frontage of 63 feet and a depth of 137½ feet. Arrangements have been made for a Market Street entrance and a modern vaudeville theatre will be erected as soon as possible.
The property is owned by Geo. H. Lochinger. The deal was put through by W. H. Mierry & Co. The new house will be located in a line between the new Grauman and the Morris and Orpheum houses, one block from the former and two or three blocks from the last named. The entrance on Market Street will be almost directly opposite the German House.

TONY LUBELSKI SHOWS UP.
Chicago, Dec. 8.
Among the crowd of visitors in Chicago this week was Tony Lubelski, who stopped off in Chicago for a few days on his way to New York from the Pacific coast. Tony, formerly the spokesman of the firm known as the "Three L's (Levy, Lubelski & Loverich)" has been hiding out west for some time but evidendy has decided to come east while the rates are cheap and get some publicity.
The last heard of Tony he was managing a park in Reno, Nev. Shortly before this venture the western papers had a story that someone had entered Tony's apartments and relieved him of his jewelry and what cash he had around the house.
Now the little magnate (Tony likes this title) claims he is here to look up the best acts in the business for his chain of restaurants out west. His card gives him credit of being proprietor of the Portolet Cafe, San Francisco, one of the finest on the coast. Tony says he can give the people two weeks work's worth on the coast, and also he says he has appointed Jake Sternad and Harry Armstrong as his Chicago representatives. Tony will appoint three or four more as soon as he hits Broadway.

NEW SONGS AND CLOTHES.
An outfit of new songs and clothes will be shown by Iltty King, the English male impersonator, upon opening at the Colonial Monday.
It has been two years since Miss King played in New York, at that time in Klav and Elanger's "Advanced Vaudeville" at the New York Theatre. Among the new songs to be heard are

ACTOR A SUICIDE.
Fort Dodge, Ia., Dec. 8.
Harry Adams, a vaudeville player, committed suicide here a few days ago after a quarrel with his team mate, Jennie Sagers. Adams went to the Ward Hotel and asked permission to see the young woman. This was refused, when the young man shot himself before the clerk's desk.
Miss Sagers left him recently, alleging he mistreated her.

ENGINEERS SECURE DEMANDS.
The threatened strike by the stationary engineers against the Shuberts has been averted through the offices of Denis F. O'Brien, attorney for the Engineers' Union. In conference with a Shubert representative, the latter agreed that all Shubert theatres would be governed in the heating department by a union man, and that those now employed outside the regulation labor organization would be asked to join upon pain of dismissal.
At the Broadway Theatre, the Shuberts said the engineer reported to have been laid off was assigned to The New Theatre at Lee Shubert's personal direction. The Majestic is headed by the owner, and the Shuberts explained they had no jurisdiction over the engineer there.

Homer Lind and Co. reach New York Jan. 24 playing at the Fifth Avenue. The sketch opened in Brooklyn last spring, and comes into the metropolis after playing out of town since Aug 15.

SUES FOR SMALL AMOUNT.
A suit caused by the difference between five-sixths and five-sevenths of a week has been ordered by the Four Masons against the Colonial (Lawrence, Mass.) management.
Last week the Masons were closed at the Friday show by having the curtain rung down on them through the direction of the manager, J. Fred Lees. Denis F. O'Brien, attorney for the act, says that the abrupt action caused Mrs. Mason, the mother (Four Masons are father, mother and two children) to faint upon the stage.
On Monday Masons ordered the Masons to open the show and cut the act down to ten minutes. This was before the matinee. Mr. Mason agreed, it is said, to the position, but stated he could not reduce the act to the time wanted. Nothing more occurred until the "close in" happened.
After the engagement was ended, as far as the Masons were interested, Mr. Lees tendered them five-sevenths of a week's salary, though the Colonial does not play on Sunday.

$15,000 UNNECESSARY.
An appropriation of $20,000 was granted by the convention of billposters at Cincinnati for the purpose of prosecuting the Chicago strike. Chances are it won't be needed, the billers at theatres went to work Monday morning and the matter is being arbitrated. Final settlement was not reached Tuesday, but at the meeting to be held this afternoon, the troubles are likely to be adjusted.

FEATHER-WEIGHT BATTLE.
There is a fine bitter little fight going on this week between two five cent moving picture theatres situated close together at the corner of 110th Street and Fifth Avenue, New York. There has been hot competition for patronage between the opposing managers. First the Plaza added a vaudeville act to its picture show. Then the near-by Pastime added two, without raising the five-cent scale in either case. Each week the class of acts improved until commencing Monday the Plaza is featuring The Famous Fords and five acts while the Pastime features Eddie Clark and his Winning Widows and Young Sandow.
Not content with boosting the cost of the shows the opposing managers are billing the neighborhood like a circus. Residents don't dare leave their auto.
NEW ACTS NEXT WEEK.

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


Three men in bronze give a strength to the act which is finished off beautifully by three women in porcelain. Of the brace of trios the men have a firmer and surer poise; but their strength and nerve power was not equal to a perfect postur-ing of "Reaching the Winning Post," the feature of Selom's "Venus." The most artistic group was "The Vase," in which two of the girls represent the figures on a large piece of porcelain. The Pountain's was another beautiful pose by the women, and the men presented "The Atlas Group," holding up a bronze reproduction of the globe with particularly good effect. All of the company united in "The Liberty Bell" as the final picture. This patriotic grouping brought an evenly artistic act to an applause finish which was well deserved. "Spring and Autumn," "Time," "The Arch Angle" and "The Avenging Brothers" were the other poses. The act runs as quickly as seems expedient to make the changes; the waits are not long enough to be at all noticeable and the number, as a whole, is a good card. Before Selom appeared around New York Bragg had a "bronze posing" act of three women.


If Ringling depended entirely upon his equilibristic work he would not have a chance, but as he mixes up a quantity of work on the flying rings and also does a trick or two with his teeth besides a few feats of strength, he adds enough variety to send him over. Ringling is a good-looking chap and makes a nice appearance, but he has an entirely wrong idea of what the spot light is for. He opens in the spot and goes to it again for one of his feature tricks. Because of it the trick loses most of its value. This may have been due to the handling of the light, although there doesn't seem to be any good reason at all. Better equilibristics have been seen than Ringling, but not one of them has put forth an offering with as much variety. Opening the act at Hammerstein's when business is big is not an easy task, but when it is bad it is almost hopeless. That was what Ringling was up against Tuesday night and, considering the obstacles, did well very.

Helen Grantly and Co. (g). "The Agitator" (Dramatic). 22 Min.; Four (Special Set). Fifth Avenue.

The Orpheum Circuit's Producing Department has put a live one out of its mass of manuscripts. Mrs. Oscar Berninger has written a tense little play, along lines quite new to vaudeville. Now, if there could be about five minutes of the leading woman's monolog taken out without impairing the point at issue, devotees might enjoy the songs prepared for it. After that some deletion an interlude of engaging interest. There is too much talk on the part of "Pickles" (Miss Granatley), the leading woman, which says leads aid to building up a point which, when accomplished, is followed by an anti-climax. The place to end the sketch is where the "firm" gives in, a sharp curtain right there would bring the sketch to a snappy finish. Beyond that a dozen lines of interchanged conversation carry the finale too far past. There is a vast amount of material in the standpoint of the story which must be approached through suicidal methods, the audience would not have cause to laugh if the weapon looked more businesslike. It is an argument of the leaders of the firm, who are speaking of "the agitator" as fifteen; she doesn't look that age, and even her "braid and cheese" diet would not cause one to believe that she is. Eighteen would be about as adaptable. For once the stage presents a reporter (V. Benoit), who acts as though he could be trusted with an assignment. The "foreman of the works" (E. Ravey) is also played with delicacy. It would be easy to make the part that of a bully and thus scatter the attention of the audience. As it is, everything and everybody plays a ridiculous bullying captain, and when the "firm," in the person of "Jam" (J. C. Mathews), gets into the picture everything is ready for him to close up the foreman, which he does. The whole thing is over at a mad, a very humorous cap, and the audience two months more that at the curtain.

NEW ACTS OF THE WEEK.

George Laschen. Songs. 45 Min.; Three; Plaza.

George Leventritt, of the Morris Circuit, has been hoisting a little flag under the "picker" since the "$10,000 Beauty" turned a somersault for the circuit, although she wasn't such a bad pick at that—until the police made her put on a few pounds. Now, however, Mr. Leventritt may once more do a parade with the chest well out, for his latest, George Laschen, is registering a sensational hit at the Plaza. Many people not exaggerated, acrobatic-heralded principally as a "Beau Brummell." All the talk was of his clothes and style; few seemed to regard anything aside from the costumes. Those who see Laschen will remark upon the perfection of his attire, but it is his ability to put a song over that will remain in memory. His two latest, "The Lashwood" and "Emily," each in different clothes, and carries everything in him in a high-handed manner. That peculiar "something" which "makes" one good singer was really at its height. Laschen's most remarkable song was "The Realization of a Dream," a song which has been admired by the audience. You like him from the minute he comes on. He has personality, magnetism, individuality, versatility and confidence. That's an awful lot for one act, Laschen is perfectly normal withal. To pass over his dressing quick, it is immaculate. All is neat, trim and in the best of taste. His evening "We're Going to the Comic Club" added to his charm and showed Laschen's abundant. He looks like the minst in the Scott he looks extremely well. Monday night Laschen sang five songs, made a pretty little speech, and was forced to another number. The whole consumed forty-five minutes, enough in itself to speak of the Englishman as a favorite. The first number of his set was that of his trick about the turn was that of the six numbers, not one was bad, nor even "fair"; they were all good or better than the song of his favorite might bring with an assortment of answers, but the two big songs seemed to be "My Old Latch Key," the last, and "In the Twilight." The former showed the singer to the best possible advantage. The melody has been heard over here before, but that will be forgotten when Laschen sings it. The prospective bridgeport's farewell to his last key is about the most artistic bit that has been done in this line in many a day. "Twilight" is the song the audience will go home singing, but the country may well leave the impression. Of the others, "Sea, Sea, Sea," in which the Englishman uses a very neat setting showing the deck of a steamer and the sea has proved immensely, and proved what an artist could do with the time-worn formula. "Laschenhous shows strong through the point in his work as an actor, and won the admiration of this city or any other. The Morris Circuit has discovered a "real one" in this Englishman, and, with the proper handling, he is going to prove one of the biggest drawing cards England has ever sent to this country.

Cook and Lorens. Talk, Songs and Dances. 16 Min.; One; Full Stage; One. Hammerstein's.

Cook and Lorens are taking a short dip into the varieties after a recent success with "The Motor Girl." The pair have framed up a very amusing specialty for the vaudeville goers. It is too bad that they are not real songsters, because many men assume the eccentric gentile tramp makeup. They open in one with a hodge-podge of foolish conversation and a few foolish series of songs, extremely funny. It was a laugh right at the jump. From the opening they go into the full stage where John Lorens does his piano specialty, while Cook does a bit of trav-esty ballet dancing. Lorens helps to act not a little here with a bunch of fool dancing in keeping with the rest of the material. The pair return to "one" for the finish, in which Lorens introduces his partner as a very great Russian violinist. While Cook does fooling with a fool fiddle, Lorens does an extremely good eccentric dance. It is foolish all the way through, but it is also equally funny. On fourth at Hammerstein's, they were the first act to make the audience up and register a substantial hit.

3 Dunn Brothers. Singing and Dancing. 15 Min.; One. A trick and two lads just beyond the reach of Gilly comprise this trio of medium singers and good dancers. The lads work together after the trio which was on at the Lasker, and then the elder brother comes across with an expert line of foot-work. The boys are again to the fore and the three are seen in action for a finish. The lads wear light blue coats with knickerbockers to match; while the elder brother holds to a suit of street clothes. The opportunity is given him to make a change which might help, "'cos" it isn't a change he hasn't. The set is executed in its own.
OUT OF TOWN

Harry Bulger.
Character Songs.
16 Min.; One.
Majestic, Chicago.

Harry Bulger's opening at the Majestic this week in a new series of character songs was rather a disappointment to his early followers. The audience refused to be moved by any enthusiasm, partly due, it is likely, to the fact that he made several costume changes involving long wait which tried the patience of the crowd. One bit of novelty was the appearance of a "drunk," who pushed his way to the rail of a box and handled a first-rate line of give-and-take dialogue with the comedian. Part of the audience was not "wise," and supposed the incident to be unplanned. A piano accompanist shared the stage with Mr. Bulger without influencing the act either way.

VARIETY

Mr. Bulger

May Yohe.

"In Silk Attire" (Talk and Songs).
16 Min.; Full Stage.

Young's Pier, Atlantic City.

Very pretty is the boudoir setting used by May Yohe in her new single turn. She has just returned from a social function where people had not rated over. Mr. Jeffery has asked for her head in matrimony. This allows Miss Yohe a chance to allude to her own past marital experience and make terse remarks on marriage. When she said "The first time I gave up hope but the second time was too Strong for me" she won a big laugh, even though secured at some personal cost, it would seem. It has been some time since she appeared in the east, a quiet charm and an easy stage presence makes her likeable.

Blossom Robinson and Co. (4).
16 Min.; Full Stage.

Schneider's, Chicago.

The novelty of this act may appeal to audiences of smaller theatres. It depends upon a "Gibson Girl" scene for its strength. Although the idea is not new it is handled differently. The opening number has three women and a man singing plantation songs. A "Gibson Girl" curtail descends, and Blossom Robinson enters at one side of it, singing a "stage-door" song in "the support company has a song dependent upon artistic repose, which none has. The finale is Miss Robinson, in black tights, as a "Gibson Girl," ready to plunge into the ocean.

Shayne and King.

"Singesters of the Ghetto."
15 Min.; One.

Central, San Francisco (Week No. 28).

The team appear without the customary ill-fitting clothes, beards, etc; novel, but not just the thing for the patrons of this house who appreciate more of the burlesque in acts of this nature. Their excellent voices are responsible for what success is achieved, but too much dependence is put upon them. The act will last for the novel value. The opening number could stand considerable cutting and quicker action could be introduced throughout. Shayne's falsetto is a good thing. The boys will have a fine finish at the finish.

John Ennor.

Travellers.
12 Min.; One.

Wilson Avenue, Chicago.

John Ennor, who has been playing Chicago for several weeks, proved a strong feature of the Wilson Avenue bill, and the audience seemed to think that he did not occupy enough time to judge from the applause which followed the final observation. His subject last Saturday night was "The Laugh and the Mormons." He is a convincing speaker and evidently full of his subject. How he flits from idea to idea in such rapidity without a single hesitation was one of the things which contributed to the success of the "Act." Once interest is aroused in this traveller, his number should prove a strong one on any bill.

J. Rubens.

Painter.
7 Min.; Three.

Orpheum, New Orleans.

Playing his second week in this city as a number on the program of the Orpheum Show, J. Rubens does an entertaining novelty. He paints two pictures, the first drawn upside-down on canvas, the second a marine, in transparency. This is painted on thin paper pasted over glass and light effects behind it make a pretty addition.

G. M. Samuel.

Art Bowen.

Cartoonist.
11 Min.; One.

Harvey's, Chicago.

The debut of the Chicago Journal cartoonist in vaudeville was attended with success. Mr. Bowen has a song written which gives an idea of his drawlings. He sings while working. A quick sketcher, with the combination of music in black and white gives an impression of great speed, running it to be much liked for the several taking qualities. Mr. Bowen follows with his impressions of popular stage stars, concluding by singing "The Old Grey Bonnet," sketching the couple the lyrics suggest.

Merr.

George W. Leslie and Co. (3).

"Made in Heaven" (Comedy).
13 Min.; Full Stage.

Young's Pier, Atlantic City.

The action takes place in Jack Fother-gh's (Mr. Leslie) shop at 10:30 a.m. He is to marry at noon, and is nervous. That he had attended his last "bachelor supper" the night before, and can't remember what happened after a certain point to his dilapidation. In walks a young woman (Susette Jackson), who informs him that they were married after the supper. She explains that he had the terms of a legacy left her stipulated she marry before midnight of the day previous. Through their marriage he saved to her a large fortune. The situation is finally cleared up when Tom Littleher, Featherleigh's best man arrives. The absent-minded young woman recognizes him as her husband. The sketch is too short. With building up it should last a lot longer.

I. R. Polaski.

Corinne, who closed as a Shubert star at Chicago, Ill., recently, will probably be a member of the Shubert's Christmas panto-
mime, "Dick Whittington."
VAUDEVILLE’S GREATEST MUSICAL COMEDY DUO.
MUSICAL FREDERICKS.
(WILLIE and FLO.)

THIS WEEK, CHARLES, WASHINGTON.
Presenting Comedy and Music.

UNITED TIME. "That’s All." Direction of MAX HART.

A SKETCH OF QUALITY.

SAM CHIT and MARY MARBLE, who are appearing under the direction of JOHN W. DUNNE, in
ANNA MARBLE POLLOCK’S sketch, entitled "IN OLD EDAM," are playing their second season in
vaudeville. Among the many compliments paid this dainty and novel offering the most prized are the
following:

"A clever sketch, cleverly acted."—WILLIAM H. CRANE.
"That is advanced vaudeville."—WILLIAM H. THOMPSON.
"A refined offering for refined audiences."—MRS. JOSSEPH JEFFERSON.
"A well written sketch, prettily staged and splendidly played."—ADOLPH KLAUBER, in
N.Y. "Times."

"Notting done or better to the way of dainty and artful farce comedy has been
brought to the attention of vaudeville lovers."—MONTGOMERY THISTLE, Cincinnati "Com-
mercial Tribune."

JOSEPH K. WATSON.

Featured with "THE LADY BUCCANEERS," JOSEPH K. WATSON has a prodigious amount of
labor in that show, and performs it honestly satisfactorily. As a Hebrew character comedian there
is no one who surpasses Mr. Watson, and in his ideas of comedy to be derived from the characterization
he stands in a class by himself.

With clear cut work, pronounced ability and sincere appreciation of his duty to the public, while on
the platform, Mr. Watson has raised himself to the very front rank of all character delineators.
THE SILVER STAR.

The story of "The Silver Star" at the New Amsterdam commences—and ends—in the first act, the lightest of the three. In fact the first act presages a very poor show, but the succeeding two provide some good fun, the always enjoyable bal- let or toe-dancing scene, and brings to the front Nellie McOy.

It is rather odd to see a "production" and especially a musical one produced by Klaw & Erlanger, open in one. "The Silver Star" does. The scene is outside Mr. Wiseheimer's (Barney Bernardi) resi- dence. Through the picture we see the snow is falling fast, but nicely dressed young fellows (from the chorus) in silk hats, along with nicely-dressed young girls (from the chorus) without hats. Wis- eheimer has not shown any signs of grief or distress. The whiteness of the snowdrops indicated a frost. Eren Professor Alonso D'Eliaclan (the American and Doctor Algren Horbowny (Harry Wat- son) did not warm matters up with their comedy in this scene, though they do sufficient for the audience afterwords.

About the only momentous happening was a song by Miss McOy, assisted by Bickel and Watson. It was something of, of course, when all had been nothing, but so, it wasn't much.

The scene changes to the interior of the Wiseheimer home. Here is Genee becomes the actress also as well as the premiere ballerina. Those who like Miss Genee as an actress are welcome to her. It is very doubtful if the combination is a happy one, but it is one which attracts the applause for the dancing. As the play has been built around Viola (Genee), the dancer must deliver dialog, simulate a young girl with affection for a couple of adopted fathers, and six illus dancing, and Genee can dance, though the Danish lady seems to have sacrificed much of the "classical" for the "popular." Mayhap this is a reflection of the American life, but mayhap if a premiere ballerina would be content with that alone, knowing she is a "premier," the Americans would appreciate her more. Wishing her success, I am just hoping for the sake of Miss Genee's career, that Miss Viola is not the star of the play.

The opening of the second act reveals one of the most effective stage settings of many a day. It is of the Grand Opera House, Paris. A staircase runs up at least forty feet, the setting seemingly extending into the fly gallery. The finale of the first act is "The Living Christmas Tree," while comes in the center as she is of the "liquor" ballet at the finale of the second act. The latter repre- senta the different drinks, mostly mixed, and very pleasing with special for the press, music written by C. J. M. Glaser. Mr. Glaser conducts for Miss Genee's dances. Robert Ford Bowers is the other conductor in the orchestra pit, which holds about twenty-eight musicians.

There are a few other minor principals and a very large chorus of girls, some from the former Ziegfeld shows. "The Silver Star" has the Ziegfeld stamp of "producing" all over it.

Harry B. Smith wrote the book. The musical numbers and songs are copied to their respective writers. Julian Mitchell drilled the chorus, a well-costumed collection with one exception in the first act.

Of course Genee makes "The Silver Star" with her dances. But the company surrounding her is capable of making a musical production by themselves.

Simm.

The Pollard Family close their tour of the Kohl & Castle houses at the Star, Chicago, this week. The several mem- bers of the family will sail for their home in Canada. George Bromley, the manager, will remain in the States and organize other acts for vaude- ville.

IRWIN'S BIG SHOW.

There's little to admire in the second of Fred Irwin's plays to New York this year. "The Big Show" is a disappoint- ment (for an "Irwin show") with the exception of "The Apache Dance" (New Acts last week). The comedy is never good, the dancing is never good, or worked around (never very good) old ideas, like the echo transposed into "vem- trilouquism."

The first noise the audience made was when Enid Roberts (or Earl) repeated her "Tin Soldier" song from last year, a good "bit" then and still remaining so. Miss Roberts again became liked with her "Bus- ter Brown" girls. Enid makes a neat "kid," but after her couple of efforts faded away into the chorus.

About 10:29 Margaret Bennett, Harry Campbell and Geo. Baker started upon an "imaginary Marathon. Whether they did it Tuesday evening to "stall" or whether it's there show isn't known, but in any event there was no good excuse possible, and more particularly when there was also in the humorous line went before. The real laugh of the show—the spontaneous one—was when Campbell did a travesty on the "Apache Dance," and catching him by the head. It only lasted a moment, but it was as funny as unexpected—or expected.

Campbell and Nan Engleton did rather well with McMahon and Chappelle's idea of delivering dialog, using a suit case as in the pair's "Twenty Minutes Before Time." Miss Engleton must have assiduously studied Miss Chappelle's glaring star. She had it and all the other business of the act excepting the dialog. The other one went to McMahon and Chappelle. After the couple had some with this, Miss Engleton finished up with a long something, intended to be a dramatic recitation perhaps. Nan is strong for dramatics. The worst bung the first half received was a long-drawn-out melo- dramatic burlesque between herself and Campbell. Miss Engleton suffered from a voice, and it would be different elsewhere, especially in her line number, "There's a Reason," where the chorus threw starchy-looking cloth balls to the time. "The Tolling."

There are but two comedians, Campbell and Baker. They might do better if they have something to do with, but though the program was Fred Irwin wrote the book, everyone seems to have left it to himself or herself to build up.

The only thread is about a hypnotist. He was unidentifiable in the crowd. What little hypnotic business there is follows closely the best comedy in Pauline's act.

The setting of the opening is supposed to be a Parisian café. It is not well set, a couple of tables only standing in the extreme rear. The second act, a garden, is much better, and the dressing in the bur- lesque is ever so much more attractive as well.

Miss Bennett bursts right in the pri- mary assemblage with tight and has two or three pairs of them at least. Miss Bennett is no lightweight, and when at last she finally came toward the "Lov- ing Eyes," fully dressed, advancing with a merry smile to the footlights, Margaret looked very well, having rif in tight beaten a hundred ways.

Hazel Sanger, another of the principal women on whom any Coney Island weight grousse would do a flop, wore tight in the burlesque, and singing Annabelle Whitford's for- mer song for that impersonation. Miss Sanger did a "Gibson" earlier in a black dress, on one side under the arm. It must have been a prise de- sign with Hazel's dressmaker, for when she wore another gown for the "Christy" the same curve had been carved into that. Miss Sanger's opening song in the bur- lesque caught an encore, and so, for the melody listens like "The Glow Worm." Joe Hollander is announced as the write- r of the music. There's nothing really catchy excepting this Japenese tune. Some popular songs have been med- lied in at odd intervals, and there is a chorus of about twenty-five girls, besides six chorus men, to sing them.

Some new and good verses have been given "Billiken Man," sung by Harry Leels, but the remainder of the show does not help out the songs, and it becomes harder for everyone. Nellie Thurston did an exceptionally good "mechanical doll," but received small reward.

The Watson Sisters, Kittle and Fanny, took well when not dressed sim- ilarly. These girls dress right all the time, and spend money for clothes. All their wardrobe hit a high mark. In the olio they have framed up an octet dancing turn, using the six boys for a neat num- ber. The eight dancing together did well, closing to a big welcome, but nothing new. The olio was as good as the other. The best solo- dancer of the crowd, James Russell, with a good dancer naturally, has no new steps. Leels and LaMar passed through with their olio turn, having the burlesque box- ing match to close with, in which Miss LeMar's quickness becomes noticeable. It is well worked, but might be split up into rounds. Another olio act, a couple of sail- ors who were well liked, had no program mention.

There may be a troupe of English acro- batic dancing girls in the chorus. A few appeared as though an act by themselves. In the first part a "crazy bad man" was brought in, and "Gusal" was used, but not well enough. There's so much useless traveesty in the show, why could not a burlesque of the "monk's" act be tried out?

Campbell is the Irishman, with a fond sens for "son of a gun" mand eight or ten times. Baker is a "tramp."

Ocena and Amato, who are the "Apache" dancers, have a fast dance during "Yan- kee-Yankina," Miss Amato hiding her good looks with an overdose of powder on the face that did not blind against her light- colored lock.

In dressing the knickerbockers of the Watson Sisters, the revolution of their olio act be overlooked. The girls and the knicks made a great combination. Noth- ing matter has been seen for boy's dress- ing. And speaking of clothes, someone should replenish the Tuxedos for the cho- rus men.

Simm.

Lottie Gilson, upon her return to vaude- ville at the American, New Theatre, met with so pronounced a success that the re- mainder of the Morris Circuit will be given her. Miss Gilson may appear at the American, New York, next week.
VARIETY

FIFTH AVENUE

The "savors" were glad to let go of the best orchestra seats at house prices Monday night, and well they might be; for when the audience was all in there were rows and parts of rows empty all over the lower floor. The crowd was an almost perfect sellout, really warming up for but two numbers—Helen Granaty and Co. and Camille Ober. Even the dash and verve of the Six Cutty's splendid musical act failed to get more than enough to come back on. All through the evening the gallery produced numbers of applause.

Paul Le Croix, in opening position, had to wait for his dexterous handling of several hats, toward the finish of his act, before the smile was broken. His retreat was made to enough applause to warrant a bow in acknowledgement and then Orth and Fern took the stage for their familiar "yarns" of the pianolog, singing and comedy. Their song in "one" got them past with credit.

Helen Granaty and Co. (New York) signaled the biggest acts of the evening, and looked then as though the audience was out of its lethargy. Vastly benefited by Corinne Sayles (the program, in minor type, read "recommended") the Troupe held the stage for a considerable period, the spectators being kept at attention by the frequency of the girls' appearance. A cooking good "Yama Hulpo," compelling the audience tonoise a bit, but not to what the act deserved.

The quiet methods of Imro Fox, that ever conjurer "J. W. Deasdee" of the old school, provided leverage for no more than to pry his act into mid evidences of appreciation; much of his clever "patter" went astray and his entire act merited very more that was revived in the line of applause. Counting grace, style and ease of execution Fox comes up a heavy score among contemporaries.

The broad travesty on "Cesar and Cleopatra" which Richard Anderson and James Sadie Leonard presented brought laughs for points and they were rewarded with a sincere round of the strike and a reached its curtain. Camille Ober followed with her phonemnally high pitched voice, to appreciate the range of which a musical education would have been good. For the first purpose of entertainment and to the minds of the audience she was all there and it seemed a wonder that such a frail engine could muster such. Her dressing was ideal and she would cut a fetching figure even if she couldn't sing half as high.

Eighth on the bill the Six Musical Cuttie's brought their act through with its accustomed neatness and dispatch, the pretty girl at the 'ello scoring the hit. The song diversified the specialty and their playing of horses had caused stirred the audience to greater enthusiasm—for the Cuttie's can certainly blow music out of horns.

There was a disposition to leave when the George Bonhale Troupe took the stage for their "Ribside" work, but they hadn't turned a whole trick before the restles ones sat down to enjoy the acrobatic treat which was in store. Three misses by the big fellow marred the work in the double throwing, but when the trapes were started matters progressed with great precision and the act, of the kind, melted the last word in "Ribside" expertness.

Waltz.

AMERICAN.

William Morris designates this week's bill as a part of his "annual vaudeville festival." There are six acts big enough in number and merit to be billed alone with bill; and yet, wiping out the names and throwing in five other acts for good measure, an invertebrate patron of vaudeville would say that there is a good show in spots, in good places, and brilliantly in a few instances.

The first half, despite the talent ar- ranged, the moments three with out any distinguishing flashes of brilliancy; there seems to be an overplus of quietness without the dash and snap which make a good advertisement out of an ordinary collection of acts. Three numbers immediately following the intermission make the latter half stand out in sharp contrast to the earlier hours of the bill.

Zimmer opened while the ushers were slamming down the seats, but gained approval for his dexterity in manipulating rubber balls, hats and other obbligato. Second on the bill came Sharp and Montgomery (New Acts) with the only dancing and ginger the first half contained, which ought to have given further down with benefit to the first section.

Dorsch and Russell's musical turn brought them their just share of applause, as act still holds good entertainment out for vaudeville audiences. In fourth position Kate Elinore and her cross-fire with Sam Williams produced laughter, but it was not until the electric finish that the act came in any particular abundance. The act scored with its limelit strongly Breng's "Parisian Modo" (New Acts).

Lucy Westmore reappears in vaudeville with her songs somewhat Americanized. It didn't help much. She opened with a typical New York song and used two more until "My Husband Has Left Me Again." The real hearty laugh was there when she hit the chorus of "My Husband's Gone Football Mad," or something like it. What did it have to do with the act? The audience had no idea as to the purpose of the joke and the meaning of the scenes.

The Georgia Campers," a double quintet of singers and dancers with talent fairly tumbling out of their shoes, started slam-bang to give reason for applause. Applause came.

Cecilia Loftus was next to The Campers. She followed their noisy act with her interlude of artistic imitations, and succeeded admirably to keep her appreciation time and again.

Away down the list and at almost 11 o'clock Montgomery and Moore put the capstone of entertainment on this than thousand-dollared show. They "cleaned up" and came right back and did it again. Scoring the most substantial and unani mous hit of the evening. There was not a sound on the stage but that human-ginger-runs didn't touch, and when they had done the house would have been glad to see them start all over again.

The quartet played an act of a surfeit of entertainment settled, and although it held the attention of most of the audience it lost a great many persons who would not wait. Her beautiful voice was not heard in the throngs that they ought to have been doing, and there was some pleasing by the Parianina.

Waltz.

PLAZA.

It looked as though the Morris Office wasn't exactly sure of George Lashwood and the "Lashwood Act," the billmakers at the time, for this week, from the layout of the bill for they placed a good show around the Englishman. The program Monday night looked a bit better than it played while in it. There were three or four real hits on the bill, too, but none of that stiff-riots and things.

The Four Mortons back at their old act were about the biggest winners. The quartet are just as able to keep an audience good natured and entertain them now as ever. Sam Morton has no peer as an Irish comedian. Mrs. Morton in divided skirts still shakes her foot with the rest of the family. Clara has taken on a little weight, but she hasn't lost any of her charm. The Mutton and Sam were a good little stepper is there, although not doing as much dancing as all would like to.

Nellie Wallace did very well in the first half. The Englishman is a bit of a stiffly stretching out. She is funny for the first couple of numbers, but becomes a trifle tiresome towards the finish. Her work is quite a three or four three quite similar and as she depends in a great measure upon make-up the first three costumes are too much alike also.

She might be termed a female Tom Mc Naughton. Her make-up is similar to McNaughton's and a couple of funny watal she does are identical with the Englishman. She is a fine act.

Rhaj Johnstone didn't have trouble, although he was close to the Mortons for applause at the finish. Johnstone goes all the sensational bicyclist a trick or two better in his work. For an act of its kind he sure does go the limit. A serious accident might have followed had Johnstone noticed that a ladder he was about to ride down was broken. It seemed gross carelessness on someone's part.

Nicholson and Norton fared very well with "Elle's All Right. They have any new dance and know how to send them off. It isn't so much the piece as the people in it that are liked.

Harry Jolson was on "No. 2." It seems to make a bit of a bother for be referred to it several times in undertones; bad form. Three-quarters of the vaudeville audience don't know what difference it makes whether an act is in "No. 2" or "12." Jolson, however, has little to complain of with "position," for the stuff he is doing this week. He is not talking at all, although he did stop long enough to use one of George Evans' lines.

Tyler and Burton were moved from opening to "No. 5." The act is a pretty piece of the stunts of variety and pleasing, even though it didn't receive a great deal of applause at the finish.

Blanche Stoben opened the bill making a very good start. Miss Stoben does several of the switchings on the flying rings that there is. She held the audience with her.

The Austin Bros. closed the program.

Waltz.

HAMMERTON'S.

The bill at Hammerton's this week doesn't hit its stride until the second half of the program, where each of the three acts scored solidly. Before the interval the bill was drowsy. The small audience Tuesday night was not prone towards en- thusingly.

Albert Chevalier is the headliner. He did well, even though the size of the house did not recommend him as a drawing card. The character singer sang five songs, the last being "My Old Dutch."

For the big all around hit of the bill the honors go to Jim Thornton. The monologist was at his best and the laughter at times simply came out in shrieks.

There were none or two of Jim's best ones that went wild and Hammerton's is just the house where they should do their worst. Their hit, however, was apparent. Thornton can feel with safety that he has many more years right in the heart of the city that breeds the"live ones."

Fló Irwin opened after the interruption with "Mrs. Peckham's Carriage." Miss Irwin was a real delight in the Geo. Ade playlet. It is an exceedingly good farce and a fine company. Miss Irwin looked startling in a gown of blue topped off with a nifty white bonnet.

"The Quarter" was the other act in the second half. The boys would barely have been recognized as the same four that were on the roof last summer. The singing sounds at least one hundred per cent, better downstairs. The selections have been entirely changed for the new season and the quartet have fallen upon a happy bunch of songs. Closing the bill at the 424 Street house is not the least spot in the world, but they managed to hold most of the house in and got through beautifully.

Gillihan and Murray were on too early to do either themselves or the show much good. The pair are dressing the act better than formerly, although there was never any kick on their dressing. The "straight" now wears dandy fitting evening dress, which the costume department, has a couple of new dresses for his "wrench," bit the second one, a startled. They are doing a very good act, and it is pleasant to see that they were not more often here abouts.

Hal Davis and Inez Macaulay didn't get very far with "The Unexpected," either; it is a good sketch, admirably played.

The Great Ringling, and Cook and Lorrin, New Acts.

Waltz.

SOME BILLING!

There appeared in the New York spe- cial one day this week a dignified middled aged man and sent a card into the booking department which bore among the other things the information that he was R. Shields-Aschlen, F. H. S., "late University of Durham, President of the New York Society for Philosophical Quimical Research, Designed and Proprietor of Arumes, projection and acoustics, pursuants of arms and searchers of heraldic records." (This is only half of the descriptive matter.) The name of the card stated his business was the booking of a female impersonator from the west.
FRENCH SONGS AND SINGERS

By E. G. KENDREW.

Ah, make the most of what we yet may spend,
Before we, too, into the dust descend;
Most gone dust, and under dust to lie.
Now vine, now song, now singing, and now die.

There is an old adage, and which in itself is an admirable metaphorical description of the people, that "everything in France finishes by a song." This is true. Verses are written and melodies placed to every subject under the sun, the most sensational or trivial, the most delicate or grotesque.

France is not unique in this respect, but the people of this country, witty and critical as they are, have always excelled in singing their victories and disasters, their joys and sorrows, their idols and enemies. All the vicissitudes of their national life have in turn formed the subject of nursery rhymes or patriotic anthems. Every child in France at the moment it can hum an air or remember a chorus, has instinctively learned the adventures of La Pailoue and the death of Marlborough, to say nothing of the Chant du Depart and Sauter et Menee.

As in other countries, many fine songs have been inspired by historical events and famous titans. The tears of Marie Stuart and the misfortunes of Marie Antoinette, the Italian accent of Mozart, and the bouffees of Louis Philippe have been popular themes. Today the stirring songs of the Revolution, written more than 200 years ago, resound in every part of the world, having been appropriated by other nations, and are used by workers and reformers as they march to victory in strikes or protests. No national hymn is better known than "The Marseillaise": the refrain of Napoleon's troops are still recalled, and no melodies more rousing remember him by all. It is indeed an honor to have written the popular songs of a great nation, and the sage who had that wish gratified in the moment of creation's hour knows what power there is behind a ringing refrain. Of course a great popular song arises from a great popular movement, which, fortunately, does not present itself every day. Many still remember Paulus moving the people to enthusiasm at the Champs Elysees, and it is they who really were in those days during the Boulanger crises. "We in Victory" and "En traversant la Seine" an audience to frenzy at that moment. Poor Stettin, who always accompanied Paulus as pianist until he went to New York as a musical director of Hammerstein's Roof Garden, has often described to me the streaming these songs caused, which gave the surroundings near the appearance of a political meeting than an entertainment.

The history of France is a great one, with countless victories and honorable defeats. In every case there is a song of the period, chanted by the soldiers or sung by the people. It has ever been a mighty arm for leaders of men, and no people are more stirred by song than the French.

Yet they are probably more critical than any other nation, less easy satisfied, with their ballads. Each epoch of his-
THE AMERICAN ACT IN ENGLAND

By J. JESSE FREEMAN.


It has been a matter of much interest the last two years to watch the "Yankee" vaudeville acts that have come to this country during that time.

There have been some who came and never opened, some who played a week or two and journeyed back, and some who are here yet. There are still others who were much in demand here, but returned home to fill engagements there. There are many American acts on this side, who, although they could go back to work, stay over here. There's also the act that could only play on this side, and the act that comes over "just for the summer."

Take the act that arrives and does not open at all. Among these are people who come over here on a pleasure trip.

The act that stays in England may also be divided into two classes: The act that could not "make good" in America; and the one that likes the idea of working all the year around. There are quite a number of Americans over here who would never do their act in America and get away at all. There have been many acts from America that have gone back after being on this side for some years, but few could get along. The ones that do not desire any "time in America" have their "fifty-two" a year here. Although their salary is lower than in America, they make it up by the continuous work.

Acts that come over to work summer engagements are in easy in many ways. No matinees—or at least out of the six days a matinee might be thrown in, but not often. The weather here then does not make the work severe.

A word of advice to American acts who are thinking of coming over might be: "Don't expect an American salary in England, even if you are sure of hanging them on the ceiling. And above all don't come over on "spect" unless you have the time and money. You will need both."

most invariably of argument between the manager and the American artist. If the American artist would stand for the "cut" in the salary the first time, there would be many more American acts in England at present.

Many native acts could have lingered here and been among the headliners had not a bit of homesickness hurried them away from these shores. Last spring for instance, a "single act" in the form of an American girl left here after having been very successful. Time was offered her by the biggest of all the tours, but she simply wanted home. If that young woman had remained she would have been among the largest of attractions ever here by now. The English audiences take a long time choosing favorites, but once selected, the favorite can never afterwards fail.

"HOW TO MAKE UP" AND "HOW TO GET ON THE STAGE"

By WILLIAM GOULD.

HOW TO GET ON THE STAGE.

Really it isn't very hard to get on the stage nowadays. I have seen expressmen, messenger boys, advertising solicitors, song pluggers and friends of the headliner—on the stage.

For an amateur the best way to get on the stage is as follows: pick out a first class vaudeville theatre, look over the bill for the coming week and when you see the name of a drawing card that sounds good to you, take it.

Then on Monday morning early, start for the rehearsal with a bundle of music under your arm. (If you intend to do a sketch, have a dog and call your eighteen-year old wife "the old woman.")

 Reach the theatre about nine o'clock, for it is very bad form for a headliner to rehearse until the orchestra is ready to go to dinner.

To find the "stage entrance" select the dirtiest alley on either side of the theatre (you can never make a mistake on this point by following my instructions). Walk up the alley until you see a trick door with a left hand painted sign on it which reads, "STAGE ENTRANCE" (the "S" and "N" is printed wrong, but the sign painter was a head balancer, only in boldy, whisking some popular tune. When you see the sour faced jailer, say: "Hello, Pop. Here yet?"

Hand him a longshoreman cigar with a horse hair in it. Then say: "Any telegrams for me?" (Don't ask for letters, that is ordinary stuff.) If you ask for mail the old boisterous fighter will think that you are doing three-a-day or opening the show and the way Pop treats that sort of actors is a shame. Say: "I expect a wire from my pal, Ed, Albee."

Be sure and call him Ed.

Now, if the crowd that closed Sunday night were good and tipped Pop liberally, he will say (gently), "What is the pleasure?" If last week's crowd were a stiff bunch, the dear old bone head will back: "Who are you?" Slip him a counterfeit dollar and spring the drawing card name on him. While he is getting over the shock of getting loose money on a Monday morning say: "Star dressing rooms in the same old spot?" That will deceive Pop, and before he can recover, start for the stage with the star dressing room's jingling in your hand. (You can tell the star key.) It has no paint or dirt on it. You can always tell the way to the stage. While the head balancer was sound he painted a sign, when practicing for the summer, which reads:

SILENCE PLEASE. THIS WAY TO THE STAGE.

"Handling the Bull."

CHAR INNES and MAUD B. RYAN, who are seated on the animal, say: "It's easy when you know how.

The old woman" to your friends. To make her mad, make faces at the dog. (You must have a dog or you will not be considered a regular. That is your stall to get out of the house at night. Going to give Buster a little exercise.) When "the old woman" is thinking of doing a single turn in the flesh colored grease paint as a back ground. Then say: "What a bunch of chumps we are to fight about the biograph privileges and Christmas and its presents so near." As you apply the carmine say, nonchalantly, "I'm going to give you a box of good cigars and a meerschaum pipe."

That will please her for she is going to give you something that she needs, a ladies sewing set.

Now use lip salve and say so that they can hear you in the next room, "Blanche Ring ain't got anything on you, kid" If she is wise her come back will be: "How can I help being such a success with such a funny fellow for a partner."

If you hear a glass crash or a loud cough from the next room add, "Those people in the next room have a good act, too."

The chances are the next room performers" will go out and tell people how good you are to your "old woman." Just as the buzzer calls you throw your arms around her and give her a kiss. That's the best way to make up.
"CHAINING THE CANARY LOOSE"

1,000 FEET OF VARIETY'S OWN RELEASE (BY THE FOOT).
A FILM BY THE LEICESTER-PATENT'S CO.

INTO THE FOOT.

The family is very poor. Mother has lost her job as a manicure and father can get no work as a longshoreman in the Long- acres Building. Two little girls, one 24 and the other 13, are starving. The son, who follows the horses, orders the father to go to work. Rising slowly from the silk-covered Ostermoor, which has been curiously left at the corner, the old man kisses the whole family goodbye and makes a face to his son, and exits, followed by the dog.

Father is looking for work. At the 180th foot he is discovered that they are at the post in Jacksonville and his "sure thing" is dying on his hands. Angrily he smaller every day and all sorts of persons are buying into the business. Forgive me and kiss our children. I have bought the last loaf of bread I shall ever bring to you ladies. I am going out to get some money; honestly—if I can—if not I'll go back to manicuring. Your wife and mother, Louise." It is finally the 200th foot and not a dared thing has happened.

Surely there is film enough in that stretch to start something. The mother leaves the house and the camera catches a crowd of 500 people of all sizes and sorts watching the picture man operate. She is encouraged by the spectacle, for she knows that the members of her family are not the
turned to the left. This happened at the 220th foot; and nothing as yet has been accomplished. At her wife's end, she avails herself of the "comedy" idea best liked by

FRANK COOMBS and MURIEL STONE

"THE LAST OF THE TROPPS.

FRANK COOMBS and MURIEL STONE, under the able direction of ALBERT RUTHERFORD, are coming with success in their fourth season with "THE LAST OF THE TROOPS."

(Continued on Page 154.)

some producers, and turning into the corner drug store she buys a box of Red Circle pills. At the 247th foot she still has them. At the 250 foot she has not. As she came out of the drug store she met her son going in and, hiding behind a pile of vegetables, she hears him telephone a bet: she known by the faces he makes that the hand-book man will not accept a mouth bet, and seeking safety in flight she starts a "chase," which runs for 111 feet. More than 700 people out of work watch the foolish antics of the mother rolling the Red Circles up hill. At the most exciting point in the chase, there appears on the screen: "One Moment, Please, to Adjust Machine." We have almost reached 400 feet and following film traditions nothing has happened. However, at the 411th foot father finds work. He is employed in the harvest field. It is 90 miles back to town and his starving folks. Night is coming on and the trolleys will soon stop and it looks as though he would have to walk. Tired from his long 30 feet of cutting barley, he falls into deep sleep on his shovel handle. His dream starts at the 500th foot and runs 500 to an inch.

The fairy queen waves her wand and the Erie Canal comes to view. A drunken sailor in a motor boat invites the father to step in and take a ride. Thinking it is pretty soft for him, the old man gladly accepts and when, but he sees the boat runs under the Brooklyn Bridge. Having been so long neglected it is time to turn the camera on the desolate home. The 24-year-old child having had her sleep out finds her-
“POP” VAUDEVILLE
By GEORGE M. YOUNG.


In no city in the United States has the wonderful growth of "pop" vaudeville been felt more than in Philadelphia. The boom in this class of entertainment has opened up a new avenue to thousands of artists who, until the moving picture and popular vaudeville combination shows came into prominence, were shifted about from pillar to post with promises more than anything else.

Popular vaudeville has revolutionized the theatrical business, and in Philadelphia especially. It has had a depressing effect upon other branches of amusement, but where it has hurt the manager and actors it has helped the actor and given him an opportunity to earn employment which was denied him because of the limited field previously.

"Pop" vaudeville is about right at the top of its career here at the present time. In no other city in the United States are there so many fine houses devoted to this sort of entertainment and from the first boom of this class of amusement (which began with the introduction of moving picture shows for a five-cent admission), the contest for supremacy has been carried on until the places where "pop" vaudeville has its birth have gradually been forced out of the field, leaving the battle to the larger houses of the 10, 20 and 30 cent variety and resulting itself into a survival of the fittest.

Vaudeville history in Philadelphia dates back longer than a half century, and since its infancy (when it was known as "variety") up to the present time, Philadelphia has kept pace with the other big cities until today it deserves to be classed as the real centre of the "pop" vaudeville business. Where for many years a manager living was made out of booking clubs in and about this city, agencies have sprung up almost as thickly as the picture houses until hundreds of theatres using the cheaper grade of acts look to this city to supply their shows.

Several of the Philadelphia agencies are affiliated with the larger agencies of the country. It is estimated that fully 200 acts are booked here each week. As high as "twenty-five weeks" (in engagements) are furnished by local agents, and the standard of acts booking through Philadelphia offices has improved so that some of the best houses in the vaudeville circuits are supplied.

When the boom in "picture houses" began two or three years ago there was a scramble for locations, nearly everything was converted into a picture show house, from an ice cream parlor to a car barn, but in the past year or so the improvement in the grade of shows has driven these smaller houses out of business and from a list of something like 500 there remains probably half that number.

After Niew & Erlanger invaded the local field—with their "Adyade Vaudeville," then came the first trial of "pop" vaudeville in conjunction with the moving picture shows. From the day the scheme was tried and proved successful several small houses operated by S. Lubin, the rise of "pop" vaudeville in this city has been wonderful.

Picture vaudeville houses sprang up like mushrooms in various sections of the city, and the early invaders gathered in the rewards. But the revolution came in this as in the other. Market Street, one of the principal thoroughfares of the city, was turned into a regular "Midway" with more than a dozen picture-vaudeville houses between Sixth and Broad.

It is doubtful if another street in any city in the country offered the advantages of Market Street in this city. With the terminal of two railroads right in its heart, the main ferries of the city at its feet, and with every large department store in this city facing on it, Market Street seemed to have been laid out for the birthplace of the "pop" vaudeville business.

This was quickly realized by promoters. In the past three years four houses have been opened on Market Street which equal in beauty, richness and equipment many theatres devoted to higher class entertainments. Lubin, who has opened no less than seven houses in this city, was first in the field. He started five of the smaller house of houses at an estimated cost of $200,000, then built the Palace at a cost of $115,000, and later the Victoria, the handsomest of all the big picture-vaudeville houses at a cost of $122,000. The Unique, classed as a rival to the Palace and Victoria, and also opened within the past year, and probably cost close to $100,000. When it is estimated that five of the smaller houses are attended by from 10,000 to 15,000 persons a week, and the patronage at the Unique, Palace and Victoria ranges from 25,000 to 40,000 persons a week it will be seen what the picture-vaudeville business on Market Street has developed into.

But while Market Street is the centre, the growth has been equally marked in other sections of the city. Not only have stores and shops been converted into smaller theatres, and new houses erected, but such theatres as the People's and Park, two of the largest and handsomest in this city have been turned into picture-vaudeville amusement places. The William Penn, which cost something like $250,000, and was intended for first-class attractions, is now giving three shows daily at a 10-20-30 scale and playing to an enormous business.

The past and present, however, offers an interesting study as to the future of vaudeville in this city which should have a conditional effect on "pop" vaudeville throughout the country. When the Lubin houses were taken over by the recently formed Moving Picture Company of America in which Felix Isman, George H. Earle, Jr., and S. Lubin are the principals, it was pointed out in Vaudeville that this would result, if such was not the direct intention of the promoters, in forcing the small houses out of the field. This it has done.

It has also resulted in a contest for supremacy among the larger houses with the result that it is said on good authority that by the first of the year one of the big houses out of Market Street will be closed by the present management. It is probable that the promoters have realized what they invested, but it is not known just what will be done with the house in the future.

Until the larger houses entered the field and bid for patronage Philadelphia was a "one-man" town in vaudeville. Had it not been for the existence of a long lease which prevented W. J. Gilmore securing control of the Casino (leased to Koenig & Elias until 1914) William Morris would have been solidly entrenched in the very heart of Philadelphia and would be figuring at present in the fight for life among the vaudeville theatre owners and managers. It was Gilmore's intention to give vaudeville at the Casino, with bookings from the Morris office, but Koenig & Elias held a firm hold which could not be broken.

That the smaller grade of houses devoted to pictures and vaudeville have seen their best days in this city is sure, and at present it is a race for success among the large houses. The weekly bills are being gradually improved, big "name" acts are being used as the magnet to draw, and the management are indulging in various kinds of schemes to attract patronage and kill off their rivals.

But whatever is the future of "pop" vaudeville in Philadelphia the boom is considered to be at its height now, and the actors are reaping the benefit. No act need score to play the "big" small houses devoted to vaudeville here. It means three or four shows a day, but the money is a consideration and it will stand comparison with former years when the vaudeville artist appeared twice a day not only in his special, but also in the afterpiece, and when $47,50 net was a big salary for a team.

The patrons of the "pop" houses have been just as far advanced in the study of vaudeville as the patrons of "variety" of twenty-five years ago have to the present day.
San Francisco, Dec. 1.

Many opinions are expressed regarding the so-called "Coast Defender" or far western artist, and also by the "Defenders" on those artists hailing from the east. The "knocking" on both sides is evenly divided.

(When an eastern artist is found complaining, it will generally be found he has been sojourning on the Coast for a year or more, and unconsciously is classed as a "Defender." When that is so, he may as well park up and hike for new fields.

The result is the cry that "the easterner"

is a forgone conclusion that he is receiving, at the most, about two-thirds of what he would have received had he been engaged in the east.

There is no denying that an eastern artist falls in with a crowd of "Defenders" he will be antagonized to a great extent, but in many instances the fault is his own, for the reason that the majority of easterners cannot refrain from "knocking" against the west in general.

This fault is more prevalent among artists who commenced in the west, and have been east for a year or so, being desirous of impressing the others as "easterners."

If an artist comes west, on chance, and lands right, it will pay to be on his dignity to a certain extent, especially with the manager. The manager will be more impressed than if he came fumbling around him—for that is the great mistake made by "The Defenders." Nine out of every ten of the "Coast Defenders" are naturally of the opinion they have it over the easterner in every way. I back their assertions they name the many westerners who have gone east and Climbed to that eternal firmament called Stardom.

Many have done so, but it was after they had waited and waited for a chance to "make good" in the west, and had been turned down cold. After going east and making a reputation, those at home are ever ready to enthuse over them, and want to claim them as their own.

Take the following for instance:

Dashiell Warfield started in business calling "Pulverized Sour Lemon Drops, 10 Cents a Package," at Emerson's Bijou, on Market Street. Then he went to the Bush Street Theatre as usher. Warfield first trod the boards at the Wigwam, and was hooted off, closed by Manager Meyers. He got "wise" and "went east." Johnnie Ray was popular around the "Free and Easy," but couldn't get in right. Nat M. Wills at the old Grand Opera House at $35 per; Eddie Foy (Foy and Thompson) old Adelphia as song and dance team. Truly Shattuck couldn't secure $30 weekly on the Coast; went to New York, jumped to $500 in less than two years. Ethel (Levee) Fowler clerked in a dry-good store. She had some reputation as amateur, joined Hoyt's "Milk White Flag," and "went east." Tom C.

(Continued on Page 158.)

UNIQUE PRESS NOTICE.

The above notice is from the Columbus "Evening Dispatch" of Columbus, O., and OLLIE YOUNG readers if the last press notice he has ever received.

Mr. Cole is in pursuit of his inestimable "MISS AMY" who is at present moving with extra ordinary success in the west, and has been booked to open in London next May.

doesn't stand a chance with the "Coast Defender."

Many rather than jealousy is the cause for the Defender's complaint. Examples of it may be seen at the booking offices. An easterner upon his arrival calls upon various agents and introduces himself. That he is "from the East" is all the reference he requires. It is not necessary for him to qualify. A position is open. Does the Defender get it? Yes, if it is with some fly-by-night or wagon show. But if it is with some first class stock company he doesn't stand a chance. The fellow from the East is sent for and lands the place. He may be a joke, but he is "from the east." That is all that is taken into consideration. The poor Defender still holds down his seat against the wall and gags with envy upon the fortunate one. For the hundredth time he vows to save every nickel the next job he lands, and in his mind's eye pictures the day he will strike out for the east to make fame and fortune.

Whenever a first class company is organized on the Coast it does not secure the talent here, but sends east. If a "Defender" is fortunate enough to be engaged it is generally through influence, and it is

THE COAST DEFENDER

By LESTER J. FOUNTAIN.

("The Coast Defender" is the term applied to the many artists of the Pacific coast. They are said to be as chauvinists as "The Native Sons" of California. Having been in the far west for years, played all about there, upheld by speech their "right of possession" and looking upon visiting artists as interlopers, the westerners became known in time as "Coast Defenders"—and are proud of it.)

LONDON VARIETY AGENTS

(WHAT THEY WERE)


Someone has said that poets are born, not made. Quite the reverse seems to obtain with those highly respected and illustrious members of a great profession, viz.: The theatrical and variety agents.

Sarcastically one out of a good round number would seem to have been originally destined to enter upon the arduous business of taking up ten per cent, and generally serving as a king of shillback between the manager and the artist.

The first variety agent as far as England is concerned was one Maynard who lived in Waterloo Road, and only took 5 per cent. of his client's earnings, but managed to amass a tidy fortune. Of course he was alone and was something of an autoerat in his way to whom even managers had to bend the knee. He has been followed by many others since

Bradford firm and was an amateur champion pedestrian.

Another former commercial traveler was Jan. Fortune, of Fortune and Graveline (the latter, son of the late Edgar Graveline, the well-known comedian) can claim, however, to have been always an agent, as he started under the late George Ware in his agency business, together with Chas. Reed, now of the Gibbons Circuit.

Of the two brothers, Warner Richard was once a picture dealer, and Manny in the silversmith business, before, going as representative for his brother Richard to America.

From the ranks of the actors come Ernest De Vere and Ben Nathan, while the vaudeville stage has further contributed the following well-known names: Will Oliver, once a comic singer; Pupa Brown, a former sketch artist; R. W.

WILL COLLINS.

The popular booking manager of the BARRASFORD CIRCUIT, England, called by his intimates "BILL" COLLINS.

WILL COLLINS previously held the same capacity for the "SYNONYME HALL" in London, and before that for the MORRIS STIFFEL TOUR.

At one period in his career Mr. Collins piloted a company of vaudeville players through South Africa. There's hardly anything one could mention about the show business that Mr. Collins is not fairly conversant about, and to top all that he is and known as a "Good Fellow."

Fred Breese, also at one time proprietor with Mr. Verde of the Empire, Leicester, and later manager at the Palace HammerSmith.

Paul Murray, actor, and the Volta Piano of the famous Hanlon-Volta troop of acrobats and trapeze artists.

Fred Willmot, director of Barrasford Circuit, etc., and agent, was one time partner of the act known as Farrell and Willmot, comedians and dancers, whilst Joe O'Gorman of the Water fall Agency appeared for many years with a partner as Tennyson and O'Gorman.

From the ocean wave came Tom Shaw (Continued on Page 154.)

THREE DOLCE SISTERS.

Moving with great success on the United States tour.

When everybody's Merry Xmas.
HOW THE "SMALL TIME" ADVANCED

Joe Wood claims to be the pioneer of "small time" booking agents in the east, advancing the fact that two years ago he was supplying small vaudeville attractions (called in the vernacular "singles" and "doubles") for the Golden Rule, a picture house at 128 Riverton Street, on the lower east side of New York. "Singles" drew a maximum of $30 a week and "doubles" roughly twice that sum.

Since then "small time" has ceased to deserve that name, as witnessed the operation of the William Penn in Philadelphia, which represents an investment of $400,000, and the Majestic, New York, costing a much larger amount, and innumerable others of the same class.

The advance in artists' salaries has kept pace with this improvement. "Singles"

In place of the Golden Rule's "top figure" of $60 a week, the Wilson, in Baltimore, plays weekly bills amounting to $1,000 with high-priced "features," and enters into real competition for patronage with the regular Wheel burlesque houses close by. Wood supplies attractions to this house.

Also on his chain (at this writing) are the big enterprises of The People's Vaudeville Co.; Columbia, Brooklyn; Grand, Majestic, Lincoln Square, New York, and Lyric, Hoboken, all of which were formerly legitimate theatres, but are now devoted to the "pop" policy. The Lincoln Square alone is said to cost an annual rental of $40,000. Besides these, the People's Company operates a host of smaller theatres in and about New York.

KARL EMMY and HIS PETS.

One of the most beautiful, amusing and entertaining animal acts in vaudeville is now playing the west with great success, being booked by EDWARD C. HATMAN and KERRY MEAGHER.

EMMY has no pet fur brain and one who haileth calls him the famous clown dog "Noonie." In addition to many tricks which are startling, the act abounds with refined comedy. For that the number is one of the most entertaining. The most unique feature to connection with KARL EMMY'S performance is his manner of handling the various. His idea of entertaining also lends attractiveness to the offering. Next season Mr. Emmy plans to present the greatest and most spectacular animal act in vaudeville. The cartoon above is an impression of KARL EMMY as caught by HUGHES, of the OPPERY, in KANSAS CITY, where KARL EMMY and HIS PETS proved one of the most popular features of the program.

and "doubles" have given place to big feature acts, acts which have held importance and even featured important vaudeville houses.

Grace Cameron, a musical comedy star until she entered vaudeville, played one of William J. Gane's "pop" vaudeville houses only last week. Amelia Summersville was engaged for the same house, and James J. Morton, one of vaudeville's best known comedians, spent a strenuous week playing the Manhattan and Circle theatres, for which strenuous service he received $2,000.

Wood at this writing claims to have the booking of 80 weeks, small and large houses, paying acts as high as $300, a record feature in that office.

In the same catalog is the string of houses handled by the Independent Booking Agency, formed last August with Feiler, Sheu & Coutant, M. R. Sheedy and a few others. A large number of smaller houses have been attracted to this roastery for booking purposes, which now claims that for small acts more than a year's work can be offered. The Feiler, Sheu & Coutant houses are not properly

to be classed with "small time" in this connection, playing their shows, of a much higher class, for a full week. This is also true of some of Mr. Sheedy's theatres.

Beside these there is the NYBO booking for William Fox and scattered houses. This agency has lately come into the control of Harry Leavitt, formerly of the Sullivan-Ossandar forces, and has announced its purpose of going out after business in an aggressive way.

Joe Leo is another agent in the small time class, supplying acts for a number of picture houses in the vicinity of New York. He was formerly manager of the Dewey and booked the William Fox Cir-}

BERT LEVY.

Mr. LEVY is noted wherever there is vaudeville for his novel handling of artistic sketching specialty. Gifted with a large skill in swiftly sketching, he brings every act of stage craft to set it off to the best advantage. The act is well in the line of standard vaudeville numbers.

(Continued on Page 156.)
HENRY RINGLING managed the Robinson show.
GEORGE P. MURPHY, Jr., was with 'The Tiger Lilacs'?
ARTHUR DEMING was head usher at the People's, St. Louis.
CLAUDIUM HUMPHREYS sang the illustrated songs at Lansing?
J. D. NEWMAN put out the heralds for Gentry Brothers?
DAVE JARRETT was day clerk in a hotel?
"SPORT" HERRMAN was a billposter?
GRACE VALENTINE was with Pratt's "Shining Stars"?
BARTLETT AND MAY starred in "A Woman in the Case"?
PORTER J. WHITE was a one-night stand star?
J. C. MATTHEWS managed The Great Lafayette?
SMITH AND ARADO were with Tom Marka's "rep." show?
MARIE CLARK supported Henrietta Crossman in stock.
WILLIAM HERAS met Charlene and Charlene in Paris?
BONNIE GAYLORD was "The Little Homestead"?
MORT SINGER was treasurer of a Milwaukee theatre?
E. L. ALBEE was with the Doris circus?
JOHNNY FENNESSY was traffic manager of The Big Four?
JOHN R. ANDREW played in a minstrel band?
GLADSTONE DERBY was with "The Isle of Champagne"?

SIDNEY JEROME was with "The Queen of the Stillette"?
A. SIEGFRIED was "The Man of a Thousand Faces"?
VIC HUGO exhibited his "half man and half horse"?
HARRY BURTON sang "The News to Mother"?
EMILE SUBERS was with Quinlan & Wall's Minstrels?
FRANK BRYCE attended the University of Michigan?
GARRETT PAULI was in the ballet at Portland, Ore.?
ROSE BERRY was billed as a "coon shooter"?
AL LEONHARDT worked on a revolving ladder?
ELLA CAMERON played a part in "Quo Vadis"?
DAN MARTELLE was one of "The Three Marseilles"?
EZZA KENDALL played in "Only a Farmer's Daughter"?
BOBBY CARROLL played Friday in "Robinson Crusoe"?
RAY ROYCE appeared in "A Wise Guy"?
EDDIE LEONARD was with the "Gilded World" burlesqueppers?
JAKE STERNAD managed Jake Sternad's Minstrels?
TUDOR CAMERON did a burlesque trapeze act?
RALEIGH WILSON set type in a print shop?
MABEL KLIPTON attended the State University at Lawrence, Kan.
FRANK BRADSTREET was general manager for George R. Adams?
MINTHORNE WORTHLEY was with "Simple Simon Simple"?
ABE JACOBS played "Colonel Butt-in" at the Olympic?
TOM CARMODY was door tender at the Chicago Opera House?
HARRY LE CLAIRE was with "Over the Fence"?
ED T. ELLIOTT was stage manager of "The Missouri Girl"?
FRANK BACON was in stock at the Alcazar, Frisco?
BILLY VAN was principal comedian with Primmer & West?
KNOX WILSON was featured with "Kelly's Kids"?
The RIO BROTHERS were with Gus Hill's "Vanity Fair"?
TOM GIBBONS was with Louis L. Kent's New York Circus?

(Continued on Page 152.)
FOREIGN ARTISTS AND
THE CUSTOM SERVICE

that the delay was only the fault of the artist.

He had, they assert, been remiss in properly invoicing his baggage, thus making a long delay in having his property assayed at the Public Stores, where all theatrical "effects" must go upon entering the port of New York.

This case happens to be in point just now, and Variety started an investigation into the many complaints coming from foreign artists over customs delays, real or alleged, as to their own troubles in the same direction.

Search through the various channels of the Collector of the Port's office led the Variety representative through many phases of the import service and finally led him to J. C. Hathorn, of the appraiser's office, to whom is assigned the special duty of inspecting and appraising "theatrical effects" arriving in the port of New York. Questioned as to the causes of delay and inconvenience occasioned artists, Mr. Hathorn said that the artists themselves, through improper instructions or inattention, were at blame. He made this formal statement and declined to go beyond it:

"The United States tariff law provides that theatrical apparel, properties and

THE SENSATIONAL BOISES.
offering the newest ideas in a captivating act.
The first to introduce long dresses in an aerial number, also the originator of a high bar in this style of work.
Now playing the PERCY G. WILLIAMS HOUSE.

Only the other day a foreign artist arrived at New York from England suffering a delay in having his baggage passed,

The delay which threatened to postpone his American opening—and he naturally laid the trouble to a defect in our customs system. Perhaps this is so, but the Treasury Department officials in New York who attend to this work declare

scenery, brought by proprietors and managers of theatrical exhibitions arriving from abroad, for temporary use by them and their successors, and not for any other person, and not for sale and which have been used by them abroad, shall be admitted free of duty under such regulations as the Secretary of the Treasury may

(Continued on Page 196.)

GOLF AS A TONIC

by CHARLES LEONARD FLETCHER.

The character actor and impersonator, who has played in vaudeville all over the world, prior to his theatrical debut Mr. Fletcher was a Boston newspaperman. His observations on "Golf As a Tonic" are borne out by his own rugged appearance.

Actors rise when they have to, sleep when they have to, study when they have to. At all other times the majority waste time and live a thri
titious unproductive life.

Elbert Hubbard says: "You are what you are on account of the way you spend your leisure time."

The majority of successful artists I meet do not enjoy good health. I find them continually complaining that the constant change of climate, food and wa-

ers upon the payment of "green fees" ranging from fifty cents to one dollar per day.

To start playing properly one should take a half dozen lessons from a professional golfer. To become a good player practice and experience will do the rest.

Men and women who have never felt the thrill of expectation when they realize that they are going to have a good game of golf under perfect weather conditions are indeed to be pitied.

There must be something fascinating

CHARLES LEONARD FLETCHER.

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HOW MARTIN BECK BECAME VAUDEVILLE'S CHIEF MOGUL

Started as "General Manager" of a Concert Hall; Is Now the General Manager of the World's Greatest Circuit.

With the increasing attention given to Martin Beck during the past years by those who follow the show business and vaudeville in particular, little has been gleaned of Mr. Beck's earlier days. "Hories" have been printed and told of developed a forlorn circuit in a wild land from two "houses" to the magnificent chain of theatres embracing the principal cities of the west, that the Orpheum is today, creates a large interest in the career of the director of all this.

"Why in it," said Mr. Beck one day recently, "that those who seek to hurt me in talk or print refer to me as 'once a wailer'? I was a wailer once and glad to get the job. I have never been ashamed of it and have never denied it, and to that, in connection with my other duties simultaneously, I owe whatever position of prominence in the show business I have attained.

"When I was a wailer, I was also the 'general manager' of a concert hall in Chicago. It was in '94, the World's Fair year there. I needed something to do and up to that time had never been idle. Noticing an advertisement of the Royal Music Hall on North Clark Street, Chicago, as a manager, I presented myself, told the owner of the place that I was the only real concert hall manager out of a job and secured the position. Though taken on experimentally, I managed to increase the business and my salary, having commenced at $12 weekly. Soon I was getting $35. To earn this I did everything, general manager, stage manager, cashier, usher, batman and even waited upon the patrons who might be in want of liquid refreshments when they were conveniently near me.

"The Royal was next to Engel's place, then the best known concert hall in the city. After a year at the Royal I was taken into Engel's and remained there for two years. During that time I had become a partner, and we opened another place on the South Side. Things didn't prosper. I grew so we were forced to make the pay days at both halls so that the receipts of one could be used to settle accounts at the other. I remember rushing from one hall to the other on a bicycle, gathering the change at each to make the ends meet.

"When the crash came which ended Mr. Beck's reign as a concert hall proprietor he started westward with the Schiller Vaudeville Co. Upon reaching San Francisco the late Gustav Walters, one of the pioneers of the Orpheum Circuit and who then had theatres in San Francisco and Sacramento, broke up the Schiller Company through securing the several acts for his own houses.

"Demolished of his company, Beck was offered a booking position for the Orpheum Circuit as it was then composed. He accepted, and shortly after promoted a new Orpheum Theatre at Los Angeles, following that up with Kansas City, and eventually placing the circuit in its present position of strength and numbers.

"During these days Mr. Beck had as an assistant booking manager, Martin Lehrman, the present resident manager of the Orpheum, Kansas City. Mr. Lehrman made his headquarters in Chicago. To that city about ten years ago Mr. Beck removed the executive offices of the Orpheum Circuit, and had Robert D. Girard as the New York representative, with offices in the St. James Building. Mr. Girard was later succeeded by Frank Vincent. About three years ago the headquarters of the entire circuit were brought east, and are now located in the Long Acre Building.

"During the past six of seven years Mr. Meyerfield, Jr., the president of the circuit, gradually relaxed from active participation in the affairs of the circuit, and the reins have been mainly handled by Mr. Beck.

"Martin Beck is now 41 years of age, he came to this country at the age of fifteen, landing in New York. With him were a small number of German actors. In the band were W. Passopa, the Continental agent for the Orpheum Circuit, and Charles Feleky, who is at the head of the Orpheum's Booking Department.

"With vicissitudes and other troublesome affairs annoying the players, the band dissolved. Beck and Feleky left to their devices with only their wits to win a liv ing for them in a strange country selected the selling of crayon portraits for a livelihood.

"With little command of English at that time, the Mesers. Beck and Feleky had hard sledding, but Mr. Beck once said in referring to his early time in America, "No matter whether I made money I have never been idle an hour since I reached here. I owe no man a dollar to-day, have more money now than I ever dreamed I could possess, and I am working just as hard." One of the times Mr. Beck tells of with much humor is when while at the brink of failure in Chicago in the concert hall period, a partner was taken into the business for a $2,000 cash deposit.

"That was a great day" said Mr. Beck in relating the story. "Everything we had to pay was referred to that $2,000 we expected. When the man came in with the money, there were fifteen creditors who had been waiting around all day, peering in through the windows. We gave checks in settlement.

"Teaching upon a selection once made by Mr. Beck for his staff, he was asked "What did you see in that man when everybody else agreed he would be a failure?" "He never blew" answered Mr. Beck. "I will have no liars about me, and want nothing but the truth."

"The system of the Orpheum Circuit has been perfected to the point where all the best bookings in New York are completed with less noise and excitement than a bill for a small vaudeville theatre.

"The offices are a duplicate of a large counting room in their general lay out, and the atmosphere of a banking institution towers over all.

"The Saxon Trio, one of the Bingling Bros. Circus features the past summer, and under the management of the several brothers, will open in vaudeville placed by H. R. Marinelli, on Dec. 27 at Shev's. Buffalo.

VARIETY'S CARTOONIST AND A FAVORITE STAGE FAVORITE.

The work of Leo Carillo, here a sly and humorist writer of the pen and brush, as well as one of the united creators of the stage, is well known to those in and out of the profession.

During Mr. Carillo's competition with Variety, the most of the papers, the powerful Californian has stepped forward as one of the cleverest of newspaper cartoonists. His caricatures are apt to the point, and he has that happy faculty — possessed by but few of the class — of attaching upon his usual travelled reproductions of the stage's notable.

The trend of caricatures in vaudeville has not tempted Mr. Carillo to lodge his fancy in that direction for entertaining purposes. He has established himself as a minute and story teller in dialect of unusual satire, having raised himself by this effort to the front ranks of all "slight acts" or "one" (the technical term for one person who appears between the "drop" and the fortleigh).

With this ability Mr. Carillo has that much covered "personality." He is a handsome young man, as engaging in his private life (one of quiet tranquility with his pretty wife) as the caricurers note him to be when he is before them.

Leonard G. Carillo.

ROSSIE GREEN.

For the past two seasons with Fred Ziegfeld's "FOLLIES" productions, Rossie Green was a member of the "Dino Follies." It is of the best known of Broadway's 1500 entertainers. Having returned home as one of the best dancers among stage women, Miss Green signed last week with the Ziegfeld show placed at the Coliseum, Chicago, through the influence of J. T. Tangley, when Miss Tangley was compelled to leave Chicago for two days to consult her New York physicians.
VARIETY

A DRESSING ROOM MARVEL

How Julian Eltinge Secures Such Remarkable Effects in His Feminine Characterizations.

"There, you see how easily it is done," observed Julian Eltinge, breathlessly, straightening himself up after the completion of his arduous "making up" process at the Plaza Music Hall a few weeks ago.

His interviewer had watched the almost miraculous transition of the artist from the time he entered his dressing room a quiet, sturdy young American dressed in neat tweeds, until bit by bit he emerged, after a busy two hours, a ravishing picture of a well-set-up American girl. The spectator of all these dressing-room mysteries was far from agreeing that the transformation was in any wise to be described as "easy."

Mr. Eltinge makes it a point always to reach the theatre two hours or more before it is time for him to appear. Every minute of that time is laid out systematically, from the delicate operation of applying cosmetics, to the rough and tumble work of squeezing into a curious corset-like harness that transforms his 176 pounds of masculine height into the dainty curves of his "Bathing Girl."

"On make-up alone I usually spend three-quarters of an hour," said Julian. "I envy some of those other artists who are able to prepare for the stage in fifteen minutes. I remember an exceptional case of speed in make-up. Ethel Levey, for example, can rush into her dressing room while the preceding act is well advanced (Continued on Page 155.)

JOHNNIES I HAVE MET

By ANNABELLE WHITFORD.

Having been on the stage since I was 12, people naturally think I remember the beauty of Jim Fisk's day. I plead my innocence.

Of the later day variety I have met quite a few. Singularly they all seem to be of a mechanical turn of mind; engineers, architects, etc.

Why is it, I often wonder, that the commercial man has never waited on my stage door step? Only recently on a trip to Washington an old man stopped at my seat, introduced himself as Mr. Howler (of the large sewing machine company) and asked if I believed in love at first sight. Now what could I do with a couple of sewing machines? My maid mends my clothes. Why couldn't she have been Mr. Takeberger of the grocer's! And I am still waiting for my Mr. Takeberger.

Turn this page for more of MISS WHITFORD'S story.
A SHOWMAN’S VIEWS ON TWO COUNTRIES

The Great Lafayette Tells of the Foreign Methods, With a Few American Comparisons

(The Great Lafayette has been touring Europe for the past two years, the greater part of the time in England. Since playing on the other side, he has become interested in a review of theatrical enterprises known over here as a showman of the first grade, his story bears an authoritative stamp.)

By THE GREAT LAFAYETTE.


Music Hall business in this country differs greatly in every respect from Music Halls in America. The English music hall public is not spoiled in regard to mounting, specialties acts or productions. Therefore, if an act goes to the limit in producing something out of the ordinary over here, magnificently staged and mounted, it immediately wins the approval of the audience, and one half of its success is assured. American acts are willing to spend hundreds to English acts’ pounds.

If an English comic singer receives applause from one tenth of his audience, he considers himself a success. The English artist does not reckon from the manager’s point of view. If he secures applause though the house be half empty, he considers himself a “big draw.” Like all artists he peeps through the cloth and if the house is well filled, then must there be at least £25,000 in, while, perhaps, it contains £250. This “financial incapacity” is universal, and is about the only thing in which the American artist and the English artist are alike.

The American artist is much more energetic; he dreams better on or off the stage and there is hardly an American artist of any consequence that can’t lay his hands upon several dollars. The English artist—in fact the European artist (with the exception of the German acrobat, who hoards his money and starves himself)—is very improvident. If he loses a week he has to borrow; he spends his salary freely as he makes it; he is very liberal, very charitable, and goes to the mat when he is in a big London house.

American acts as a whole are highly successful over here. The peculiarity about American acts is that they are nearly all considered successes by manager and public alike before appearing here; they consider everything American quite clever until they are convinced to the contrary. If an American act is announced on the program, the audience expects—almost sure of—something clever. Should the act “fall down,” while the audience is hardly ever rude, it denounces the act with the vengeance; and the report of an American act “falling down” is spread much more rapidly and expressed much more strongly than if a native turn had made the failure. The Music Halls in this country in comparison to the American Music Halls are conducted much more slackly. The stage door-keeper of an English music hall not only permits friends and relatives to come behind the stage; but it is no trouble for the boarding house mistress, hotel clerk, military officer, etc., to gain access to the sanctum of the stage.

No difference whatever I find among the stage hands of American or European extraction; what one lacks in intelligence the other lacks in good will and vice versa. There is hardly a week in this country that I do not find from one to eleven stage hands intoxicated. Certain things go wrong. Complaining to the stage manager he tells you (with an apologetic air), “Don’t mind it, old man, the fellow was a little tipsy.” Drink is a great factor here. Stage hands on both sides of the water are about alike with a very few exceptions: Saturday night their hands go out to receive the usual tip. The only difference between the English and their American brethren is: the English stage hand will accept anything from a tooth-pick to a shilling, while the American is more avaricious.

Orchestras in America are just as good as they are over here, individually, as well as collectively. The American artist on seeing an orchestra in this country at once forms the wrong impression; for he sees from twelve to eighteen and twenty-six men. They universally proclaim there are no orchestras except in Europe. For in America they find from seven to twelve men; the difference is that the seven or twelve men in America all play and only one half of the members of the orchestra in this country play. A cornet player in an orchestra in America plays his part from “A” to “Z.” In this country, he allows the next man and the third man to take up his strain and rests.

Third-fourths of the members will leave after an act to go out and get a drink. I find the American musician much more sober and reliable individual, much more business-like; and I think I personally prefer eight musicians who play to twenty who do not.

Europe is the home of scenic artists and property makers. Yet I have to send to New York for all of my properties. There is not a decent property maker in London and only really one first class scenic artist. He is kept busy with Drury Lane pantomime work. The rest are not scenic artists but contractors.

To secure really fine work in Europe it is necessary to send to Vienna or Germany. Properties practical for travelling and substantially made cannot be obtained on this side. Of course it is to be excused in a way. They cannot get the lumber over here. Any first class property required is made of American pine, very expensive. The average artist or manager wants his properties cheap.

The decorations of the music halls, in the provinces are crude and cheap with no taste displayed. The outside is dismal looking; not brightly illuminated as in America; no cleanliness behind the scenes such as we find at home; no frequent renovating and painting over here. Perhaps once a year the management thinks of redecorating the front of the house; but not the back.

The prices of admission are ridiculously low. All the Provincial towns music halls give two shows a night, one starting at 6:30 and the other at 9:10. If a house has a seating capacity of 3,000, it means the management expects to play to 6,000 people nightly—$9,000 people weekly (including a matinee). In towns with a population of 30,000 (sometimes as low as 40,000) this “two show a night” system is most depressing, when it is reckoned that 100.

THE MUSICAL DE PAYS.

The Musical de Pays, the novelty musical offering, meeting with great favor at the Western Vaudeville Association time, owing to its merit as well as its novelty.

A number of instruments are played and the "Musical Boxing Match" (copyrighted) is original with them, and all arrangements have been performed to fully protect it to the event of infringement. "MUSICAL BOXING MATCH" involved into the number to give it added charm. In proving very popular with the critics, and the attractiveness and entertaining qualities of the entire act is much discussed whenever they go.

The recent engagement of the Musical de Pays at Chicago counts of articles reaches in every way, and the last heard on the road is most encouraging to them and gratifying to their many friends.

THE GREAT LAFAYETTE.

MABEL CAREW.

MABEL CAREW, character comedienne, is now on the Orpheum Circuit, presenting an offering, which consists of character songs and dances. She retains the boxing number, associated with her name in vaudeville, and delighting in its success.

Miss Carew’s success is largely due to her personal magnetism, which reaches across the footlights and attracts admirers by the score. Her various numbers exhibit the versatility, also contributing towards her success.
THE SELF-MADE MANAGER
TO HIS BOOKING AGENT

By J. A. Murphy.

(CAULEY AND WILLARD.)

Cransberry, O., Dec. 7.

Dear Mike:

One of the troop you sent for this week was Dan O’Rearon, the Milestone Minstrail and Piper, but when I come to paint the sign for him in front of the theatre I couldn’t find the directions about him, but I remembered they said something about his being a minstrel, so I put on the sign “Dan O’Rearon, the comic darky-minstrel and pig.” Well when he came to practice with the fiddlers, he was a freak at all, so I asked him if he wouldn’t just as lief blacken up for him part so I wouldn’t have to alter the sign. Well when he saw that sign he came right up close to me and says, “Who told you to do it?—WHO TOLD YOU TO DO IT? ! Who ? ! And every time he asked he got a little louder, I couldn’t think of no one to blame it on so I thought

the two rolling skate actors you sent me to start off first, said they wouldn’t commence the show and they had a special arrangement with you that they was to be featured or they wouldn’t have come. Well, I says, let number two be number one and let number one last, but the number two actors wouldn’t go first. Well the show started off with O’Rearon. He had a contraption that looked like a bunch of flutes and he played them with a bellows under one arm and a bag under the other. The coke burners came out strong during the week and kept rolling on him for tunes such as “The Peckers Jacket” and “The Wind That Shakes the Barley.” He knowed em all and played em right off. I wish my fiddlers knew as many tunes as he does. The foremost of the Vieuxc Bakery asked me to get him to play Auf Weideuelsen.

RAY MONTGOMERY and the HEALEY SISTERS.
At present touring the ORCHESTRA circuit to sufficient appreciation.

but I never could find him between shows to ask him. Next came the troop of performing cockatoos which did some right smart tricks and the newspaper man said they was quite a renovation. John Bossmen, the joke-teller, wore his Sunday suit and told some stories which could not be heard good on account of the cockatoos making so much noise. His jokes had never been told here before and didn’t take very good on that account. The folks that made shadows with their fingers on a sheet got clapped some and the rolling skaters finished up the show. There is so many knot holes and cracks in the stage boards that their skate rollers rattled a lot and I must nail some tomato cans over the holes some time. I don’t know why it is that you only pay the skaters C E and Johnny Bossmen C K. There is two of the skaters and only one of Bossmen.

Adam Scoeypys, Manager.

AS IT LOOKS TO A MONOLOGIST

By FRANK FOGERTY.

The other day there came into my dressing room at Hammerstein’s a man.

And we let it go at that.

This little incident, somewhat pointless

MAURICE WOOD.

Fond among the young comedians who are standing some of their older siblings to sit up and take notice in the dance and music world. MAURICE WOOD, who last season played successfully the UNIDENTIFIED DUET, having lately received a

Later Miss Wood was a feature in LYNCH’S “PACIFIC BOY.” In the theatre scene. Her “wonderful impersonation” act, as it was suggested from the stage, being all of that. MAURICE WOOD has versatility, imagination and temperament, surprising in one so young, and in choosing her subjects shows much discrimination and judgment.

It is certified that MAURICE WOODS is appear last in the season prominently in a new musical show, according to reports of the press, and is definitely resting, having refused several good offers from managers who desire her for musical comedy.

who ought to have known better. I don’t mean that he should have known better than to have entered my dressing room, but that his semi-thorough acquaintance with vaudeville might have prompted same upon a certain topic. You see, he was an artist—a song and dance man (with the emphasis on the “dance”).

I had just left the stage, gasping for breath, after a twenty-minute battle. When I peeled off my coat he noticed I was shivering wet.

“Gee!” said he, and I knew that his astonishment was sincere; (you can always tell when a song and dance man kiddin’—still with the accent on the “dance”). “Do you get it that way, too? Why, I thought all you monologists walked off the stage as cool as you went on. I thought it was pretty easy for you. Just go on, tell a few stories in routine, get a lot of laughs, take three or four bows and be done. Now a song and dance man—”

“My gentle friend,” I interrupted, “until you have faced an audience alone, next to closing, with nothing but stories to tell and twenty minutes looking like thirty days ahead of you, you will not know what work in. You have the usual artist’s idea of the monologist’s sincere. You think it’s like having the boy knock ‘em all down at the end of the alley without your even having to roll the big ball. Am I right?”

“You’re right, Frank.”

“You bet your shoes I’m right.”

FRED O. CATE.

The above is an excellent theme of FRED O. CATE, one of the FAMOUS FOUR MUSICAL CATE, who have distinguished themselves as AMERICA’S BEST MUSICAL ARTIST.

FRED CATE, who once on the DOUBLE on CONTRA BASS SAXHORN, THE LARGEST IN THE WORLD, playing a perfect chromatic range from low Bb to high G attained, producing the deepest, mellower and most powerful tone ever produced on any base instrument.
THE WOMEN BOOKER

By JENIE JACOBS.

There are but two actual vaudeville agents of the feminine persuasion. One is located in St. Petersburg, Russia; the other is Jenie Jacobs. There are women connected with the booking of vaudeville, but only for certain circuits.

I can book an act but I'm darned if I can write a story telling about it. I suppose the natural question would be now as it has been often in the past: "Would I advise women to adopt the agency line for a livelihood?"

In answer I would say that that depends greatly upon her adaptability and sense of discernment; also her power to overcome numerous obstacles.

Originally, I intended becoming a lawyer. Two years I studied for that and this is where I landed.

Of course, there are many disappointments and heartaches in my work, and many incidents shattering confidence in humanity; yet there are many advantages, some solace and a little pleasure, plus the natural enjoyment I derive from my chosen vocation.

I try to be conscientious, and my happiest moment always is when I can pass over to an artist contracts for a long season.

Some artists are ungrateful. They imagine because an agent collects commission for the labor performed, the agent can force a manager to pay them. It may be that the manager a few moments before told the act that he would gladly pay them at his house, but before that he had informed the agent who begged that the turn be given a week that he would not have them at any price. The manager in this wise "puts it up" to the agent reserving for himself a reputation of a "good fellow," leaving the act to brand the agent anything that might suit the case. The agent is generally "The Party," and I don't escape.

I have always, however, understood and appreciated this. They also quickly discover when an agent is working for their best interest. I have handled many stars of variety, among them Rose Stahl, Blanche Walsh, Lottie Williams, Hill and Whitaker, Schrod and Mulvey, Minnie Dupree, Houdini, R. G. Knowles, Leo Carrillo, Hardeen, Cooke and Clifton, Betty King and many others.

Managers have uniformly treated me with every courtesy. I have never encountered difficulty with any, in fact having been shown great leniency, probably because I am a woman. I never was "prejudice" nor have I ever presumed upon my sex. I am perfectly willing at any time to take my even chance, for when I accept the direction of an act, I am convinced that I have "the goods" to offer, and follow along upon that theory.

I once booked acts with Percy G. Williams within a half hour, the aggregate salary amounting to $30,000. I was almost tempted to try myself to a regular Manhattan cocktail in order to make sure I was alive, but I have ever been a total teetotaller.

Many times Frank Jones, of the Percy G. Williams office, has made the different agents apologize when in the general booking office they have curved in my presence. He would not book with them until they did this. As Mr. Jones was always kind and courteous enough to follow the advice of "Ladies first," I had the first chance with him for "acts wanted" for the following week.

I love my work; just admire it. In pursuit of booking and bookings I have made seventeen trips across the water, but America looks good to me. It is my home. I have visited every country in Europe; have booked acts in Russia, France, Switzerland, England, Holland and Belgium.

Since July, 1906, I have been connected with the Pat Casey Agency. Agents, like poets, are born; not made. That's enough.

THE FIRST "TEN-CENTER"

By SID GRAUMAN.

San Francisco, Dec. 1.

My father and I went with the big rush to Dawson City, Alaska. We made plenty of money in that country, but like many others returned to the States without a dollar. We arrived in San Francisco in the first day in the city we saw the one and only store centrally located that could be leased on Market Street. It had a frontage of 22 feet and ran through to the rear, a distance of 135 feet. We learned the store was branded as a "hoosier.""Dad and I thought it would be an ideal location for a "ten-cent show shop." The real estate agent said the rent had been reduced to $500 per month. The neighboring tenements were paying as high as $750 for the same size store.

An application was made in person of $3,500 to transform the store with a seating capacity of 400. This was without scenery or chairs, and the first month's rent to be paid in advance.

A $5,000 bank roll was needed. Dad had a dollar and six bits; I had thirty-five cents. The next day Dad ran across Ben Shepton, an old friend from Chicago. Mr. Shepton had a four-horse team on his shirt front and a diamond on his finger the size of a hen's egg. Dad put the proposition to Shepton. It looked good to him, and to our great surprise Shepton handed over $500 (to pay the first month's rent and close a five years' lease).

We were to manage the opera house. Shepton had 50 per cent, and we 50 per cent.

In thirty days the house was open, called "The Unique." The people went to it like wild fire. We opened with six acts, moving pictures and a piano player. Gave six shows the opening night.

This was our first experience in the show business, but we did remarkably well. Fifteen dollars was big money for a "single," and we expected a steady stream of elephants for fifty. Many big acts of today played seventeen shows for us on Sunday. The little Unique was the talk of the town. It never closed less than $890 a week.

The Unique is the house that started all the ten cent house. There is where you get the idea. There were many ten cent house back east before we opened, but they were dime museums.

Late we opened Uniquees at Stockton, Sacramento, San Jose, Los Angeles and another in San Francisco (13 cents).

A man by the name of Peck opened a ten-cent house in Oakland and later affiliated with us. Next S. Merton opened a ten-cent house in Portland and Seattle. Pantages and John Comstock next got in. It is well known how the popular vaudeville has grown. The little Unique on Market Street caused all the trouble. Shortly after finishing our five-year lease the San Francisco fire swallowed the Unique.

Most of the following day Dad and I opened the first theatre in San Francisco, on Fillmore Street. It was a "class A" building, known as King Solomon's Hall with a seating capacity of about 1,900. The people were hungry for a little entertainment. The doors opened at 6.30 and 8.45 we were capacity. The orchestra had just finished their overture when the Chief of Police stepped down the center aisle, ordering the audience out, claiming the building unsafe, cracked by the "quake."

We finally secured a permit to open a tent theatre. We lucked on a large tent in Oakland that gave us a seating capacity of 1,200, and built a permanent stage with scenery, calling it the National Theatre. We took in Zick Abrams as a partner, gave a razzling good show (nine acts and pictures) prices 15-25, with two shows nightly and a matinee every day.

It was finally decided to build a theatre on the same property, but we did not want to close up the tent while the new building was under construction, so we built the new theatre over the tent. Didn't lose one single performance. The building is a large wooden structure, steel lined exterior and interior and covers 100 by 137-75 feet. The National has always been a big winner.

A few weeks ago we sold our interest to Sullivan and Comrade, now at the Stewarts; Twenty-fourth and Mission. This house has a seating capacity of 2,400 and we are doing well.

We are building a new theatre on Market Street at a cost of $300,000.

In conclusion I want to give a little tip to new showmen; don't weaken if $2.10 is the size of your bank roll.
A FOREIGNER'S RECOLLECTIONS

By PAUL MURRAY.


I'm back in dear old London.

Harry Cooper is a great guide to Chinatown. I only bought once.

A lot of people first shake your hand, and then you.

A trip to Brooklyn from Times Square

THE ZANETTOS.

"The prettiest and most complex juggling act in vaudeville."—(Vide Press)

Playing on the GREAT ORPHEUM CIRCUIT.

Agent, PAUL DURAND, Room 311, Long Acre Building, New York City.

The Zanettos look like Broadway. That is from 12:30 a.m. to 12:40 a.m.

At one o'clock a.m. Leicester Square looks like New York.

How I love Newark. That's where I lost Hugo Morris. Then I found him in a hole in the middle of the street.

I've never seen the statue of Liberty.

Coming in, I was asleep; too early.

Going out, I was asleep.

I miss my ice-water, although it is freezing here.

What would Broadway be without the lights?

What will the Cadillac do with Al Fields in England? Ask Louise.

The height of cruelty to Julian Rose. Deprive him of his steak at 2 each morning.

Can Tom McNaughton handle American slang? Considerable, Bo.

If the elevator boy at the Cadillac sees this, here's my apologies for inquiring where "the lift" was.

What expressive eyes he had!

I spent an evening at the Lamb's Club. Ye gods, what a misfortune.

I once tried to get on a subway train about six o'clock in the evening. My football experience got me on. Most of the nice New York girls have played football.

The gentleman who told me that every October 14 the Niagara Falls reverse the usual order of running is misinformed. Careful observation revealed that a large section of the water made a gallant attempt to return, but no proof has ever been obtained of any success.

Alex. Fischer took me to Childs' once. He cheated. He took two serviettes. I only had one.

VARIETY

WHY I AM GRATEFUL

By ALICE LLOYD.

Because America has given me what I could not obtain in my own country, "A Position," therefore I shall be ever grateful to America.

The natural question is why I could not secure a position in my own country, England? I will try and tell.

In the English halls unless you are a "headliner" you are given five minutes upon the stage; ten at the most. In this time you must do your act. If you are a singing turn (as I am) you are asked to give two "numbers"—more often but one.

I have played upon a bill in England seeing the first act open the show with two overtures, singing one verse and chorus. I want to know how anybody can expect you to "make good" under those conditions.

Take myself for instance. I sang the same songs in England that I sang when opening for the first time over here, but in England I was never permitted to sing over two songs at a show. Consequently I never received a chance to show any versatility.

Then, I remember, I appeared in the west of England, at one of the halls controlled by the biggest combine in Europe. I was down for fourth turn—two songs—which I did. The audience insisted on an encore, but the management would not allow me one, so I kept bowing and bowing. I asked the manager to allow me to sing another song, but no, he was moderate, and put on the next act. The audience wanted another song though and would not stop, so after about five minutes of continuous applause (a waste of time), I was allowed another song.

DOROTHY VAUGHAN.

SINGING COMBINED.

Just finished a big hit on SULLIVAN COMBINED CIRCUIT, with a singing repertoire that will linger in memory.

from even acknowledging the applause.

This is but one occasion I was kept from making a success. There are lots of other acts I know who are treated in the same way.

In England the programs are run by time, and very rarely are turns allowed to exceed the time-limit allotted.

The difference in America is the very first day I appeared at the Colonial, New York, I was asked by the stage manager how long would my act take. I was not the "headliner" but shared a thin line on the bills with someone else. Never having been asked that question before, I said, "How many songs do you want?" "Oh, about three, I guess," he answered. "Then about fifteen minutes," I replied. I appeared and am pleased to be able to say I was successful, and occupied the stage for forty-three minutes.

There was no darkness of the theatre and putting the pictures on at the next performance, I was given every assistance and encouragement by Percy G. Williams and his staff to maintain the success I had made.

That's why I'm grateful.

WORKED IN EVERYBODY.

By ALICE LLOYD.

Chicago, Dec. 8.

A woman with one of Jake Sterna's acts made a reply to the query of the stage manager of a vaudeville house, which is being repeated wherever variety people congregate. The stage manager asked if the act worked in "three.

"No, there are six of us," she replied.
THE MOVING PICTURE INDUSTRY

Trade Conditions and the Present Status of the Men Who Manipulate "The Poor Man's Amusement"

There is no branch of the amusement profession which has grown—and still growing—as fast as the business of exhibiting motion photographs. While this may be a bromide it is nevertheless a statement of fact. The rapid increase of exhibiting theatres and "store shows" has had a direct bearing upon the whole plan of providing amusement.

The number of picture shows in motion has more or less increased the number of businesses, yet it is the size of the audience that is being daily added to. The number of theatres has increased, yet the audience has increased even more rapidly. In fifteen years the number of theatres has increased from 2,000 to 20,000, yet the number of people who attend the shows has increased from 20,000 to 200,000.

In the minds of many men in close touch with theatrical conditions the end is not yet; motion pictures are going to be more generally the amusement of the masses as time moves along. Fifteen years ago moving pictures were unknown in America; today the Motion Pictures Patent Co. alone license more than 2,000 machines to operate. To be exact, the number of licenses issued up to Nov. 20 was 5,280. Add to this number the machines which operate without paying tribute to the Edison-Biograph combination. and the picture shows.

In "WILLIAMS AND WALKER'S CHOCOLATE DROPS," under the management of GEO. L. ARCHER.
There appeared all over the United States and met with great success. With all a Merry Christmas and Happy New Year.

KING AND BAILEY.

WILL VAUDEVILLE MANAGERS CONTINUE PAYING "LICENSE"?

More than one manager of vaudeville theatres would welcome a revolt against the Patents Co., and that is why the return to "licensed" film at the Fifth Avenue Theatre, New York, was viewed with regret. Not alone are they concerned in the prospect of saving $104 per year which they now pay for the privilege of operating their own machines, but, as a greater incentive, they would view with pleasure the prospect of fresh films.

The reels shown in the vaudeville theatres are furnished by various agencies after they have been in general circulation from three to eight weeks. There are seldom "first runs." Before the reels reach the display sheet of a vaudeville theatre they have been the rounds of every "nickel" picture show in town. In large cities, particularly, this detracts from the value of a subject, as there are so many "store shows" that a picture has a pretty wide circulation before it is even one week old. No regular vaudeville house, save in rare instances, receives anything which might be considered at all new in the way of a film.

With the "store show" the house fee is more of a necessity, as they might not be able to obtain, just yet, a satisfactory number of independent changes.

The Edison Biograph combination makes no effort to protect present licences, for in towns where the business is already done over it has no hesitancy in granting licences to as many exhibitors as will sign an application for a license. Protests from those already established amounts to nothing; the Patents Co. wants the $104 yearly.

The managers of vaudeville houses, however, have an easy remedy; they can use Independent service; save the "license" fee of $104, and give their patrons a line of new pictures also.
THE "HOLD-UP" NEWSPAPER MAN

He Is a Growing Menace to the Circus Agent's Peace of Mind. Methods Always About the Same and Number Is Increasing. State Publishers Association Going After the Circus Press Agent Hammer and Tongs.

Circuses have become legitimate business enterprises. They are being conducted, year after year, with less bombast and buncombe and more of commercialism; business men of acumen, good judgment, sagacity and keen foresight are fast replacing the "circus man" of old.

There is here printed for the first time a story which sheds some light upon the existing relations between circuses and newspapers. Particular reference is made to publishers who demand from circus owners what they would not dare exact from any other type of business man—"hold-ups" which they could never get away with when dealing with any other class of advertising purchasers.

Some day the methods now employed by circus owners in obtaining press notices for their exhibitions will be revolutionized. When that day comes the newspapers of America are going to lose an annual cash income of $50,000 from each tent show of the first class, and the use of probably 50,000 circus tickets each summer. Possibly ten men who might then have been employed as press agents will be occupied in some other lines of work and circus proprietors will save their salaries.

Let this prediction stand: Some day some circus is going to strike newspaper advertising, as it is now handled, from its publicity appropriation. That circus will win out hands down and other circus proprietors will follow the lead. Circus owners themselves may not now realize that this step will be taken, but the drift in that direction is sure and strong. The money previously devoted to purchasing copies of the newspapers will be saved, and less and less attention will be given to that form of advertising.

MABELLE FONDA TROUPE.

(Left) MABELLE and NELLY FONDA, and HARRY FONDA. AMERICAN CIRCUS JUGGLERS. Who are meeting with big success in Europe.

This display matter consists of specially prepared electrotypes of various sizes, lengths and widths. They are very often strikingly artistic in design, convincing in text and are ornamental to the advertising columns of almost any paper wherein newspapers has been in vogue for many years. If the style of performance has changed, if "thrillers" have found their

(Continued on Page 170.)

P. O'MALLAY JENNINGS.

(PERF.)

Otherwise known as "THE GREAT AMERICAN COMEDIAN." The wearily clever English chap who made "A NIGHT ON A HOUSEBOAT" favorably known, and who is now making "THE GOD-DAMNED LIBERTY" famous. With consecutive night at the Princess, Chicago. After nine years in America I have finally mastered the infamous American slang—"Thank it all." Have you ever had the privilege of saying that? It gives me a jolt every time.

FRANK STANLEY. (PERS.) All telegrams and letters will be answered by either my private secretary or myself. "Thank it all."
LITTLE THINGS ABOUT BIG PEOPLE

By LEE HARRISON.

George M. Cohan believes in Andrew Carnegie’s philosophy “It’s a shame to die a rich man.”

Lillian Russell walks ten miles every day, rain or shine.

Mrs. Langtry owns a racing stable in England.

Blanche Bates owns more real estate in California than any other actress.

Ethel Barrymore has the sweetest disposition of any on the stage.

Marie Cahill owns a paint store and a bakery in Brooklyn.

It is a “toos” up who is the richest actor on the American stage. It lies between Francis Wilson and Frank Daniels.

Henry E. Dixey was the first comedian who ever did a burlesque ballet.

John Drew smokes only three cigars every day, one after each meal.

Edward De Runkle once told me that his regular hour for retiring was 3 a.m.

Georgia Caine has a home at Elmhurst, a cottage at Narraganset, and a fishing camp at Lake Edward, Canada.

Adeline Gance never goes on the stage without asking someone to kick her for luck.

Basie Clayton writes all of her dance numbers.

Mrs. Dazie is credited with the most effective pair of eyes any dancer ever possessed.

Edward Abeles was once the society editor of the St. Louis Globe-Democrat.

William Collier never walks past a telephone pole that he does not stop to touch it.

David Warfield is the champion single-handed pinball player of America.

Blanche Ring has three gold medals received for swimming, roller skating and sailing a boat.

William H. Crane is rated as a class A bridge player.

Sam Bernard speaks Italian, German, and French like a native.

Dick Bernard will bet more money on a horse race or prize fight than any one in the theatrical profession.

Ada Lewis never has “the blues.” She is the champion—always smiling ready-to-tell-something to make her laugh.

Marie and Alice Lloyd have more sisters on the stage than any other sisters living.

Walter C. Kelly once told me if it were a question with him whether he choose to be a real judge or a stage judge—he would choose the latter.

Tom and Fred McNaughton have the reputation of being the “two original dressing room jobbers.” They always keep people in hot water that dress with or near them.

Ted D. Marks cut his moustache off once in twenty-five years.

Bickel and Watson were the first two men to be “dancing” on the stage.

Marie Dressler has invented a new device for drying socks without removing them.

Emma Janvier always “knocks wood” before going on the stage.

Billy Gould claims he is the first man ever to do a conversational dance.

Robert Hilliard was at one time the champion amateur boxer of Pennsylvania.

James T. Powers once tried to swim the English Channel. He quit after five miles.

Grace Cameron was the first prima donna to discard opera for vaudeville.

Corinne was an operatic star when ten years old.

Charlie Grapewin and Anna Chance have one of the largest chicken farms in New York.

P. Ziegfeld, Jr., is the past master with a rod, reel and gun.

Cliff Gordon and Bobby North are proprietors of a burlesque show, “The Merry Whirl” and own a delicatessen store.

Jack and Nora Bayes Norworth claim that they haven’t left each other’s company for over two hours at any one time since they married—a year ago.

De Wolf Hopper, is the best curtain speech comedian before the public.

Raymond Hitchcock has not in the past three years used any make-up on the stage.

Barney Bernard arrives in his dressing room at 6:30 every night to make up.

Mike Simon, the stage manager of Hammerstein’s Victoria has his summer home on Hammerstein’s Roof Garden.

Joe Weber has retired from the stage for the reasons of the season.

Elise Janjia’s home is in Columbus where she has a magnificent residence.

Louis Mann is a dog fancier and has a kennel of thoroughbred bow wows.

Lee HARRISON.

America’s best known actor-newspaper man.

Law Fields has proven such a successful producing manager that he says he will retire from the stage at the end of this season.

G. P. Huntly has made one of the biggest hits in America of any English comedian since the days of Fred Leslie.

Master Gabriel is considered the biggest little man among small men in theatricals.

James J. Morton, “The Boy Comic,” has never used grease paint or powder during his stage career as a monologist.

Fred Stone is the best general all around athlete in the profession.

George W. Monroe holds the record for bass fishing at Ashbury Park.

“Hap” Ward is interested in more theatres than any other comedian.

Eddy Foy has eight children, six boys and two girls. The boys all look like Eddie, and the girls look like their brothers.

David Craig Montgomery is a great lover of the race track. At one time he owned a half interest in “Roseben.”

Harry Vokes once worked in the post office at Chicago.

Lew Dockstader is known as the “quick cat study.”

George Evans studied for the operatic stage.

Eva Tanguay says she never tires of her work.

Dave Lewis is an expert accountant and hand writing expert.

Suits Edwards knows every race horse personally.

“Iasy” Ward was warden once of a jail at Warsaw.

Julian Mitchell was a great character actor twenty years ago.

The two richest chorus girls are with “The Silver Star” company. Their stage names are Kathryn and Adelaide Warren.

Andrew Mack made one of the greatest hits ever made by an American in Australia.

John Hyams and Lella McIntyre have a daughter four years old.

Max Rogers is a base ball enthusiast. He saw every game at the Polo Grounds last summer.

Eddie Leonard once had a minstrel troupe.

John T. Kelly retired to run for Mayor of Elmhurst last year.

Max Hoffman is the champion heavy-weight musical composer and director.

Otis Harlan is interested in several musical shows and five theatres.

Adolph Zink made his first appearance on the stage when three feet high.

Fred Hallen owns two flat houses.

Carrie De Mar has the finest collection of pearls of any professional woman.

Ben Teal is known as “The Colonel.”

Cecil Lean and Florence Holbrooke are the “original married lovers.”

Rose Stahl’s fad is vaudeville.

Evel Levey studied for grand opera in Paris for two years, and then returned to vaudeville.

Amy Leslie, the Chicago dramatic critic, was at one time a very clever ingenuous.

Fred Nible practiced law, lost his first case, and tried the stage.

Lillian Lorraine is the proud possessress of a collection of the finest Russian sables of any actress.

Grace Rankin owns three flat houses in Brooklyn and is building a fourth.
“$2 VAUDEVILLE” COMING?
ITS POSSIBILITY AND SCOPE
BY ROBERT GRAU.

Robert Grau is the author of “Forty Years’ Observation of Music and the Drama.” That period covered by the volume compares to the long reader as the layman, under which Mr. Grau engaged on the highly interesting subject of “$2 Vaudeville.” His experience in vaudeville has been proverbial—and tremendous. That Robert Grau is not one of the vaudeville’s biggest moguls has always been said to have been one’s fault but Robert Grau’s.

The estate, J. Austin Fynes, mentioned by Mr. Grau in this story, has been credited first suggesting to Mr. Grau the procuring of “big names” and stars for vaudeville, and as Mr. Fynes may be said to have created a condition in vaudeville, which eventually placed the business and his employees at the very top, so likewise did Mr. Grau improve the standing and the prestige of the vaudeville series, leaving him, when Grau left vaudeville, as an indispensable adjunct.

In writing this article we do not doubt but that Mr. Grau accepted as a presumption that all would understand New York is the cosmopolis of America and the world; that the transient visitor alone would scarcely support a hall of this nature in the present times, and the engaging of “exclusive” acts mentioned would not preclude an understanding with foreign music halls for a mutual interchange.—Ed.

In my volume “Forty Years’ Observation of Music and the Drama” the pro-

Robert Grau.

A team of sensational and comedy trio tricksters who have been appearing in the middle west for the past four years. JAMES VALDARE is one of the polished of modern trick cycling and first introduced the present day wheel to Europe in the fall of 1906; he has appeared all over the world.

JAMES VALDARE and VARNO were the past season with the RAGGEDY WALLY & BOWDON. They are at present playing great halls Vancouver, from which point they will be of interest to one of the principal cities: "HARMONY", under a year’s contract.

Valdare and Varano.

varieties at this period. These were veritable schools. The majority of our leading comedians began their careers in them. Among those I may name Joseph Murphy, J. K. Emmett, Sr., Francis Wilson, T. P. Powers, Edie Foy, Tim Murphy, N. C. Goodwin, May Irwin, Sadie Martin and a host of others.

The variety theatre of forty years ago while it did not present the spectacle of players from the legitimate stage, making the excursions into its field which to-day so persistently prevails, nevertheless had authors under regular salary who turned out week after week afterpieces, farces and what are now called “sketches” with amazing rapidity. These were rendered by all of the stars who graced the “Olio,” however prominent they may have been.

In 1891, there began in the city of Boston in a small upstairs hall then called the Gayety Theatre what in due time became known as the “Continuous Performance.” The enterprise was launched by Mr. E. F. Keith, a showman who had passed through a long career of vicissitudes in the circus field. The scale of prices was at the lowest that had ever been up to then recorded, the highest price for seats half being thirty cents.

Shortly after entered into the “contin-
tuous” F. P. Proctor, who had been con-
ducting a legitimate theatre on West 23d Street in conjunction with Charles Froh-
man. It was Mr. Proctor who first pre-
seated a distinguished star from the legitimate stage in a continuous performance. It was Signor Ilacio Campanini, the famous tenor of Italian Grand Opera, whom Mr. Proctor had tempted to sing at his 23d Street Theatre.

At this time there came to Mr. Keith’s hall a brilliant newspaper man, J. Austin Fynes. He began to “silt” vaudeville by capturing the stars from the legitimate stage who were willing to risk loss of prestige in exchange for a doubled honor-
arium. The practice soon became epidemic.

The result of this progress may well be surmised; others entered the field of management, the theatres multiplied, and the salary limit of “acts” climbed. Then came the most serious competition which

GOODHUE AND BURGES.

Best wishes for a Merry Xmas and a Happy New Year to your many friends. The above picture is a likeness of the team, who have been meeting with lasting success everywhere the past season in their clever staging and dancing comedy, "IN A RAMSHACKLE BUILT FOR TWO." The neat and fancy dressing of the act calls for expressions of approval from the opening, and their clever and concise effects receive full to win unanimous approval.

Now playing return dates on eastern time.

CONTINUED ON PAGE 120.
THE ART OF VENTRILOQUISM
By ARTHUR PRINCE.

I have been asked to write about ventriloquism. Instead of writing about it, I would much rather speak about it through my "Figure." (I beg your pardon, Jim.) The art of speaking seemingly with another's voice is, perhaps, as old as speaking with one's own voice. The ventriloquist can also sing with another voice. For my own part I could sing with Caruso's voice, for instance. (So anybody, Jim.) But I do not wish to arouse any professional jealousy, so I shall allow Caruso to live. (Isn't he kind, Jim?)

and thy speech shall be low out of the dust, and thy voice shall be as of one that hath a familiar spirit, out of the ground and the speech shall whisper out of the ground: (He'll be a great writer "one day," Jim.)

Ventriloquism as Valentine Fox gives it to us, is in most places impossible. No ventriloquist can "throw his voice" behind a person, the other side of a room or street. The art of "voice throwing," or distant ventriloquism, is taking a deep inhalation of breath and then allowing it to escape slowly, the sounds of the voice being modified and muffled by means of the muscles of the upper part of the throat and of the palate, the tighter the throat is closed the farther away the sounds (seemingly). It is then up to the ventriloquist to mislead you as to the man being "on the roof," under the ground" or "in the box."

Macabebe and Kennedy were wonderful in the old days at the "distant voice," so was Lieut. W. Ole with his "street cries." I used to watch Ole quite a lot. The only man you have nowadays relying on the distant voice as his best work is A. O. Duncan. I should like to hear Dunnam do a little more of this in his show; it's clever.

I remember doing a show of distant ventriloquism at a private entertainment, and had just finished the imitation of two men talking outside the window when a woman laughed heartily in the next house. The room where the laugh came from was situated at the back of the audience. Everybody turned, then looked back at me and the applause fell thick and fast. Of course, I bowed (Mean slavery, Jim), and to this day I thank the

(Continued on Page 114.)

I ran away from home and went to San Francisco when I was a young boy to try my luck at becoming an actor; for to act— with anyone, anyhow, anywhere, was my great ambition. But to sing I was destined against all my natural desires, because I was the possessor of a tuneful high voice.

I was one of several young aspiring thespians who hung around the old Baldwin Hotel, trying to copy the mannerisms and vernacular of (to us) the wonderful Uncle Tommies.

Two of the then youthful party are now among our five most promising managers. A third, David Warfield and myself formed a sort of mutual admiration society. I always thought Dave most wonderful with his mimicry and character skins while he said I could charm snakes with my top notes.

One afternoon, at very low tide, we were "put next" to a chapel of the well-to-do dude class, willing at the least sign to "dip down" for the best at the Baldwin Café. So I did. But he also believed given the opportunity he could act and wanted to star at the head of his own company.

Dave and I were commissioned to write him a play, price not mentioned. We were invited to the home of our new found acquaintance. It was a "swell" Turkish bath. There we lived, cold, slept and bathed for a week, without money. It was very fortunate; we had none.
THE PRODUCER HAS GONE

The vaudeville producer is no more. He has gone, pushed out of the business in two years' time, as it was predicted he would be.

When one speaks of the decadence of vaudeville, the endless chain of familiar faces, recurring over and over in the best of the houses for the past two seasons, do not forget the departed producer, who could have changed the situation.

A few people who like to gamble on small investments with what they think is a staple commodity hang on; an artist here and there is rach enough to venture, and a manager who is given assurance if he can do a certain thing, his horde was willing to take the chances. They have left, one by one, for the managers increased the chances of failure until the hope for success was so slim it could not be taken at all.

And the managers pretend to prejudge. They have surrounded the producer with unlimited annoyances to "show his act." A week "here" at a starvation salary, another week before everyone can be certain, and still another with always the hope to "get in." When that happens, the act has layed off several weeks, the company disbanded and what may have been originally a valuable piece of property gone to seed. In the reorganization the wise managers claim that as this or that principal has been replaced, the act should work more cheaply than at the first figure set, and so on, including a long list of aggravations containing "hold ups," "grafters" and everything that vaudeville as a commercial enterprise should not have.

The near-sighted managers are slowly but surely killing the better part of it, leaving the smaller houses and managers to build it up.

When the vaudeville system shall have been firmly placed in an orderly way, and "reports" settled upon for the best advantage of the players and the best information of the managers, then there will be a decided step forward made. No house manager be able to "make" or "break" an act or cost it several weeks to throw off the influence of the "bad report," no office boys with insufficient confidence to return a decisive answer one way or another to "look over" acts, nor a hundred other things, but just a system that is a system.

GIVE AND TAKE

BY TOM McNAUGHTON.

(Out of the McNaughtons.)

(Alfred speaks)—Well, cur, what are you going to do next week? We're out forever after this, ain't we?

(Chris speaks)—Yes, mate, but some think may turn up. I wrote to Stoll and Barasford, telling 'em we were open, so if either of 'em comes up we might get a wire.

Al—Gawd blimme, I only wish we cud git the chance in one of them theatres. I'll bet our statue dance on the raft in mid-ocean and our song, the "Garden Gate at Sea," 'ud give 'em corns on their 'ans and apologisin' us.

Chris—Well, I'll tell you wot's my idea. If nothinks turns up next week wot's the matter with us going out and charcishing our luck in America? I'll bet there's nobody don't a show like ours there. 'Ow much 'll it cost to go to New York?

Al—Why, about twenty quid and we've got thirty-two pound in the Penny Savings Bank. So let's give it a chance. According to wot I 'ear about it the audiences is easy over there. Look at the pros wot's over there now as couldn't 'ardly touch 'em over 'ere. I wish some of them American managers 'ud a seen us when we was at Paisley. Wasn't we a 'it. We've got an act wots different to wot they's seen over there, goin' by wot in a place wot's called the Long Acre Building, Broadway, 'is name's Joe Wood. There can't be no 'arm in goin' ter see 'im. (They reach at Wood simultaneously.)

"Mornin' Mr. Wood. Our names is Give and Take and we're a couple of English knockabouts and dancers."

Joe Wood—Are you countries?

Al—No, we're both Roman Catholics and our act is so funny we 'ave to larf at it ourselves.

Chris—(Mr. Take writes to a friend in London.)

New York, July 2, 1909.

Dear George—Well, we opened in New York at a place called New Rochelle. We had to go on four times in one day. We was first turn. The first time we went on there was about twenty people in the house. We went pretty good, only when we was supposed to be in the moonlight for our dance, they put on a yellin' spotlight cu we was singing "Dancing in the Moonlight." The people lared, so we did all right. The stage manager said we'd be great at Huber's. I suppose that's a big house in New York. After the last show at night the manager came round and said our show was no good for his house.

"Here you are" said he. "Here's five bobs and you can think yourselves lucky to get anything." Well, he gave us a green

BAPTISTE and FRANCONI.

Inventing a comedy acrobatic act. BAPTISTE is the originator of broad walking and gained considerable publicity by walking on his head in the streets of Paris and Berlin. FRANCONI is the assistant, having performed a tour of the United States, for twelve years, and having performed at all the large circuits of Europe and America.

time will be obtained, continues to turn out "new acts," but the live producer, the one who has an idea to build up a "production" with has totally passed away.

Two causes have brought this about. The fear of a monopoly is one, and the discouragement by the managers of high priced acts the other. If the day ever arrives when the obituary notice of vaudeville is written, it may be headed, "Killed by the managers."

The duplication of acts; the encouragement of piracy, and even the managers themselves stealing ideas to cheaper prices have all aided in the extinction of the vaudeville investor on the stage. He has seen it; has been told, "if you put out a good act, they will steal it from you"; he knows where novelty acts have been "copied" and played on some of the best circuits—and finally the producer has left vaudeville for good.

Producing is a hazardous undertaking, with the percentage always against success, but a couple of seasons ago a
WHAT IS A "HIT"?


Editor Variety:

Would you kindly decide a difference in opinion in judging how an act goes.

"C" claims that if an act (a male quartet, for instance) don’t “go” through the act, but take their bows on their finish, they are a "hit."

"M" claims, that if they “go” big all through, every member getting a round of applause and they finish with one bow they went better than the other.

M. E. Hayes.

(Boothock Quartette.)

The letter printed above touches upon a problem that has puzzled anyone who ever gave it any thought. What is a "hit?"

Very often a proper “finish” to an act would cause it to be a very big success right up to the finale. In these cases, referring to the turns which are a hit throughout but fall away at the close, it is frequently the case that the matter preceding has been too "strong" for a "good finish" sufficiently capable of upholding an adequate ending.

One often hears "A good finish, but a triple weak at the opening." That is where the ending of an act has left a firm impression. The reverse sides where the remark is passed, "Started off well, but died at the finish." Relatively that "started off well" may have been correspondingly equal to "A good finish," but throughout to bring the absence of a proper finish to the attention as something necessary.

In the question asked by Mr. Hayes, if an act doesn’t receive undoubted appreciation until the end (when four bows are taken) it could be answered that that act, having taken four bows at the finish, is a hit, figured by the customary standards of gauging successes in vaudeville. Still, if the quartet of bows were received through some peculiar, or meritorious oddity in the finale, what has the act to depend upon when that special thing securing them the applause shall have lost its usefulness. Either something to succeed it must be secured or the remainder of the act strengthened up. Where an act does not “go” during its time, and especially a male quartet, there is a glaring fault somewhere, either in the voices, selections or comedy. With that, which must be acknowledged, something unusual and away from easy proceedings must have brought the four bows.

In certain acts where the attention is held or centered closely, preventing an interruption by plaintiffs, the approval is expressed at the finish, though that finish may be weak. If the finale is a climax, so much the better.

With the claim of "M." that a round of applause after each number, concluding with one bow at the finish, proved the act

vaudeville. Around New York lately acts seem to think the culmination of their efforts to please is to make a speech, thanking the audience, etc. This has developed into a comedy bit, but the “speech thing” is looked for, some act

studied himself, knowing to a nicely how best to use his natural advantages. Promoters are another class who make profitable use of it. All the men in the “half-fellow-well-met” class, whether business demands it or no, have that “personality”

The act with “a good finish” is ranked higher than the other one.

It is the finish which counts the most, for that is the last impression left with the audience, managers and agents. If the turn falls away towards the closing, its reviewers may forget the good that came earlier.

This is not always true. The exception is where the act is strong enough

a larger hit than the “four-bow-finish,” there may be a difference of opinion. The continuous applause indicates an act well liked, with a weak ending. It would come under the heading for a manager of a turn of “that pleases and could fit in nicely,” but would attract little notice to itself otherwise. To draw one bow at the ending isn’t sufficient to call for an encore— in the way “bows” are now taken in

jockeying about during the “bows” to draw the audience on into insisting upon another. The “another” at the psychological moment (i.e., when no more bows seem likely) is the speech.

Genuine applause can always be distinguished. An audience will make itself felt when further entertainment is wanted. Many acts are now placing the best of their material in an encore, really dividing the turn into two parts.

Many things go to make a "hit" for the artist or act. Sometimes it is one item among many. A song can do it; a dance, character, or bit of comedy. Sometimes it is “personality" or "magnetism." Mentioning “personality" which covers “magnetism," it is really wonderful how important the personal or natural gifts a player possesses in his individuality, together outside his stage work, operates in his or her favor. It is almost as remarkable how few people of the stage have given these attributes possessed by them for a successful stage career, without considering ability, any great attention. This “personality" makes itself evident in every walk of life. Perhaps the "confidence man" discovered it first. He

which permeates and pervades the atmosphere when they are about. Even the man of whom it is said "He’s a nice fellow; too bad he's a crook" has the "personality" which causes the opinion of "nice fellow." Some stage people have it only behind the footlights. Sometimes the rays of "personality" comes from the facial expression, or the face itself; but it can be contained in the movements, and in every action.

To an observer "personality" plays the greatest part in the "hits" in vaudeville. Else how is it so many "blu" are made and sustained at big salary. "Single acts," men and women, are aided by this probably to a much greater extent than could be found in a sketch player. It makes itself evident always in anything musical, or with comedy.

But "What is a hit?” remains an unfathomable query, and may always be in vaudeville. What is a hit with the audience is not always a hit with the management. If that were so, there are acts appearing "No. 1," "2," "3" or in other positions besides the headliner and

(Continued on Page 112.)

Hennings, Lewis and Hennings.

Bob Lewis, Mamie Hennings and John Hennings comprise the trio of HENNINGS, LEWIS and HENNINGS, who have for eight years delighted theater-goers in all parts of the country with the comedy sketch, "MAKED UP," It is rated one of the laughing hits of vaudeville and managers frequently refer to it as "having sufficient comedy to balance three or four serious acts." BORIS LEWIS and JOHN HENNINGS are two of the best known vaudeville dancers in the profession, while MAMIE HENNINGS' charm dancing to a revelation. The three players act as house when it comes to comic fun, and the dancing, but this portion of their offering is only incidental to the laughable comedy.

HENNINGS, LEWIS and HENNINGS are about to produce a big new dancing dramatic sketch, with special scenery and effects, written for them by CLAUDE and FANNIE USHIRE.

TOMA RANION.

Who presents exclusive male teams in vaudeville, and is the AMERICAN VERTA TILLEY.

MRS RANION is conducting a long western tour, having box office records behind her and thanks to the enthusiastic appreciation her impersonations met with.

VARIETY 39
"MY ROOM"

BY J. C. NUGENT.

In one of my sketches, "The Rounder," after much that is meant for comedy and is frequently so received, the "switch" is necessary. As I do not dance or carry a "breakaway" scenic effect, I must, for contrast, spill a moment of pathos, which makes me say, in answer to her scornful "call":

"Little woman, pity the man who drinks and laughs—because his heart is hungry for his kind, and he has no kindred. He laughs sometimes too to keep himself crying, and he drinks—weak food—because he is alone. Afraid of the four walls of his room; mocked by the dream of a house; in love with shadow women; until some real woman crosses his path and makes him remember his manhood."

Many a "house" has begged me for those lines, as for seven years I have

of mine, with sometimes many windows, looking out on the tropical beauty of the Pacific Ocean or Florida; sometimes on eastern roofs and chimneys; sometimes on New England snows; sometimes out on a bright, mud, clanging street. Sometimes its own window is flush against a brick wall.

Sometimes it is cheerful with white curtains and soft carpets; again there are bleak walls and a scant rug, and a gas jet instead of the brilliant bulbs which chase gloom from the nooks—a gas jet, with its grim suggestion of suicide. And it is empty. No one waits me there except the vague but living presence of my thought world. It seems as if I had been waiting for myself to get back. It seems as if I were glad to get back and meet myself.

BEN HARRIS.

NOTICE.—BEN HARRIS nearly had opposition, but everybody is satisfied. The only first-class vaudeville theatre in Atlantic City, booking nothing but the best of acts. No headline too big for this house, open all year round.

YOUNG'S PIER THEATER, ATLANTIC CITY, N. J.

Almost constantly delivered them to the unsuspecting from ocean to ocean. Sated traveling men and club men and plain loafers, each stating, with a couple of fine "booze tears," that they liked the "stunt" because they knew how it was. The "four walls" of the lonesome room had often chased them to the bar. That and nothing else.

The married man who lives at home laughs at the comedy, alleged or otherwise, but he doesn't care for the "four walls" speech. He doesn't understand the lonesome fellow's kick. It's the company at home that chases him to the bar. "Booze" has an argument for any case that may come up.

But the "lonesome room" idea, like the "tired-businessman-who-only-wants-light-nonsense" has little foundation in fact. For when I leave the stage each night I hurry to my room as to a friend. My room is an enchanted palace.

It is a changeful thing, this sanctum

"LONDON": "MR. BUTT AND CO."

BY JOE KEATON.

(OFF THE THREE KEATONS)

A luring letter from Alfred Butt, manager of the Palace Theatre, London, started that—for-me comedy drama (mostly drama) which resulted in the Three Keatons going three thousand miles over the seas to play one performance. It happened through Mr. Butt's letter asking if I would accept one week for

forty pounds ($200; below my figure over here). It also said if I would make the jump (from near Chicago to London) I could stay there "indefinitely," provided there was any merit in our act.

I had $1,400 in cash at the time I received that letter. So the journey commenced. Arriving in New York, my friends wished me "God speed," and also wished me success. If they had known Butt they would have wished him something too.

I rushed down to Paul Tausig, the steamship agent on 14th Street, and purchased four full tickets when I needed but three. The ages of my children were two, four and fifteen. All this happened last spring.

It was while purchasing the tickets I heard a fellow standing next to me talking out loud. "Say, can I exchange some pulp money here for real Yankee coin?" said he. "Turning around I recognized Hal Godfrey. "What are you doing here?" said Hal. "Going to London," said I. "Oh! That's great," said he; "I've just got away," and Hal walked out with a look of pity on his face.

I said to Tausig: "Can I get my money back?" Tausig said: "Not very well now; you see the deal has been made." That

(Continued on Page 102.)

"LA ESTELITA.

SPANISH PANTOMIMIST AND DANCER.

LA ESTELITA is comparatively a newcomer in American vaudeville, but has been favorably compared with any Spanish dancer seen over here, especially those of the group who combine pantomime with dancing in depicting a story. In "THE DANCER AND THE TOROADOR," which LA ESTELITA presents, she is ably assisted by SENOR GARCIA.

ALBERT WESTON.

"THE SCRIBE." ("Night in an English Music Hall.")

"THE TUFF." ("Night in the House of Luxury.")

Read what the papers said in Toronto, Canada: "ALBERT WESTON is THE ONE man today in show business that can please ANY AUDIENCE while acting as a swell loutumf. See him this week at The Majestic Music Hall doing hundreds of hard fails, which is certainly n't of the best at the same time the funniest acts on the stage."

Merry Xmas to All.

(Continued on Page 106.)
ENGLISH MUSIC HALLS
THROUGH AMERICAN EYES
By William Gould.

It is a very poor business proposition for an American to go across the pond on speculation. The English halls are booked a year or more ahead. Only one hit in twenty over there can secure immediate time at the salary asked. If you have the money to look upon the venture as a vacation, and want to book a year ahead without seeking immediate time, then, and only then—are you on the right road to your ambition.

The work is easy, outside of the "Syndicate Halls" (Payne tour). The salary is not as high in England as it is in America, and living is just as expensive (if you stop at good places), but the life you can lead there is better, as I will endeavor to show.

the audiences, in the stalls, are very responsive, in general but the gallery "low-brows" in some of the provincial towns are simply awful, "booing" anything they do not like or do not understand—but if you please them, you are remembered for ever.

Every act has its own individual specialty. It may last until the artist dies, for it is fully protected by law. A song is one man's exclusive property. No one else dares to sing it without the owner's permission.

The railroad jumps are very short. The railroads all offer reduced rates to members of the profession that belong to the Music Hall Artists' Railway Benevolent Association. (It costs $2.50 to join.) As a member of this association you may travel first class for second class fare, and second class for third class fare.

The artist's afternoon is his own. A great many spend it in some form of recreation, motoring, racing, fishing, hunting, biking and golfing. The better class, or the luckier class, whichever you

FAULT FINDERS; THE FAILURES
BY WALTER C. KELLY.

In presenting my views of vaudeville, as I have found it in the British Isles, I hasten to assure my general readers that I am actuated solely by the desire to en-

FOUR DANCING BELLES.

THE FOUR DANCING BELLES of more than military worth in England playing the SULLIVAN-CONNIFTING triad, where it is spoken of by press and public as the jubilant, curious, expert, sartorial and danceable crowd of belles ever on the coast.

The act is under the direction of MARIANO WRIGHT, and includes MRS. WRIGHT, ANNA MAY, SELINA and ROSALIE. Special scenery adds attractiveness to the offer, but the heads of the girls penetrate through a purple-velvet curtain for the fourth number, with the name of the act on it in gold letters. A girl who renders the act close with a clog dance. It is a dance of notes and rhythm, of expression and grace, a dance where the girls do their best to charm, delight and move the audience.

Edith Hinkle.

(Continued from Page 59.)

JIMMY ROWLAND.

Playing Irish Character with BORIOH'S "KNEECRUSHER BURLESQUES.

"There is not a face wrinkled with pain; That Jimmy can't make smile again."

(Continued from Page 120.)
STILL SLIGHTING THE MAIN BURLESQUE FEATURE: WOMEN!

The drawing card of burlesque is Women. The good looking, well formed, personable female. The only exception to the rule of all the shows on either Wheel is Billy Watson and his “Beef Trust.” Mr. Watson has made the exception to himself by years of patient and persistent advertising, backed up by his own brand of comedy, laughable, bright and handled with delicacy or

Not that women only are requisite to a drawing show. Not by any means. There must be comedians, and there must be music. Given three as two-fifths of the total and if the female department shows up well, the other three-fifths are at hand. With a percentage of three-fifths to work upon, the “show” is almost assured.

Were there no women in burlesque, (Continued on Page 117.)

Scene from “A 50 TO I SLOTT.”

FRANK FINNEY.

(Assisted by MINNIE BUREN, HARRY BELSKY, and GEORGE BRENNAN.)

has been presenting this clever sketch with WALDROGH’S “TROCADERO” on the COLUMBIA AMUSEMENT COMPANY’S CIRCUIT for the past two seasons with great success and praise from press and public.

Mr. Finney has just finished a two-act piece consisting of eight scenes. A feature will be startling electric effects entitled “THE AWAKENING OF FLOWERS,” “THE BALLET OF ARMS,” and “THE PROOF OF THE DEVIL TREES.” This will be the most elaborate and mammoth production ever attempted in burlesque. It will be produced next season.

his own forward rough-shod robustness, according to the audience.

Mr. Watson said at the Empire, Brooklyn, where he opened the season: “I can give them the sort of a show they want. I know every house and audience on the Wheel. If necessary I will change the performance between the afternoon and night, really giving two different shows the same day.”

Nobody will doubt this, for Billy Watson can do on the burlesque stage what no one else would dare to attempt, and Watson will “put it over.” He is the biggest drawing card in burlesque. His same alone in opposition takes the heart out of the other side.

This is not a laudatory resume of Watson, however. He is merely the incidental exception to the general rule in burlesque. It was the same last season, the season before last, and before that; it will be the same next season, and onward; always women. Were all the burlesque shows to engage the former heavy weights which persuaded the chorusies in bygone times, Watson’s “Beef Trust” would be no novelty. The Amazon has departed, let us hope, forever. The big woman is no longer relished.

In her place has come the “show girl” and the “pony.” The principals remain; some have remained too long. It is the same plain as a year ago, the burlesque manager overlooks his most important essential.

Throw away your productions. Avast with a book. But don’t sight the female end of the show.

THE SMALL WESTERN TIME

By FRED MOZART.

(Continued from Page 42.)

The conditions of vaudeville in the middle and far west, as observed by me and compared with the prevailing conditions four years ago, on the so-called “small time” have greatly improved.

The “small” vaudeville manager in the west has made rapid strides—in fact, more so than his eastern brother. Today, while we can point to eastern houses playing pictures that four years ago played vaudeville, the small western manager has developed from his “store show” and “5 or 6 per day,” to regular theatres with “3-a-day” the limit with orchestrations of five to eight men, while formerly only a piano player supplied the music.

Four years ago, after my return east, I advocated in VARIETY’s Anniversary Number that acts finding difficulty in securing eastern time would be greatly benefited, socially and financially, by playing some of this time in the west; suggesting that also those in the west who had played the coast to a finish, try the east, creating an exchange of new material and faces that the managers continually say they want. I reiterate that statement now, under more favorable conditions. I personally know at least fifty acts that have played this so-called “small time” in the middle and far west for the past few years who have today either a nice little home or a balance in the bank.

These acts are that of failure in the east, prefer to stick around. While it is true there have been a few eastern acts to fall in the west, (mostly “name” acts) and successes and failures from the west, the object has been accomplished by the successful ones. I believe this interchange of acts has done more to improve vaudeville both from a financial and artistic standpoint in the smaller houses west than anything else. Without the assistance and encouragement of the smaller managers this could not have been accomplished. The real managers and promoters of this small western time have gradually improved every department, real theatres, orchestra, dressing rooms and sanitary conditions.

With the increased seating capacity the amount of shows have been reduced, and salary list increased. Here is an illustration: This season to my personal knowledge one act is drawing $400 weekly and another $1400 on this so-called “small time” in the middle west. Only a few years ago the total weekly salary list in the same houses was from $250 to $400.

The smaller theatre, securing regular theatre to replace the former small ones have made this possible and at the same time increase the earnings.

An act can also secure a round trip ticket, good for nine months, from Chicago to Los Angeles and return for $125 and with “side jumps” about $100. This arrangement is also made by the circuit

played the east to death, but never played west unless perhaps the Orpheum Circuit. Some would still be hanging around the agencies waiting for an “emergency call.” There is still another good to be noticed. While writing this I have in front of me a VARIETY announcing the success of a team of good old timers in New York. This same team had been playing the middle and far west smaller time for at least two years. While on the small time they purchased and “broke in” a new act, and the indications are now good for a long run in the east again, and the “Two-a-Day.”

What I have said also applies to the so-called “Coast Defenders” or western acts, who have played the welcome out in their sections of the country, and for fear management. When required fares are advanced and arrangements made to pay same weekly.

There is another rapidly increasing vaudeville section that has made big improvements. It is the south or southwest.

Some of this time I am informed by artists who have played it, still has plenty of room to improve, but there are many small houses south conducted in a business way.

I have in mind a circuit that can offer medium salary acts from twelve to twenty weeks at two shows a day.

In conclusion I will say, you must deliver the goods; names don’t count. A “scream in New York” might not be a smile in Seattle or the south.
OH! YOU CRITIC.

By Frances Clare.

To begin with, you are indispensable. You are to the "artist" what the schoolmaster's rod is to the small boy. It is the continual fear of seeing unpleasant things in print that keeps many an "artist" keyed up rather than the natural desire to succeed. The proof of this shows clearly and often. When it is whispered around that "Mr. So and So is in the box" the "life and ginger" springing from unexpected sources are beyond description. The bright glances shot in his direction; the desire to please and stand out, extends to every member of the company.

It seems strange to me that a "Critie" should be accepted as a natural enemy, when in reality he has proven himself a friend. Many an artist has been prominently brought to a manager's notice by the force of an intelligent criticism. One may work on a vehicle, season after season, that is no more suitable than a trained dress is to a souabret. His friends will beseech about telling him why, but Mr. Critie will, in an impartial way, point out to him that his best efforts lie in another direction.

The remark of some managers: "We don't care about criticism, the box office tells us if the show is good or bad," can be taken lightly. In a great many cases kindly advice, when given in print, is carried out in every detail, for Mr. Critie has made his presence felt. It seems too bad that so little attention is paid to the "burlesque theatres" by the local critics. Artists in this branch can only look for recognition from the regular theatrical newspapers. After the opening performance one is naturally anxious to read how his or her efforts have been received. Imagine their disappointment to find the old stereotyped notice—written by the house management—"If the critics only could be prevailed upon to man's opinion!" He who says that he is perhaps only the critic central this area, remarks without bitterness the artist, who has just received a little "panning." "Oh, that's just one more disastrous engagement."

THE TROUBLE IN BURLESQUE.

In the next columns, Miss Frances Clare, of "The Rev. Mr. Toms," remarks without bitterness upon a topic that is undoubtedly annoying many people in burlesque. Miss Clare says burlesque is not taken seriously; it is not properly and fully criticized; it is given no attention by the best known critics, and that those critics write in the columns of papers who do review the shows speak lightly of the artists in comparison to those in musical comedy or vaudeville.

In a New York paper at the present time is a voting contest for the most popular actress in "the legitimate," musical comedy or vaudeville. That is how the following letter detailing the contest was phrased, without mention of "burlesque."

"Somewhere in this issue there is (or should be, as it was written) an article giving the different character of shows and houses now on the burlesque wheel. This reply to Miss Clare's article might have been incorporated into that.

As there are two different grades of shows in burlesque, so are there two different kinds of artist; the ambitious and the indifferent. It could be said that there is also the careless artist, and the "artist" who is not, never was, and never can be.

The ambitious artist is the one who feels the slight. The others do not care. Their indifference and carelessness alone are sufficient answer why.

The bad shows hurt the good shows in the estimation of the public, and with the press. Three years ago Acton Davies, of the New York Evening Sun, reviewed a burlesque show for Variety. Has Mr. Davies not reviewed one since, under his own name, or any other? He has not. The show Mr. Davies "caught" was Dave Marion's "Dreamland," at one of the New York houses. He gave the show, and Mr. Marion especially, an excellent notice.

LILLA BRENNAN.

Principal vocalist with "MISS NEW YORK, JR." COMPANY, Merry Christmas and Happy New Year to all.

But Mr. Davies told us he saw four burlesque shows before seeing "Dreamland," and that Mr. Marion's show was the only one he could find anything in to write about.

LADY BRADDOCK.

The above is a photo of DAN SHIRMAN'S SUSSEXIAN AND D-FORREST CUBS, a picked nine of players organized by Mr. Sherman from his own employees and selections. Up to date, the SHIRMAN CUBS are undefeated and open to meet all comers. Address DAN SHIRMAN, CENTRAL PARK, LONG ISLAND, N. Y.

Perhaps today there are twenty burlesque performances which would be enjoyed by any critic. How is he going to see those twenty? He may see two, three (Continued on Page 114.)
WHEN TO ADVERTISE

This is an advertising age. Everything is advertised. Advertisers are believers in publicity. They pay intelligently for publicity for their wares. The largest advertisers employ a corps for that department.

William Morris once said to George Brown: "No one in the show business ever becomes too well known to advertise."

That remark holds good in commercial lines. The best known commodities, luxuries or staples are the advertised ones.

The telephone made itself a familiar word without paid for publicity. But there is no more consistent nor steadier advertiser than the New York Telephone Company. It advertised necessity. The best proof that advertising pays the large New York concern with its thousands upon thousands of subscribers is that the advertising is continuous and readable.

There should be a series of articles for theatrical advertising. The professionals need to be educated. Very few know when and when not to advertise.

The old style of advertising for the variety artist was to take so much space, never designated by space, but by amount, and then crowd it into every available word the space would hold.

That is no longer called "burning up money." Nobody has the time nor inclination to read the history of your life, printed in a dramatic paper at a cost of $5 or $10.

Not alone no one wants to read the mass of words, solidly set together, but there will be no returns from that advertisement because no one will read it.

JOHNSON and MARVELL.

"BREEDE" JOHNSON and JAN MARVELL are in vaudeville with an offering which ranks among the very best comic productions. Introducing the "DRAGSTORM AUTOMOBILE" and "MIKE," the funniest joker on earth.

Many years in showdom have not only given RASHER JOHNSON a reputation in that line, but has given him ideas which are pleasing profitable, as the act is in great demand everywhere. The act offers first-class booking. This drawing power will carry them to March 26.

KERRY MEAGHER is exclusive agent of the act.

LILY CHARLENE,

(OF CHARLENE AND CHARLENE.)

CHARLENE AND CHARLENE, now making their second tour of the world, are in New Orleans this week. Having been a feature of ORIENT CIRCUS shows since opening in Chicago, Nov. 27. They have now been six weeks on the circuit. This is also their second tour of the chain of theaters, and their second season in the Orient. The act was received in every city with rapturous applause. Charlene and Charlene will leave for Australia, and 1912 will find them playing a return engagement on the ORIENT CIRCUS, and then back to England.

RADIJE FURMAN.

"THAT JOLLY DUTCH GIRL."

NOW TOURING ENGLAND.

Engaged for Theatre Royal, Edinburgh, for season of '91-'92.
DISCOVERED HAZARDOUS FEAT THROUGH EXPERIMENTING

In those days when every quack in exploiting a system of attaining bodily perfection by the simple process of sitting up all night or regular exercise, walking ten miles and riding a horse the last of the day, meanwhile obtaining from food all except digested excrement and prepared alfalfa, Blanche Sloan's system of training makes an interesting exception.

Anyone who has seen the shapely woman in her graceful aerial trapeze exhibition will never question the efficacy of her system for it has kept her trim and active. Here is the training schedule in Miss Sloan's own terms.

"I eat anything I like any old time the feats we had seen. It's a wonder to me that one of us did not get a broken neck, but we didn't, although, you may be sure we got bumps and falls enough.

"When my parents had been gone for some time, I was offered an opportunity to join the Orrin-Barber Circus, a 25-cent show, playing in Ohio. I made my debut in Canton, being at the time fifteen years old. The circus life was not as bright and glorious as I had pictured it back home, but I stuck, determined to see if it offered opportunity for advancement. I was the most ambitious kid you ever saw.

"I rode horseback in the grand entry, did my flying ring act in the big show and remained to do a song and dance specialty in the concert. I was always looking for new tricks to do, and finally devised a couple of loops made of twice to give me a firm foot-hold and in practice attempted the drop out over the audience with a long swing. At the first experiment I could fairly feel the ground coming up to hit me, but further trials gave me confidence, and a short time after I tried it before the audience. The feat was an immense success and I have been doing it ever since. I think I was the first to do it in vaudeville.

"I followed the big tops for seven years and then went into vaudeville. Vaudeville treated me most kindly.

"It is possible that I shall give up my present aerial act some day soon. I am now booked up until June, 1910. My hobby is raising pedigree Persian cats, and when my vaudeville engagements are over I shall spend next summer at Oak Lodge, Jamaica, L. L., among my pets. In my collection of tableaux I have a famous one, "Sir Cassius," imported from England, and one of the best known among fanciers.

"When I have the leisure I propose to train a troupe of these pets and show them to vaudeville."

THE CLIMB OF SAM BERNARD

The Grand Duke Concert Hall, in old "Five Points," was the avenue through which Sam Bernard approached his stage career. He was then a boy of 12, attending the old Elm Street School. The Grand Duke was in a cellar under a saloon, and in all the city there was no place so tough.

The performance was given by a regularly retained company, working on the commonwealth plan, and deriving the greatest revenue from money thrown upon the stage by sightseers who were attracted by the character of the neighborhood.

... continued on Page 119...

VARIETY

INA CLAIRE

INA CLAIRE, whose imitation of HARRY LAFRUE is considered the best of that popular comedian, and a singing comedian of rare grace and ability.

But nineteen years ago, Miss Claire established herself in New York, where her recent engagements at the American Music Hall proved most successful. She is making a big hit everywhere. In addition to her imitations, she is turning her attention to "straight" work with a charm of success, greatly gratifying to her friends and admirers. With a dainty off-hand personality and a singing voice of unusual beauty, being a splendid dancer. Miss Claire's work this season has attracted the attention of several important managers.

and go through two performances daily. I find that quite sufficient training within out private practice."

Simple, isn't it?

"I always liked aerial acts," said Miss Sloan recently, "even when I was a youngster. When a child I saw every circus that came to our home town of Kokomo, Ind., together with my three brothers, Tod, Fremont and Cassius. I might whisper at this point that my own name is Marie."

"Of course, like all kids we had a little circus of our own rigged up in the barn. My pet apparatus was a broom handle and pair of ropes converted into trapezes. I could never get the boys interested in this. Their interest centered in horseback riding. I remember that Tod was a wonder at any old sort of riding, and could never get an animal around the place that was half fast or merrymade enough for him.

"After every circus that came to town we go to the barn and try out all the feats we had seen. It's a wonder to me that one of us did not get a broken neck, but we didn't, although, you may be sure we got bumps and falls enough.

"When my parents had been gone for some time, I was offered an opportunity to join the Orrin-Barber Circus, a 25-cent show, playing in Ohio. I made my debut in Canton, being at the time fifteen years old. The circus life was not as bright and glorious as I had pictured it back home, but I stuck, determined to see if it offered opportunity for advancement. I was the most ambitious kid you ever saw.

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"When I have the leisure I propose to train a troupe of these pets and show them to vaudeville."

THE CLIMB OF SAM BERNARD

... continued on Page 119...

JUGGLING LABELLES.

WILLIAM and MINNIE LABELLES are providing a novel juggling act, very popular on the various circuits. It has many advantages over the usual offering of that character and more with a red novelty auto drawing a Pullman observation car, which, by a certain explosion, redresses itself in an arrangement for displaying the juggling apparatus. The act is introduced with a slight illusion, and the gags are the work of the limelight porter of the audience.
DRESSING FOR THE STAGE

BY DAVE FERGUSON.

(OF “MAIN STREET”)

Clothes may not make the man in real life, but in the mimic life back of the footlights they do a long way toward that end. The attire of an actor is his letter of introduction to his audience, infinitely more important than his first speech. Whoever said that first impressions are deceptive certainly had an actor in mind. First impressions are all-important to him, else why should producers work up elaborate ensembles for their stars? And what contributes more to that essential first impression than proper grooming?

The knack of dressing correctly has a most important bearing on the success or failure of the artist, but few, seemingly, give it much attention. As I said, first impressions are everything and the man of the stage is seen before he is heard. His voice may be bad, his work may be

you right. The small things are important; the shape of the collar, the hang of the tie, and even the position of the scarf pin counts for much.

I never knew a man to dress well on the stage and badly on the street, although the reverse is often true. It pays to dress correctly “on and off,” and the man who does not frequently throws away good opportunities. Many mistakenly think that anything “will go” behind the footlights. A large percentage of every audience is made up of persons who know a well-dressed man when they see one, and they are quick to appreciate a pleasing personal appearance.

Some men might be thoroughly conversant with everything pertaining to correct dress, and still, from physical imperfections, be unable to look the part on the stage. What I mean is that a man may be too short, too tall, too stout or too thin to look right. That is something there is no help for, although a good tailor can do much to correct such imperfections.

An Adonis in form, dressed with all the care of a Beau Brummel, may not make good from a sartorial standpoint if he does not know how to wear his clothes. The highest priced and best tailored suit obtainable may look cheap on one man while a $15 ready-made suit may appear on another as though it were built by a fashionable Fifth Avenue expert. I am more familiar with conditions in burlesque than in other line of theatres, but the same rules apply to players here as to the most famous Broadway star.

The comedian as well as the “straight” should be careful of his personal appearance. The artist who impersonates an Irishman, a German, or even a tramp can make mistakes in this respect. I have in mind a Hebrew comedian who has played opposite me for several seasons. His make-up and clothing are such that he could walk from the stage into a Hebrew meeting in the most brilliantly lighted hall and no one could tell he was not really what he seemed to be, a prosperous Hebrew, not a badly drawn cartoon.

A good actor should study his part carefully and the character he is to impersonate before he attempts to play it. The lines are a secondary consideration. A parrot can learn lines, but it needs brains to study character. He should know how to use English, at least as far as his part is concerned. The way verbs are murdered and other parts of speech assaulted by some actors would make one think the rules of grammar did not apply at all to the burlesque stage. Still, I think even this is second in importance to dress.

In brief, my opinion is that the correct dressing is a knack that some cannot acquire, but a careful study of the question what to wear and how to wear it will help every man of the stage greatly in his pursuit of success.

A benefit will be given for the Working Girls Home at the New Amsterdam Opera House next week. Jenie Jacobs has consented to secure the acts for the charitable affair.

ROSS SYDELL

ROSS SYDELL is one of the leading figures (‘figures” goes two ways among principal women in burlesque. So well known is her name throughout the country that it is used as the title of an Eastern Wheel attraction, one of the biggest drawing cards of the Wheel.

MISS SYDELL, is one of the leading figures (“figures” goes two ways Among principal women in burlesque. So well known is her name throughout the country that it is used as the title of an Eastern Wheel attraction, one of the biggest drawing cards of the Wheel.

With the influx of new and modern houses, particularly on the Eastern Wheel within the past two years, there have been created places of amusement capable of playing to a gross business that will admit of a first-class show being equipped to secure the profitable patronage. On the other hand, on each Wheel, there are a certain number of cities, “weeks” or houses (one means the other) that can give a show no return. The larger the show the greater its loss in these theatres.

Burlesque companies are organized with this condition in mind. “Opposition” in the field has caused the different Wheels to retain houses if otherwise would have dropped.

No one can see the new Columbia at Broadway and 47th street, in the pulsating heart of America’s metropolis, and not realize that that theatre to be on a “Wheel” where some of the “weeks” play to $2,000 gross or under is an incongruity that will of necessity correct itself. It is self-evident that a show built for the

COLUMBIA the Hyde & Behman houses, and other big burlesque theatres, cannot afford to gamble on Halyoke, Providence, Des Moines, Schenectady, Wheeling, Columbus and a few of that class of burg.

Though all the Eastern Wheel attractions do not play the Columbia, that house may be the hub of something, perhaps another Wheel. There is room for yet another burlesque chain, and it seems that eventually it must arrive.

The new Burlesque Wheel will include first-class houses of a popular price circuit where only musical productions will be seen. These “musical productions” (Continued on Page 107.)
BLANCHE RING ON VAUDEVILLE

Blanche Ring, who, according to reports that drift in from Philadelphia, Chicago and other big cities, has scored a big and honest, artistic and financial suc-

cess in her starring tour in Hobart & Hoein's "The Yankee Girl" under Lew Fields' direction, comes out with loyal remarks concerning vaudeville, wherein she has had just as much experience and popularity as she has had in musical comedy the last few years.

"There is a growing disposition on the part of some newspaper writers and of certain actors, who refer to themselves as 'legit'is,'" she says, "to look down upon vaudeville. The vaudeville stage, I will admit, is not a good place for the training of a dramatic actor, but for a comedian it is an excellent school, and there are few of the younger comedians of the present day who were not schooled in vaudeville.

"When they want a few tears in vaudeville—though they want them but seldom —some one of the so-called 'legit'is,' who has failed in a production, is hired at a big salary to appear in a dramatic playlet. Oh, those playlets! What dreary things are most of them! And what a relief it is when the curtain falls and an established vaudeville comedian walks upon the stage to a lively tune and with 'the goods' wrapped up and ready to deliver!

"How ridiculous it is to sneer at vaudeville when we look through the casts of the big successes and read the names of those who have scored. In 'The Midnight Sons' at the Broadway Theatre crowded houses were roaring at the comedy of George Monroe and Harry Fisher, while 'Charley Ross and 'Bobby' North made the unquestioned individual hits of the big musical productions with which they were identified. In my play, 'The Yankee Girl,' the cast is made up largely of those who have scored their biggest successes on the vaudeville stage.

CORNIA AND MAUD. SENSATIONAL EUROPEAN EQUILIBRISTS.

Have played in every country on the face of the Globe with flattering success, and are now on a grand and most successful tour in this country. The handsome and clever feminine half of the act is pictured above.

"The artist who has a laugh to deliver in vaudeville learns to hand it over the footlights, for in the 'two-a-day house' audiences will not stand for that brand of so-called 'art' that consists principally of vocal idiosyncrasies and the mastication of lines. 'Give it to them plainly. Give it to them simply. Give it to them so must get it whether they are listening or not. Then, if your material is worth anything, they are bound to sit up and take notice. I once heard an expert give that advice to a young friend, and I realized they were words of wisdom."

"You can put me down as for vaudeville with heart and soul, and my opinion is that when vaudeville declines the comedy side of the American stage will decline with it. Let us hope that day never arrives."

The eminents
LADY CORNET PojHINT
FREDAl of
the
MUSICAL BRANDONS.

ISHIKAWA BROTHERS. The world's greatest original JAPANESE COMBINATION, HAND EQUILIBRISTS. using elaboration costumes.

By LIBERTY FOR 2500. 51st. Paris or Chicago. Permanent address, 730 E. SANGAMON ST., CHICAGO, ILL.

VARIETY 47

THE SOUTH A COMER

By ROSALIE MUCKENFUS.

(OF THE INTER-STATE CIRCUIT).

VAUDEVILLE conditions in the south, both east and west of the Mississippi River, are much more flourishing to-day than ever before. I will try to bring out a few facts that tend to prove that this territory is destined to rank with the east in its patronage of high class vaudeville.

A great many people, northerners and westerners particularly, are of the opinion that when they have visited Atlanta, Louisville, New Orleans, Memphis and possibly Dallas and Houston, they have practically covered all the real cities of the south. This is true, if we refer to the largest of them in population, business patronage than this beautiful city on the Atlantic coast. Augusta is quite metropolitan.

Jacksonville is the only city in Florida for vaudeville. It is particularly attractive owing to the many people who winter at this famous resort.

North and South Carolina do not offer much to the expanding circuit, but Charleston, in the latter State, is strongly patronizing three vaudeville houses. Columbia is supporting two good vaudeville theatres.

Mississippi and Louisiana are ripe fruit for the "split week" booking agent. There are fully fourteen closely located towns in those states that greatly enjoy the semi-weekly change of program.

Arkansas and Oklahoma are also attractive to the small agent, but Little Rock and Oklahoma City have graduated from his ranks and now ably support an expensive seven-act bill.

Texas has surprised many through its intelligent grasp of "Advanced Vaudeville." Only a few years ago did they receive their initiation into this form of entertainment and were first inclined to regard it as of inferior order. Pretty soon, however, after seeing a few "head-liners," they acquired the vaudeville taste and at the present time only the very best will satisfy them.

Dallas, Houston, Ft. Worth, Galveston and San Antonio are playing expenses of seven acts weekly, almost equal in costs and grade to the best appearing in the metropolitan cities of the east, west and north.

It may be briefly summed up that the day is at hand when every city in the land of Dixie will have its representative vaudeville theatre.
THE HISTORY OF A CIRCUS

By H. H. TAMMEN

Denver, Dec. 1.

To tell the story of the Sells-Floto circus season for 1900 one must almost begin with the inception of the circus itself.

In 1892 it was suggested in a joking way by Otto Floto to Mesers. Bonfils and Tammen that among many other things that they possessed they should have a dog and pony show. Henry B. Gentry happened to be on a visit, and insisted the writer should go to Houston, Texas, where his shows were wintering, "just for fun's sake." On this visit Gentry started opposition to himself by presenting a trick dog. Around this trick dog, which Gentry named "Joy," with the push and persistence of Otto Floto, "The Great Otto Floto Dog and Pony Show" was arranged, consisting of eight cars.

We had ideas of our own as to how a dog and pony show should be run. Instead of buying any stock cars we built all Pullman palace cars; our horses slept in Pullmans, Lockhart's Elephants (with the show) traveled in Pullman palace cars as did the dogs, actors, canvasmen and all concerned. The season was reasonably successful.

The year following the show was increased four cars, and the year following six more were added, making it then an eighteen-car show, a sort of a semi-circus and trained animal show combined.

The latter part of season '95, Wille-Sella joined our forces. The circus was built into a regulation one of twenty-six cars. We went along in our proutle way until 1900, when the outfit consisted of thirty cars.

During these years we met opposition, but with the exception of one instance, with the Great Wallace Shows, we had no reason to complain of "gerrilla" methods or the breaking of a man's word. In this particular connection Henry B. Gentry and James A. Bailey, of the Barnum & Bailey show stand premiers as to making their word good, even though it afterwards proved to be to their disadvantage. In Mr. Bailey's case he had his advertising car held for a week previous to the coming of the Sells-Floto circus so as to let it have a full run for its money without the Barnum & Bailey show opposition, because he said early in the season that he would.

For the Ringling Brothers we always had a particular admiration. First of all, we knew John Ringling very well and considered him an unusually good fellow, a diplomat, and, as he himself says, the King of All Showmen, so when his circus came along to Denver, even before we had the dog show, The Denver Post went out of its way to spend money in the making of cats and giving his show publicity to the full limit of its ability. The Ringlings always furnished good advance work. When anything went wrong and an explanation was asked it seemed they were just "kidding" us.

In 1901 when the Adam Forepaugh & Sells Brothers show was on the road and the violent opposition from this and their other two shows became harrowing, James Curran, of the Curran Billposting Co., called up the writer one evening. There was a meeting between John Ringling, a fellow named Sam McCracken and Curran, which lasted some four or five hours. The pipe of peace was smoked and it was agreed that fair methods should prevail, I happened to go to the Sells-Floto Show at Butte and found professional gymasts, any normal male person can enter the profession, if he has the requisite amount of what we of the trade call "nerve," and enough ambition to carry him through several months of arduous preparation.

The Lukens Bros. ‘gymnasium in Reading, Pa., is only ten years old, but it has been the practice of late years and the training place of the new men and those who have broken in" beginners is the most interesting detail of our business. It doesn't take an exhaustive study of new candidates to demonstrate their possibilities, the system of picking "lives" may not be very gentle, but we have found it highly satisfactory.

Out of long practice we are able to tell after three training periods whether our man is going to make a good acrobat. The first test is whether he has the necessary "nerve" and ambition. New candidates, as a general rule, have both until they have been subjected to the test.

For example, Mr. Newcomer reports for practice. Everything possible is done to discourage him, and in confidence I don't mind telling that the treatment given besides he is kept at practice twice as long as he need be. It requires only about three or four of these sessions to bring a "yellow streak" to the surface, if it is hidden within the subject. Many times it needs only one tough practice period to melt out all the candidate's nerve and ambition. This is the point at which we counsel abandoning the cause. That may appear to be unkindly severe, but it is to be remembered that we are training professional acrobats, not giving physical culture treatment to an amateur. It takes tough material to make an athlete who proposes to secure a living out of his nerve and bodily strength, and this toughness of fibre is essential to his success. The sooner he finds out that he does not possess it the better for his future.

If our man comes around on the fourth day of practice and ready to do his best in spite of aching muscles, and a limp in every limb, we know by those tokens that he is the stuff out of which performers are made. His "nerve" has stood the ordeal, and ambition to achieve excellence has not been killed by a little physical discomfort.

Then commences the easier part of his education. Our man has been tried out.

(Continued on Page 116.)
WHEN A CIRCUS COMES TO TOWN

What the Advance Department Must Accomplish Before the Big Show Gets on the Lot. More Work Than in Any Other Part of the Business.

Did you ever stop to think that it takes a vast amount of work and many months of preparation to bring a circus to town? Or did you, like almost everybody else, just take it for granted that the show came in early in the morning, left late at night and that's all there was to it? Herein is a detailed account of how a circus advance corps advertises a show, transports it from town to town and places it on the side tracks, ready to be handled to the lot.

The yellow cars of the circus are standing still, the animals are in winter quarters eating their heads off, the acrobats of the sawdust ring are in vaudeville, and the "story man" is out ahead of a "hall show." For it is now December, and the general public has forgotten that such a thing as a tent show ever existed. But have no fear; when spring comes the barker, with the three mandolins in his hand and "Over here, boys, it's show time!" will be heard all over the country.

Meanwhile there is much to be done, for it is during the winter months that the work of preparation must be accomplished; the designs for printing must be submitted and accepted, the prices must be started upon their grand task of printing millions of sheets of paper, millions of heralds and "small stuff" and the advertising of all styles which will be needed to awaken interest in the future coming of the "big show."

Everything must be in readiness for the advance brigades to start for the opening stand; everything must be prepared in the department of advertising and publicity at least three weeks before the show itself shall begin its season.

There is no time for anything but "keep going" once the advertising cars start upon their way; for each day has its duties, and there is no time to wait for things to be accomplished.

The most important factor in circus management is the general agent. The success or failure of a circus season is up to him. Certainly he acts upon orders in a general way, but the working out of all details, the responsibility of engaging the advance staff, and the details of promoting a successful advertising campaign devolve upon him. He lays his plans; his subordinates carry them out.

The general agent with a well-organized circus of the first class has these assistants: railroad contractor, local contractor, excursion agent, contracting press agent, "story man," press agent with the show, manager for each of three advertising cars, "checker up" and a "24 hour man." All of these press agents must be straight-jacket escapees. This is performed in full view of the audience.

NOTE: How long can a human being live under water without breathing.

VARIETY

MINERVA

Queen of Mystery.

"The Death of the Great Escape." From an upright barrel locked up with right on inside.

MINERVA will give $500.00 to anyone who will allow themselves to be locked up in the barrel and escape without breaking it.

MINERVA'S record breaking straight jacket escape. This is performed in full view of the audience.

VERONICA and HURL-FALLS.

The team known by this name is composed of MR. ERNEST R. HURL-FALLS and MR. ARCHIE FALLS, both from Philadelphia. This is the second season for their new act. The first engagement was with MR. BEN HARRIS at Atlantic City, N. J.

The act, being a great success, they continued playing the best houses under the exclusive direction of MR. ALF. T. WELTON, giving vaudeville an act that has not met the approval of manager, press, public and the severe critics.

The comedian as well as the straight being a ground-talented, enable the team to produce new and original feats, therefore affording the opportunity to make new comedies.

Their original and sensational finish first, illustrated here, never fails to make an audience scream, laugh and applaud.

The present article. About seventy-five billposters and lithographers are also agents may be on any given day he is in time of communication, directly or indirectly, with every man of the advance staff. He is also in constant touch with the show, and continually advised of conditions. Not the most minute detail escapes him; the most trivial thing re-enters his attention and, it may be added, he is about the busiest person in the land.

Early in the year a tentative route is mapped out by the owners of the show. Later on towns may be changed, cancelled or added. In circus parlance, by the way, a town is not cancelled; it is "taken up," meaning that the contracts made are lifted, always at a time or less expense. About Jan. I the general agent is informed of the proposed route, about how many weeks the show will run around 203 show days is an average circus season) and then his preliminary campaign is mapped out.

Designs for printing are passed upon

(Continued on Page 113.)
THEATRICAL NEWSPAPERS.

Who is there to define the functions of the theatrical newspaper? Who to draw the imaginary line between the theatrical journal as the news symposium of the profession, or the slutter for the repository of suppressed facts and details?

The theatrical paper is a trade publication. If the term "trade" is "obnoxious" it may be termed a "class publication." Within that class there are several divisions, all under the general heading of "amusement" or "entertainment." Wherefore if the paper singles out any for special attention, it specializes. In specializing, it becomes a "specialist," and through reason of posing as a "specialist," a "class publication" should have "special writers." Journalism of the present, in the largest "specialist," it should follow that the staff should be composed of writers learned in the trade they speak of. This knowledge must be obtained by experience, observation, long association or a theoretical or practical instinct, gained from the practice newspaper work affords, and applied to present requirements.

The elementary function of a theatrical paper is not to profusely comment upon the passing events in the show world, nor to learningly or otherwise dwell upon what was, is, or shall be. The theatrical newspaper differs in name from its appellation of a newspaper, to print the news.

The person in the show business wants to know what is going on in its sphere, and seeks that information from the trade of the daily as well almost as in the "trade" sheets, "specialize." The writers are "specialists" denoted and known as such, the same as physicians.

Since the "class paper" is necessarily a paper, as a conveyer in bulk of the daily happenings.

The "trade" of theatricals has its limitations, exactly as any other vocation has. But with the public always interested in the players, the theatrical news is given more prominence in the daily press than other "trade news" unclassified.

This interest of the layman redounds to the theatrical trade paper. Its radius of readers includes the layman as well as the semi-professional, and also those on the border of, who have longings for the stage, but without the opportunity or "serve" to try.

Dealing with the trade news, the writer must have technical knowledge lest he fall into error, for principally he is writing for the information of those who will readily recognize errors.

That brings us to the present theatrical trade papers of the country and Europe. How many of these have experts on the staffs, and how many theatrical papers are being printed upon the theory that to recite the news as "clipped" from the dailies is sufficient?

There is another grade of theatrical paper; the paper with a "policy." Usually the "polly" is to "edit" everything printed or submitted for publication, including advertisements.

In America the leading theatrical papers, according to their age, are The Clipper, The Mirror, The Dramatic News, The Telegraph, The Billboard, Variety, The Show World, The Review, The Player, and a mass of others, inclusive of those devoted to the moving picture field, bill posting and "locals." In the latter class the papers are published primarily for the circulation of the city printed in, seldom going beyond. A "local" has a very limited circulating area. Invariability it is full of "clippings" from the regular trade papers and exchanges.

About the only exception of note (and not even excepting a weekly published in New York City which comes under the "local" terming) is a paper called, I think, Goodwin's Weekly, printed in Salt Lake City. The Salt Lake paper is a live proposition. Others of the larger cities have "locals" which amount to so many sheets of black and white.

In England there is The Era, Stage, Music Hall, Performer and Encore. In Germany Das Programm and Der Artist cover the field generally; in France La Comedie La Lyrique are the professional publications, while Cinematographia is in Italy. A couple of Russian papers are printed in that country.

Of all these at home and abroad what theatrical paper prints news without a policy; what paper allows its special writers (if possessing any) to have full scope in dealing with "stories" as they should be. "Discretion" is the first principle of the theatrical paper's "policy." The "editor" is supposed to know his daily or weekly output intimately, catching the connection between the "news columns" and the "advertising columns" at a glance. The "policy" is not always restricted to this, however. It extends to those "friendly with the paper"; "the manager must be considered" and "possible advertisers" to be "noticed" or "boosted."

Under these conditions the impossibility of turning out a "newspaper" in the theatrical class is obvious. It can not be done for the news can not be printed. When affecting the "policy" the news is either suppressed, reduced, strained or glossed over. The opposite side is the reverse situation when news concerns anyone captioned as "unfriendly to the paper."

The Clipper is the oldest sheet in America. It is following the lines laid out for it by Frank Queen, its deceased founder, a man who must have been in his day an eminent "trade paper" journalist. For over twenty years The Clipper had the theatrical newspaper field to itself, without competition. The Dramatic Mirror came next, and secured a substantial vogue (which The Mirror has been very successful in losing within the last five years). The Mirror (unlike the Clipper) contains editorial comment weekly. The Clipper slipped along in the same rut. With its advent The Billboard (which showed some progressiveness although following the same general outline as The Clipper) commenced to wean away some Clipper readers.

The Telegraph placed on a firm footing by Blakey Hall and Leander Richardson worried through several periods of vicissitude and depression after they left it. Leander Richardson, who stands without a peer as a theatrical newspaper man, was interested in several other publications, before and after the birth of The Telegraph. Of these Daily America, some five or six years ago, directed by Mr. Richardson, published against The Telegraph and forced that paper into a receiver's hands.

(Caesar Rivel, The Greatest Quick Change Artist of the Age.)

THE FIVE BROWN BROTHERS.

Tom, Alex, Verne, Fred and Billy Markwith.

Are presenting a musical act which has been pronounced the best of its class "in or out of vaudeville." They play a great variety of instruments in other musical turns, and the numbers are tailored with good sense, which makes the act an ideal one for any bill.

The numbers are:蓄电池,算盘机, steel organ chorus, novelty musical rackets, cornets, trombones and clarinets.

The Five Brown Brothers are now featured with the "Broadway Gaity Girls," and have a flattering offer from L. O. Overworth, the manager, for next season.

(Continued on Page 106.)
A WHIRL 'ROUND THE ORPHEUM

By MARTIN BECK.

“CHRISTMAS TIME on the Riviera!” That to many tourists is considered ideal; but, to all who have traversed this continent of ours as thoroughly as those on the trip to Spokane, our next stop, will never grow monotonous. As we near Livingston, the northern entrance to the Yellowstone Park, the unfold grandeur of the West begins to reveal itself perhaps for the first time. Bus we have also passed “the bad lands”; the prairie where Col. Roosevelt loved to frolic near “Ranch 101.” We have been given a glimpse of the mines and smelters of Montana, and North and South Dakota, where fortunes of copper, gold, and other ores have been dug and refined, surrounded by acres of barren land, and yet on this same trip the most productive harvesting soil in all the world is to be found in strange contrast.

Beyond Spokane and approaching Seattle the journey is made in the midst of almost perpetual snow, and here the observer is impressed with the wonders of modern railroad engineering as mountains after mountain is encompassed, climb and descended. As this is amid frigid and white-mantled landscapes it is a gentle relief when fertile, fragrant and bustling Seattle is approached by. We then have the first glimpse of the Pacific.

The journey from Seattle to San Francisco, via Portland, has often been referred to as the most interesting and remarkable on the American continent, its many wondrous beauties and the variety of its delights, up and amid Mt. Saintea, passing the Klamath Falls till the other scenes along the Southern Pacific route are entirely beyond my powers of description.

Passing through Sacramento we enter the Golden Gate, and reach the great western metropolis, the rejuvenated, re-energized Greater San Francisco!

So much has been said recently of the colossal enterprise and resourcefulness which rebuilt this imposing modern citadel that we will not dwell long upon this point now, except to mention the sentimental interest exciting here to all those who have watched the “Orpheum” grow, and who are devoted to its traditions and accomplishments.

But as this is to be a journey of observation, and not of retrospective reflection, we will make a reservation for the evening “Owl” express and to-morrow morning will cross the fields of cactus and find ourselves in the “Land of Sunshine”—the tourists paradise—Los Angeles. Glorious beyond words is Southern California, with its Santa Barbara, Pasadena and scores of suburban resort— one far expending park of unparalleled pictorial beauty, and back of this are the orangeries of the universe.

Los Angeles, it is estimated, entertain more than 100,000 tourists yearly. It is surrounded by the most delightful tropical environment imaginable, and exhibits the finest examples of mission and modern markable ever-changing scenery, and terminating by crossing the bridge over Salt Lake, a magnificent “pond” in the Great Basin, is visited by the largest salt wells, with their exceptional climate, and mining and agricultural activities. The latter of the two cities would be, perhaps, the most engaging to the traveler, being the headquarters of the Mormon Church, and offering so many points of general interest, such as the Mormon Temple; the Tabernacle with its splendid pipe organ, the Great Salt Lake, Wasatch Mountains, and the unique resort known as “Salt Air,” not unlike our own popular “Luna Park” at Coney Island.

Continuing eastward we next enter the proud capital of Colorado, Denver, which Col. Roosevelt has named “The Play-ground of America.” This is doubtless the greatest mountain resort in America. Manufacturing, mining and railroad building are its chief enterprises, but its agricultural products exceed in value even her mineral resources.

After a visit to Lincoln, universally known as the “home of William Jennings Bryan,” we visit Omaha, the metropolis of Nebraska, and the third largest live-stock market. It is a railroad center of great importance and the natural distributing point of the middle west, a fact which accounts for its being known as “The Gateway to the West.”

Next our next possession in Des Moines brings us to the center of Iowa, and from here we hasten on to Kansas City—The City Progressive—which has more parks and boulevards than any other city of its size in the United States, and is noted for its beautiful homes and rapidly growing trade. It had the distinction of being the only important city in this country to establish a new high record of business during the troubous years.

Continuing along, and passing through St. Louis and Louisville, we enter a completely changed, though none the less interesting surroundings of the South of Memphis, the principal city of Tennessee, noted as the greatest inland cotton, lumber and cotton seed oil market. Situated on a bluff, overlooking the Mississippi it has quietly interesting surroundings and great advantages.

It is a fitting climax, that we should enter peaceful New Orleans—"the Winter Capital of America"— last, for from a historical viewpoint it is perhaps the most interesting city in America, with a “Creole Quarter” of French and Spanish romance, and an “American Quarter” constituting a modern metropolis. New Orleans presents an odd contrast to many of the bustling cities that have come before, still it is the largest cotton, sugar, coffee rice and banana market in America, and the largest oyster market in the world.

The tour is ended. We have traveled 8,716 miles and have seen the largest part of the greatest, richest and most resourceful country in all the world.
THE AGENT WITH THE SHOW
By FREDERICK MORDAUNT HALL.

Travelling more than fifty miles a day, writing a story, attending at least one performance of the show, writing more stories, a half sleep in a hotel, and then a mad dash for the next town. Oh, it doesn't sound so unattractive if you do it once in a while; but try it day in and day out. month after month. That is a brief summary of the press agent "back with the show." Others in advance have just as much to do, except possibly for the visit to the show and the immediate contiguity with the managers, which, when things are going well, is a very, very happy acquaintance, but in the case of reverses the press agent comes in for his share of trouble. Yet, it isn't such a bad life and the work is fascinating; so much so in fact that it has been told that even when a man is out of the business it takes him years to get out of the habit of buying every edition of all the papers and scanning the front page to the last column on the back one for a mention—say of "Buffalo Bill's Wild West and Pawnee Bill's Far East."

If you should see that man out on the road, perhaps standing in the middle of a trolley car track (if there is one in the town) reading, or looking over a paper and observing a slight puckering of the brow and a twitching of the corners of the mouth, you will know that for some reason, that must be uncovered, the show has not been mentioned.

Then he misses the train, darts back to the newspaper office to ascertain why the "story" was omitted—that one which he took such pains to write. The business office may tell him the editorial room is to blame. When he gets "upstairs" they have all gone home. Nothing to do but to grit his teeth. However, it happens now and again, and one can't reasonably expect the murder of the town sheriff or the looting of the mayor's house to take second place to the show yarn. This is usually appreciated by the management, which is usually aware that news frequently ties up the columns of a newspaper.

"Buffalo Bill's Wild West and Pawnee Bill's Far East" does not give a parade, and the elimination of the pageant, usually expected by the crowds, has to be mentioned in every morning paper on the day the show arrives. Occasionally there is a salp. Three years ago, before the shows were combined, I placed a story in the Cleveland Plain Dealer, covering all the usual points. Imagine then, if you can, my feelings when I read next morning that Buffalo Bill would be seen on the streets in the Wild West parade. Thousands were congregated on the big square, all waiting and anxious for the parade. True it was enough to show that a newspaper is an excellent advertising medium, but it made me feel a sort of vacuum in my abdominal region when I heard men, women and children asking policemen when the parade was going to pass. It afterward turned out that the story I had written had been lost, and a haphazard one had been inserted in its stead.

On another occasion in St. Paul, Minn., the man for opening the afternoon performance read 3 o'clock instead of 2 o'clock. Hundreds, it seemed thousands, wanted to know why the show had started just after two. This was another mistake that is liable to happen, but ever after that I resorted to letters instead of figures.

The press agent, paradoxical as it may seem, is at times well ahead of the show, but usually he gets to town the night before the exhibition arrives. His first work is to see the editorial force of the morning papers, place his story and a good lively cut. Some men don't write a new story for every town, but it pays to do so, and usually the morning paper wakes up the sleepy ones reminding them of the fact that B. H. W., etc., is in town. It always pays to have a wise, humorous, or at least a catchy introduction.

Satisfied that he has done his work, that the editorial force has fixed the press agent may go to bed, only to be awakened at an early hour by the drowsy bell boy, who raps on his bedroom door somewhere between five or six o'clock: "Got any copy on the show, boss?" he asks with perfect composure. You tell him hastily and hurriedly. Perhaps a half hour later a man comes to the door with the request that the press agent make good the litho. tickets that have been placed in his window. Another refusal!

A press agent refuses everything that can't help him to get really good stuff into the good newspapers. Every ticket to him is the value written on it and if he gives any away they are so many dollars and cents. But newspapermen are not such gluttons for tickets; many have not time to go to the show, but they wish to have the privilege of sending their families. Of course, there are the bags; there is the occasional weekly newspaper with the infinitesimal circulation which gives you more trouble and bother than the big daily.

Well, when the press agent finally starts work, about half past eight in the morning, he makes his rounds of the papers. The business offices have their checks for the advertising, which is then to be paid, and thereon is a slip ordering a certain number of tickets.

"Mr. Press Agent, who came here three weeks ago, said he would put down 25 tickets, but that you would make it 65 as we wish to fix up all the force and can't begin to do it on this," is one of the trite, or bromide, sentences which many business managers have down pat as the girl who says "Ain't it grand."

FREDERICK MORDAUNT HALL.

FRANK STAFFORD.
In his original suit, "A HUNTER'S GAME," plays a return engagement at the COLONIAL, NEW YORK, week of DEC. 20. The act has made a decided impression throughout the east. the manager is the delight of every newspaper office. The act offers for a time of the year when the weather precludes finishing the Perry G. Williams metropohtine time.

"Didn't say anything about increasing the amount of the bill?" you ask facetiously, and the business manager scowls. He means to get those tickets and usually it is folly to quarrel with him about it, although the number may be reduced. You go around to the next man and find out that he has not enough money and that Mr. Press Agent treated him, in his opinion, very badly. It is the first time, he says, that he has not received more money than the other paper.

You smooth him over, and tell him you are not permitted to increase advertising, but at the same time it is folly to make rash promises. You see him, too, soon again. Then there is the man who wants all his newspapers and newsboy, and the man who ran ten dollars more advertising than his check or order calls for.

After having thoroughly subdued the tempers of the business managers you go up to see the brain of the newspapers. These men are usually the best of fellows, and if treated with courtesy are the finest in the world to meet. The stories have been written for the afternoon papers and the cuts landed, and the press agent goes back to the show to receive the guests. And there are many guests outside of the newspapers with "The Wild West and Far East."

"Two tickets were sent to me by your advertising agent and I wish four," says one man who has dashed as quickly as possible from the town to the show grounds. He has a weekly paper in a provincial town, he tells you, and his family are waiting for them. Two more!

"I am the weather man and I notified all the newspapers that the weather would be fine today," says another with a feeble face.

(Continued on Page 135.)
THINKS WELL OF BURLESQUE THE STAGE MANAGER WRITES

By GUY RAWSON.
(OF "THE BERNIE SHOW.")

Dear boys,
I promised to write and tell you all about our tour and just how the troops
were handled. You all know that at the last minute it was decided to bring
in the "Low Comedy" for a "triple" tour, so the men and the management
were all a little nervous about whether I could pull it off.

I succeeded, however, and in every town I visited the crowd was
amazing. The boys were really great, and I think they were as happy as
any of us. The audiences were enthusiastic and the results were
amazing. I believe we can say that we gave the public a fine show and
that they enjoyed it.

BEN JANSEN.

Ben Jansen, the character comedian, found one of the best in his line, has been
with HURST & REASON for the past ten years. MR. JANSEN has been
with one company all this time, "THE BOWERY BURLESQUERS," and has been
the principal comedian of it for the past six
years.

He is also a song writer, the author of
"HE LAID AWAY A SUITE OF GALE" and other
successes. MR. JANSEN produces and stages the
Bowery Burlesquers' show and his work speaks
for itself.

HINES KIMBALL TROUPE.

The latest photo of the HINES KIMBALL TROUPE of acrobats, gymnasts and breakaway ladder
punch artists.

The troupe is at present appearing in the middle west with great success, having been booked
by MACDONALD and the SULLIVAN-MOHONKE CIRCUS.

The HINES KIMBALL TROUPE has been engaged for the FOREPAUGH BULLY CIRCUS for the
season of 1919.

was getting along, but we have been so
busy practicing that I could not find time
to write in detail. Last Sunday was our
first "daylight ride," and we had a chance
to see how the crops were getting along.

To begin with, I was appointed "straw
boss" and equestrian director of the
show, technically speaking "the stage
manager," also called other things.

My duties consist of looking wise and
appearing important to the rest of the
folks, while in reality you are only a non-
commissioned officer. You call rehearsals
to keep the people in good humor and so
they won't dislike you; "lay out dressing
rooms," a delicate piece of diplomacy, for
you have to know who are on speaking
terms.

Sometimes you become mixed up and
take chances of a broken leg as referee.
The stage manager must be polite, an-
swer all questions promptly and without
hesitation.

About this time every one is preparing
for Christmas, especially the ladies. It is
not safe to sit on anything in the en-
trances, as so many shirt tops are being
made and you can collect a nice assort-
ment of needles right where you like them
least. We expect a big Christmas party
but I fight a little shy of those functions.

I remember about twelve o'clock the
manager was braving about the show
being just like one happy family and at
one the landlord of the hotel had to call
in three policemen to pry the family apart.

In Des Moines, we were visited by the
"wrecking crew" of the Eastern Wheel,
who occupied the house. Every one had
on their best bib and Tucker and cut dildos
for the party.

One has to be versatile in burlesque.
There are no line of parts. You may be
fast for a "Roman" in the first part and an
"Esquimaux" in the burlesque. Those
who think burlesque is a refuge for new
beginners and incompetent artists just hop
in and try to make some of these neigh-
bors titter.

MME. MENZELLI AND PUTKIS.

The only EUROPEAN BALLET SCHOOL, under the direction of MME. ELIZABETH MENZELLI,
the former famous pupil of Sarah and Maitrise de Ballet
GRAND OPERA, SPECTACULAR and VAUDEVILLE DANCES. SCENES, SKETCHES and PAN-
tOMIMES of all kinds. INSTRUCTORS.

A new company of pupils are NADIA, LA PETITE ADELAIDE, HOFFMANN, BIANCA FROLICH,
JULIA MARLOWE, PETTY MICHON, and hundreds of others.

NEW YORK CITY.
(Instructor of Normal School of Dancing Teachers of America.)

from digging post-holes with a Healy &
Bigelow Medicated Ointment to the Criterion
Theatre at Broadway and Forty-fourth
Street, New York.

The burlesque of today is a revelation
to me.

MONTAMBO and BARTELLI.

MONTAMBO and BARTELLI, one of the few
clever and original comedy acrobatic acts in
"burlesque," have been working on the WESTERN
VAUDEVILLE ASSOCIATION time for the con-
secutive months and meeting with pronounced
success.

Merry Christmas and Happy New Year to
everybody.

GERTIE MOYER.

One of the best known of the young women
headed of "The Polka of 1918."
THE VAUDEVILLE AGENT

"The agent is a horse thief if he doesn't get the 'time,'" said Pat Casey the other day when asked by a VARIETY representative to enumerate the duties, obligations and annoyances of the vaudeville agent.

Mr. Casey is one of the biggest agents in the world, both in business and stature. He is known by reputation in the theatrical profession as well as any of its biggest leaders.

"I don't know what other agents do, but I do not, except in rare instances, accept acts to book which I have not seen, nor will I (and I think I am the only agent who can make this statement) take an act to place at a higher salary than I think that act can secure. I see the act and make up my mind what it is worth. I come pretty near knowing what a manager will pay, and if he pays more through me, the next time I see him I can't book some other act. If the act wants more than I think it can command, I tell it so plainly, for there's no use wasting its time and my own.

"It's only a couple of weeks ago an act came to me and said: 'If I had been placed in a first-class house instead of the Orpheum, I could have made the biggest hit you ever heard of in this city.' Well, now, I always considered Percy G. Williams' Orpheum a pretty decent little theatre. I have heard people say it is the finest vaudeville house in the United States, and I have seen it myself now and then. I just told this young man that, but he wouldn't believe it. Then I told him what was the matter with his act. For good measure I told him what I thought his act was worth, and what do you suppose he said? Nothing at all, excepting that he was the best comedian who ever appeared in New York City, and that he wouldn't work for a rent less than double the amount I named. So there you are. Now he's back in the west again.

"It's pretty hard telling people they have a bad act. You fellows write it and that's the end of it as far as you are concerned, but people come in here after I have seen their acts either at a private rehearsal or a tryout. I tell them the act is not good, that it can't do. It hurts, and sometimes I feel almost as badly about it as they do, but what are you going to do? They think I can't book it, and I wouldn't try. Somebody's got to tell them so. They think of their wife or mother does of her child; it's the greatest in the world, and that's the right feeling, but when an act won't do, it won't.

"It's wonderful where all the money and people come from for these 'two acts.'"
CONTINENTAL CIRCUSES

By O. M. SKEIT.

Berlin, Dec. 1.

There is no country in the world having so many circuses as Germany. The biggest of them, not alone in Germany, but in all of Europe, is the Circus Busch, Berlin, owned and managed by Paul Busch, a multi-millionaire now, but formerly only a trainer of horses. A number of years ago he started under canvas, traveling all over the continent.

When he first came to Berlin, the old Circus Rens was in all its glory, and there did not seem to be a big chance for Busch. But he very soon found out that people did not care so much for horse acts alone, such as Rens was then offering, and he started putting on pantomimes with scenic effects. Meanwhile Rens died, and things changed over night.

It was merely sympathy for the Circus Rens that kept business going, and when Rens died, Mr. Busch came to the front, putting on big pantomimes with over a hundred people, and with water effects—then a novelty. Another item that helped Busch greatly was the demand for sensations, and he engaged novelties of that character with the result that his place was doing tremendous business despite the opposition of Rens.

One of the biggest drawing cards Busch ever had was Mr. Cerradini with his balloon horse. Cerradini met with a terrible accident in Copenhagen a few months later, falling with his horse beneath the circus top into the ring, death being instantaneous. Busch owns now four big buildings; in Berlin, Hamburg, Breslau and Vienna. Mr. Schmidt is Mr. Busch's manager and his right hand man.

What Busch means for pantomimes, Albert Schumann, Berlin, his opposition, means for horse training. Schumann, who rented the former Circus Rens, in Berlin, after the management went bankrupt, is certainly the master of all horse trainers. His daughter, Dora Schumann, may be mentioned as a very clever haute: rôle rider being by him the most prettiest of all existing European high school riders. Both Berlin circuses—Busch and Schumann—are paying much attention to variety acts.

Of the traveling German circuses, the following may be mentioned: Corty Althoff, owned and managed by Pierre Althoff; Max Schumann, owned and managed by Max Schumann, a brother of Albert; Circus Henry, owned and managed by Heinrich Koschke; Circus Sidoli, managed by Oscar Sidoli; Circus Neroni, managed by Neroni, now the biggest of all traveling German circuses.

The following are the most important European circuses: Cinelli, in Warsaw, Russia; Alexander Cinelli, manager and proprietor; Cinelli, St. Petersburg, Russia; Scipione Cinelli, manager, the uncle of Alexander; Circo Boketow, Budapest, Austria; M. Boketow, manager; Circus Carre, Oscar Carre, manager, traveling in Holland, Belgium and Germany. All these circuses should not be classed with the little circuses traveling in France, including the standing Paris Circus Medrano, Nouveau and Metropole. These shows have generally only four or five horses altogether, and the bill is mostly composed of very cheap variety turns and clowns. England is the land without circuses.

A GREEK PROVERB.

"Ouden thino epi simphora nithiai si tyhi kai to mellon artron."—Chevalier De Loris, the eminent sharpshooter, whose nationality is Greek, says this is a proverb of his native land, and translated, reads: "Worry not over the misfortunes of mortals; luck knows no one and the future is invisible."

A firm believer in that saying is Mr. De Loris. He claims there is much comfort to be found in it.

THE OLD BOYS.

Through the kindness of W. W. ('Doc') Freeman, here is reproduced this galaxy of old showmen who, in 1922, were among the chief assistants to the late James A. Bailey in the conduct of the Barnum & Bailey Circus. On the plate are shown—of James A. Bailey, equal owner with P. T. Barnum and General Manager: (1) Merritt F. Young, treasurer; (2) W. E. Frankeli, railroad contractor; (3) W. H. Gardner, general agent; (4) R. V. Wexler, evocation agent; (5) E. P. "Dory" Hamilton, general press agent; (6) Robert C. Cooke, special agent; (7) E. W. Lawrence, advance press agent; (8) F. L. Preble, press agent with show; (9) E. A. Kelby, 24 hour man; (10) E. G. Hall, contracting agent; (11) C. Christopher, manager; (12) Harry M. Allen, manager; (13) J. E. Falot, contracting agent; (14) J. D. Goff, publicity; (15) C. V. Grant, French agent; (16) R. A. Tyrtz, general manager; (17) Fred Lawrence, general manager; (18) Charles B. Rondy, press agent; (19) J. H. Hagen, manager; (20) W. H. Whitney, publicity; (21) L. I. Davis, car manager; (22) Henry Shores, superintendt baggage stock; (23) G. M. Conlin, superintendt menage; (24) W. M. Newman, chief animal keeper; (25) A. A. White, secretary; (26) W. A. White, horse property manager; (27) F. C. Bostick, master mechanic; (28) T. W. Sepp, superintendt of baggage.

Others department heads whose pictures are copied from this old photograph were: Harvey L. Watkins, secretary to James A. Bailey; Ben Furst, secretary of the show and representative of P. T. Barnum; Geo. Lynch, superintendent of baggage stock; Harry Abbott, 24-hour man, and Carl Clair, head master.

Of the men whose pictures appear above the following are known to be dead: Mr. Bailey, Merritt F. Young, W. H. Gardner, Fred Lawrence, E. G. Hall, W. D. Hager, W. Henshaw, L. D. Putnam, Byron D. Rose, Wm. Smith, Wm. White, Henry C. Hedgeon, E. S. Davis, and C. Christopher. Barnum is also dead.
CRITICISM

The nearest ever got to it was when a manager in the United Booking Offices informed one of Variety's reviewers (there are four in New York) that Variety averaged eighty per cent, in correctness as to the merits of acts. This was a higher percentage by a very long way than any of the reports received by the agency showed, said the manager.

Could the reviewers mention in their reports the amount they thought the act was worth, it would be a better guide and increase that percentage.

The curious incidents in connection with critics still crop up. In this issue is an advertisement of an artist in a burlesque show who wrote a letter demanding that his advertisement be removed because the review of the show he is playing with did not speak of his work as he thought it should have. He said he had consulted an attorney and had the right to cancel his contract for the advertisement.

Leaving out of the reasoning his presumption in thinking the "notice" should be "mush" because he advertised, the humorous part is that he should be angry because a reviewer did not agree with his own opinion of himself. If an artist knows just how "good" he is, and has set his mark of merit high, why should be flabbergasted at an adverse criticism when he believes he must be right, and the reviewer wrong.

A new brand of "notice getter" has cropped out during the past year. We have written of all the kinds we met, the fellow who says he wants a "page ad," the one who says he was "panned" because he wouldn't advertise and all the other things an act receiving unfavorable notices thinks of to explain it, but the latest is the fellow who selects a Variety reviewer, buttoshakes him, and says, "Can't you catch me. I know the others are all right, but I want your opinion." Of course, Variety's reviewers are only critics, but give them credit for having a little sense and knowing something about "panning." None has been criticizing all his life.

ABE REYNOLDS.

(St. SEASON WITH "MISS NEW YORK, JR.").

According to WALT of Variety—Abe Reynolds has created a Hebrew character and not a vulgar lumpen. His face is the boy岛上, clean and wholesome; eyes, not the repulsive and repelling creature which taints the burlesque bill with all too much profligacy. His make-up is carefully applied, his appearance clean, and he dresses himself as any self-respecting man would dress. Reynolds never drops life character for an instant, running all through the piece with a sustained diaing and an evenly matched portrayal of a Hebrew who would be welcome in any exultant.

vince to pass opinion on an act as to its merits, but even say what in their opinion the certain act reviewed as new would be worth.

In vaudeville at present there is the little "small time," medium "small time," big "small time," little "big time," medium "big time" and "the big time." Acts play the small time often to secure an opening on the big time. A Variety review often mentions where the act may expect to play, whether on the "small" or "big time." When the smaller vaudeville showed indications of extensive growth, Variety's New Act department carried a notice that the review of an act was to be accepted in its remarks, unless otherwise indicated, as if the theatre it appeared in. As for instance if an act was "caught" at the Columbia, Brooklyn, the review covered houses of the Columbia grade: if at the American or Colonial, the criticism was intended to apply to theatres of the first class; always applying to the house the act was in when reviewed.

To what extent the criticisms in Variety are followed by managers, agents and artists, Variety has no means of knowing.

Very often an act reported to be a good one, fails to secure time through the amount of salary asked being too high. Variety's reviewers would like to say when the occasion arose: "It's a good act at $300; or "This act should secure all time wanted at $150," or "This act will do for $500." The day may not arrive when a critic of a vaudeville bill will include an estimate of the value of acts, but Variety would like to see it come. There is more than one reason for it.

Close of intimate association with acts and figures in vaudeville gives a reviewer with perception in that relation a fine open view of acts from the commercial side as well as the artistic. He also is apt to understand where the managers book an act because they must have it and when they refuse it through price.

There is one other obstacle standing in the way of Variety's reviewers. They are not permitted to indulge in personalities. Many a new act which has been raised through the appearance of a woman in it, on account of her age or looks could only have that hinted at.

GORDON ELDRED.

(St. SEASON with "WON BY A LEG.").

The above is of GORDON ELDRED, who is repeating his success of last season with his novelty sketch, "WON BY A LEG." He is with the Loew's circuit and received the highest praise from both press and managers. Mr. Eldred has played many Sunday nights where he has not been allowed to use his special "drop," which he carries for the act (as it is in two scenes), but it has been just as big a hit and often has had to follow three other sketches on the same bill.

But the act being away from all others has always won out.

JIMMIE LUCAS.

(Alls James Lucas.)

The above is a photo of JIMMIE LUCAS, alias JAMES LUCAS, late star of MORT II. SINGER'S "THE GOLDEN GIRL" company, who is now playing the ORPHEUM CIRCUIT. He is booked to appear in England later.

Al Rice, a member of the Joe Weber Travesty Company, died in New Castle, Pa., late last week. He was born in Newark, N. J., and has made that city his home when not on the road. He was prominent in the profession, having played one of the leading roles in "The Two Johns." The body was sent to Newark for interment.

VARIETY
VAUDEVILLE OF THE YEAR

Harbing the growth of the “smaller vaudeville” during the past year, December finds no change in the leading managerial ranks of the first class variety circuits.

The line-up remains the same; William Morris against the combined theatres, while in the second class division the Pantages Circuit is still fighting Sullivan-Condé.

The United has been handicapped by the “blacklist” it maintains against all acts playing in “opposition” houses. Though the United managers say they are not bidden by the hundreds of acts upon this list, their weekly shows tell a different story. In no place has the want of acts made itself more felt than in New York.

In the show division of vaudeville the larger houses have evidenced a strong tendency for “freak” features. Some have been successful and some have not. A “freak” seems to have a short life at best.

In the future booking of a pad for the moment has proven a risk that will likely be seldom repeated hereafter.

There have been no really brilliant successes of the year. The standard of vaudeville has taken a fall since January last, and the managers are allowing it to go down, whilst believing they are bolstering it up through “box office attractions”; a suicidal way of keeping vaudeville at the

RICE AND COHEN.

John C. Rice and Sallie Cohen are as well known to vaudeville as that branch of entertainment is to the public.

The couple are now appearing as a star feature number on the Morris Circuit.

The managers opposed by William Morris have waited in vain during the year for Morris “to go broke.” About two months ago, his competitors had the Morris Circuit “down and out.” The only reply Morris made was to throw out Burt’s, Toledo, and the Jefferson, Memphis, from his circuit, leaving the Morris string all winners with but one loser, The Plaza, New York. Within a month afterwards the Plaza commenced to do business and was placed on the winning side.

The bickerings between the vaudeville managers have been many throughout the year. Between Martin Beck and E. F. Albee a silent strife has existed, and while the impression was sought for publicly that all remained serene between “the east and west” no one believed it. Few believe it now even under the latest protestations of everlasting regard.

“The Dumps” or territorial agreement between the east and the west as represented by Messrs. Beck and Albee expires in December of next year. Mr. Albee wanted this renewed, but it has not been to date. About six weeks ago reports of a possible combination between Morris and Beck were prevalent, with a solid foundation.

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of the main factions. William Morris first attempted to persuade Annette Kellermann from the management of B. F. Keith, who was swimming under contract. Following a legal struggle, Mr. Keith was successful in holding Miss Kellermann to her agreement, but only at a large increase of salary, arranged in the most convenient way. Upon losing Miss Kellermann, Mr. Morris duplicated her act, and has played the “copy” until his circuit, employing the same setting intended for the original. Other “copy acts” have followed and some went before, east and west, while the latest struggle between the opposing forces was the recent race for Valaisa Burritt, who is appearing this week for the United at the Colonial, New York.

When Miss Suratt opened at Hammerstein’s and her act seemed to draw a great deal of attention together with capacity houses, William Hammerstein, godfather to all “big names” and “freaks” worried over the occurrence, allowing Miss Suratt to abruptly close the engagement. Switching back and forth between Morris and the United, Miss Burritt finally landed with the latter.

Among the foreigners there have been no sensations imported. Harry Lauder returned and has filled the Morris houses wherever and whenever he appeared. Lauder is now on the first week of a prolonged tour, which will take him all over the country.

The average of successes among the imitations has been smaller than in former years. That may be through the best and biggest of the foreigners having played on this side.

In productions, vaudeville has been nearly barren. The few that did “make good” were booked at figures objected to by the managers who were compelled to take the acts through the scarcity of suitable vehicles.

There has been a noted tendency to broadness in the liberties allowed acts late. This is verging towards the regulation music hall style of show, and

(Continued on Page 28.)
VARIETY

HIS LAST SHOW
By Abel Rubi.


The small city, shivering under its covering of snow in the hollow of the valley, did not sleep that night. Light streamed through the chinks of the closed shutters, doors hung, voices echoed in the calm night, and lambs bleat loudly on the white roads.

The bell from the old church began to ring; the joyous peal scattered its notes across the country; cheerfulness abounded and spread to the woods and fields. It is the immense Hosanna of the earth to the Redemer: it is the eve of Christmas, the glorious night when all men bow before the feet of the infant Savior.

Amidst the joyous movement of that winter night, one house remained obstinately closed. No one left it that day even to go to church. The inmates move with silent footsteps and speak low, for a youth of twenty is there ending his life, whilst all others are celebrating.

Joyful sounds rise from the street, the swaying of her light drapery seems like a cloud of incense around her.

Raising himself on his elbow, amid the whiteness of the pillows, the dying youth watches and smiles with a delighted air.

He no longer sees the sad faces, the anxious mother who has for months watched over him, and who now with terror notices his declining strength. He sees only the white and graceful form, hears only the sweet music. A new life animates him: a glow circulates through him. What is this light he thinks he sees? Paradise, full of enchantment? an angel waiting, her white wings open to protect him? He smiles, opens his arms, astonished at the vision and falls back, happy—passed in a moment from the glory of the vision to eternity.

You artists, men and women of sublime soul, whose lives are devoted to the solace of the worker and the worn, may you be blessed also for the moments of joy and oblivion that you bring to the careworn and sad of this weary world. And when you die, you alone, by your art, have lived through all the scenes of the great human drama, and you alone are long remembered by the thousands everywhere whose lives you have often lightened.

MERRY CHRISTMAS.
SUCCESS.

CHAS. C. MILLS.
GERMAN ALDERMAN.

In up-to-date political speeches: The laughing life on all sides. Raked solid, playing all the best vaudeville theaters in the west. Management of W. A. and H. M. New York. Will not get out. Will show you something.

HAPPY NEW YEAR.
SUCCESS.

MILLS and MOULTON.

In "A Trial Performance," the comedy sketch HILL MILLS and BESSIE MOULTON are drawing down the laughs with, have selected a certain formulator.

In wishing everybody a very Merry Christmas and a Happy New Year, Miss Moulton and Mr. Mills reserve the right to add that they and their act are much sought after for show purposes.

MELNOTTE-LANOLE TRIO.

The MELNOTTE-LANOLE TRIO of special act, gain by the management of F. H. MELNOTTE, and is competed with success in the summer time, playing vaudeville engagements in the winter.

The pieces performed by the MELNOTTE-LANOLE TRIO are startling and unusual, and the act itself gives to the audience a whole view through the originality of the tricks and the artistic cohesion of the artists.

BERLIN WINTERGARTEN.

One of the most famous music halls in the world.
LILIAN SHAW.

This clever rural dialect comedienne, the first woman artist in her class, has been called "a Warfield in pictures with Bernard Tinling." This was said of her in a recently issued magazine, which reviewed at length her novel and characteristic specialty. Miss Shaw sings mellifluous songs, written especially by Irving Berlin, and will soon appear in New York with her newest offering.

REEVES TO BECOME AMERICAN.

Billie Reeves, the musical comedy comedian and pantomimist, has started the legal process which will make him an American citizen. Coming to this side with the Karno Company in "A Night in an English Music Hall," more than four years ago, Billie has not been back home since. Last summer he booked passage for London, but at the last minute was forced to cancel it.

For three seasons he has been with

IDA MAY CHADWICK.

IDA MAY CHADWICK.

(Ida Chadwick Trio.)

A trio of entertainers so popular they have again been engaged for a return trip over the Orpheum Circuit, having recently completed their last tour on the same line.

IDA MAY CHADWICK is a dancer with several championship medals won in competition for her nimbleness of foot.

JOHN C. RICE and SALLY Cohen.

"RICE AND COHEN" will play the name of one of the best sketches in vaudeville. They have been in the two-a-day field for several seasons, but will shift their activities next year to a farcical production, now under consideration.

Ziegfeld's "Follies." He first opened under manager's direction for a twelve weeks' engagement on the New York Roof. When the show opened in Atlantic City for its premiere Mr. Ziegfeld signed him for three years with an option on a like period.

Mr. Reeves has refused a nine months' engagement abroad made him recently through the Marioni office in New York.
RAILROADS KILLING GRAFT.
Out in Minnesota and the Dakotas, where 
"drifting" circuses were wont to 
thrive, the railroads have been taking 
a hand, and will not haul shows which 
trive upon "graffit." During the past 
summer several of this class of small 
shows were turned down by the Northern 
Pacific Railroad, which positively refuses 
to haul that sort of a show. Either the 
"graffit" had to be cut out or the show 
didn't travel on.

Other roads, it is said, will adopt the 
same policy next summer, and with such 
action general and continuous the circus 
"graffter" will have had his day.

Another thing which is going to kill off 
this ilk is the fact that showmen who pre-
viously ran a grafting show, have found 
upon trial that there is more money in a 
clean one. One western showman who had 
previously been an open practitioner of 
"graffiting" prospered so splendidly during 
the past season with an absolutely clean 
show that he has made an open confession 
of faith in running a legitimate enterprise.

GIRDEN NEWS

EUROPE FOR HONEYMOON.
Chicago, Dec. 8.

Tomorrow (Thursday) at Lafayette, 
Ind., Charles E. Cory and Mary Murdock 
will become man and wife. Mr. Cory is 
the general manager for the Hagenbeck- 
Wallace Circus. Mrs. Cory, to be, is the 
dughter of the late James Murdock, the 
truction magnate, and is very wealthy in 
er own right.

Following the wedding reception the 
couple will go to New York and spend the 
honeymoon abroad.
Mr. and Mrs. B. E. and Benard Wallace 
will attend the function, going to La-
ayette from Peru.

It is known that W. P. Hall is organizing 
a circus for next season, and rumor 
has it that Rhoda Royal may be connected 
with it. The title under which the show 
will be operated has not been determined.

COLES WORTH $30,000.

The topic of conversation among circus 
folks concerns the future of the Cole 
Brothers' show. In this connection it is 
interesting to note that the Cole Brothers' 
show is only valued at $30,000, which puts 
a quietus to the estimate of values of 
other circus properties. The line "a million 
dollars invested" reads as a joke when 
it is shown that an outfit quadruple the 
size of that owned by the late Martin 
Downs makes a tremendous treated 
terprise.

Martin Downs died Oct. 19, and the let-
ters of probate were granted last week 
which showed his estate to be valued as 
follows:
Circus property at Orry, Pa. . . $22,000.00
MacDonald mortgage . . . . 5,083.56
Securities and debentures . . . 3,217.04
Cash in Toronto banks 37,897.83
Cash in Rye, Pa. . . . . 1,000.00
Insurance . . . . 5,000.00
Real estate Toronto . . . . 15,000.00
Walker Grape Juice at Erie, Pa. . 10,900.00

Total ........................ $100,198.40

The value of the circus property was 
placed at $30,000, against which there is an 
indebtedness of $8,000 to the Erie 
Lithographing Company. According to the 
will and codicil C. H. Thompson and John 
D. Montgomery are made trustees, the 
legatees being the widow, who re-
ceives $15,000, including the $5,000 insur-
ance; the father the yearly income on 
$2,500, and the son the rest, excepting 
a diamond pin given to Mr. Thompson, and 
$500 to Rev. J. L. Hand for masses.

The rumor that "Buck" Allen is trying 
to buy the show will not down. Walter 
L. Main may be bidding for Allen, who is 
said to have the money.

It is rumored that Mrs. Martin Downs 
is dissatisfied with the terms of the will 
and may contest it, asking for a full third 
of the estate.

Eddie Brown is in Chicago again having 
seen the lights of Broadway.

Joe Challen is located at the Sid Emerson 
Theatre in Chicago this week where 
"Cleo" is the "added attraction."

Arthur Hill, manager of Vallecita's 
leopards, is negotiating with H. H. Tammey 
and W. E. Franklin to handle the side 
show with the Sells-Floto circus next 
season. If the arrangement is perfected the 
leopard act will be used in the big show.

Chas. Kohl will, it is said, be the ca-
ter for the Barnum & Bailey Show next 
season. Mr. Kohl was a member of the 
Kline & Kohl firm, which for several 
seasons were caterers to the same show.
Their last season was when the show was 
in Germany. Mr. Kohl then opened a 
hotel in Poughkeepsie and Mr. Kline took 
the management of the Park Hotel, 
Erie, Pa.

Joseph Mayer has closed contracts with the 
Ringling Bros. to publish the advertise-
ments programs for the Barnum & 
Bailey, Forepaugh-Sells and Ringling 
Bros. shows next season.

SAM SIDMAN.

NOTICE!

"IT MAKES ME SO MAD"

In the phrase ORIGINALLY COINED by Mr. Sidman for theatrical use. Anyone permitting the use 
of error in a theatrical production is violating the laws of decency and method.

The Forepaugh-Sells Show, being formed 
up in Baraboo, will be a forty-five car 
circus when it returns to the road next 
season.

W. C. ("Billy") Thompson will again be the "story man" of the press depart-
ment with "101 Ranch" Wild West next 
season.

Geo. V. Connor will have charge of the 
side show with Miller Bros.' "101 Ranch" 
next season. He is spending the winter 
at his home in Chilocco, Ok.

Jay Rial is in Chicago. From his talk 
he could hardly be persuaded to abandon 
the circus. He likes the work and likes 
the life. He is now the "greatest living 
species" of the circus press agent in 
actual harness.

Charles Jenkins, a "razor-back" with the 
Duel Dog and Pony Show, which is now 
playing theater, was sent to jail at Peru, 
Ind., Dec. 2 on charge of committing an 
assault on one of the boys with the or-
ganization.

SASSE GOES TO RINGLING.
Chicago, Dec. 8.

Charles L. Sasse, the New York agent, 
who makes a specialty of placing circus 
attractions, passed through here Monday 
on his way to Baraboo, Wis., where he 
will meet the Ringlings.

HERR VIVA

HILLEBRAND and DE LONG.

Sensational Iron Jaw Heavy Weight Boxer's Art
Under exclusive management of
JACK EYV.
140 West 32nd Street, New York City, 21st Floor.
Cable address, "Jailer."

WILL BE SOME BUNGALOW.

Maj. Gordon W. Laffie ("Pawnee Bill") 
is on his ranch near Pawnee City, Okla., 
where he is superintending the construc-
tion of a $10,000 bungalow, which he will 
occupy between seasons hereafter. The 
Major will stay in Oklahoma until after 
Christmas when he will come east to take 
active charge of matters at winter quar-
ters in Trenton. Geo. Conner is now in 
charge.

JOHN ENNOR.

JOHN ENNOR, the world-wide traveler, is now 
appearing in variety with great success. He 
offers a series of travelling shows, with hand-crafted 
illustrations scored at great trouble and expense, and 
with rapid fire talk, which holds the attention of the 
audience from fifteen to thirty minutes or as 
long a time as he is allotted on the program. Mr. 
Ennor has spent the last two years abroad, traveling 
the world, and has now concluded a series of 
shows for this winter. Mr. Ennor will appear 
at the Wilcox Avenue Theatre for the week 
eading Dec. 2, being booked by J. E. MATTIES 
and the WILLIAM MORRIS OFFICE.
BUNCHO AND AGER.

"THE KENTUCKY GIRLS" are a delightfully clever pair. Their method of taking appearance and the natural pose which pervades the entire form, always makes them prime favorites. This proves it stands. AGENTS TAKE NOTICE.

J. W. CLIFFORD.

J. W. CLIFFORD, the well known stock comedian who has for eighteen or twenty years past been associated with best organizations in the west, has present playing vaudeville engagements, being booked under the WILLIAM MORRIS name.

His mission is very well received wherever he appears and his rolling in making the same big hit it could always be counted upon to do when he was in stock.

BILLS NEXT WEEK.

NEW YORK.

COLONIAL.


ALHAMBRA.


INDIANAPOLIS.

GRAND OPERA HOUSE.


CHICAGO.

Majestic.


BILLS.

NEW ORLEANS.

The Wayne Comedy Company, a stock burlesque organization, will occupy the Dauphine. The company opens Dec. 26 and will run until the end of the season.

FRIEND and DOWNING.

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL OUR FRIENDS AND ACQUAINTANCES HERE AND ABROAD.

VARIETY HAS RELAPSE.

Charles W. Bennett, former general manager of the Bennett Circuit in Canada, who has for several months been confined to his home with typhoid fever, suffered a relapse late last week, and on Saturday was removed from his home to New York to the hospital.

Mental worry over his inability to proceed with business plans owing to his physical condition contributed to the relapse. Fred Zoeddie is in charge of his affairs.

IZZIE WARD GETS A JOB.

At last Fred Ward, Broadway's best little layoff comedian, has secured a job. Corse Payton, the Brooklyn managerial wizard, came to the rescue. Mr. Payton played at the Bijou Theatre, Brooklyn, Dec. 12, was a good cigar. The contract carries 25 cents after this clause. The cigar is to be smoked immediately after the performance by Mr. Payton.

If Mr. Ward is successful at the Bijou his price will rise accordingly, and he states that under no condition will he work for less than a package of cigarettes, two ten-cent cigars and chewing gum.

Always working.

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL OUR FRIENDS AND ACQUAINTANCES HERE AND ABROAD.

MILLER and TEMPEST.

Presenting a unique and original surprise, entitled "JIX AND TRIX." FULLY COPYRIGHTED.

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL OUR FRIENDS AND ACQUAINTANCES HERE AND ABROAD.

FRIEND and DOWNING.

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL OUR FRIENDS AND ACQUAINTANCES HERE AND ABROAD.
ZICK ABRAMS.

Well known theatrical man, who enjoys a wide acquaintance from Maine to California, and who is now a partner of SULLIVAN-CONDIDINE in the NATIONAL THEATRE, SAN FRANCISCO.

ELIZABETH M. MURRAY

Merry Christmas to all my friends at home and abroad.

Direction, MR. ALBERT SUTHERLAND.

"THE MAGPIE" A PLAY.

"The Magpie and the Jay," the vaudeville vehicle, for several seasons of Carleton Macy and Maude Hall, is to be written by Clay Clement into a four-act rural comedy and will be produced next season.

Meanwhile Miss Hall will continue in the piece on the Sullivan-Condidine time while Mr. Macy will join the cast of "The Man Higher Up," a forthcoming Shubert piece, in February.

A daughter arrived at the home of Mr. and Mrs. J. O. Hewitt (Evelyn Le Conte) on Nov. 25 (Thanksgiving Day) in New York.

Important Notice to Particular Managers.

"PUT IT ON YOUR BILL."

"The Prima Donna and the Loser."

A high class sketch for high class houses.

Fun that is clean.

The magnet that draws the crowds.

Singing that's charming.

KENNEY and HOLLIS.

The above cut represents KENNEY AND HOLLIS, "THE ORIGINAL COLLEGE STUDENTS," who have appeared in the principal theatres of America.

We produced our act at KEITH & PROCTOR'S 23d STREET THEATRE, OCT., 1902, and have criticisms from all the leading theatrical papers to substantiate our claim as "THE ORIGINAL COLLEGE STUDENTS." Since then there have been several imitations.

This season the young men are appearing in new make-ups, also using new material. They have been engaged for Europe through RICHARD FITZGERALD, and will sail next July.

McGRATH and YEOMAN

Next to the west for the first time.

Playing the WILLIAM MORRIS HOUSE in CHICAGO.

Booted by J. O. MATTHEWS.
VARIETY

TO OUR FRIENDS: 

NOW WE EXPRESS SIMPLY AS 
NORA BAYES and 
JACK NORWORTH 
IN "RACTIME" 

We publish all our songs with J. M. HENRY. We publish all his songs. 

THEY'RE ALL OUR SONGS. 

WE'VE GLAD WE'RE WEDDING.

ECKHOFF & GORDON 
Agent, JAMES FLEWITT 
New York City.

GROS Avenue 6709, 
226 East 94th Street, 
New York City.

Helen Mattice Galveston 
Emerald Gem 41 1 Holland Rd. Bronx 
Emem McLean 88. 
31 1 Woodward Avenue, 
Brooklyn.

GALLIANS' BAOBONS 
DEC. 18, KATYATWA'S, NEW BEDFORD.

GILROY, HAYNES and 
MONTGOMERY 
Week Dec. 18, ENSID, BEAVERTON, ILL.

GILROY 
New York.

CIRCUIT TO 
TOUR "RANTIME" 

VIOLET GLEASON 
IN VADODAILE.

FARREL-TAYLOR TRIO 
Funniest Blacktie Act in Vadodaile. 

THE COMING TOUR STAR 

VIOLET GLEASON 
6th Avenue, 
New York.

FORRESTER AND LLOYD 
This week (Dec. 6), NORTH AMERICA.

BURLINGTON SHEA

SINGING CHAS. K. HARRIS' 
"Kid" Song

"SCUSE ME TO-DAY"

CHAS. K. HARRIS, 
11 WEST 51st ST., NEW YORK.

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DEC. 6, NORTH AMERICA.
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Who wrote "SWEET ADELINE," "BABY DOLL," "I LOVE MY WIFE, BUT OH YOU KID," etc., etc., have added to their long list of hits another,

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ERIE, PA.

207 French St., with exclusive rates. One block from Theater.

The RUGGER

261 42d St., New York.

Opposite the American and Moneymaker's. Special rates for professionals.

Rapah and Franki, who have been playing American line, open for William Morris at 11 East 42nd St.

Violinists will open 37 for a two weeks' tour of the Penthouse Circuit.

The Brisco Sisters, Australians, who have been on the Sullivan-Comeau line since Aug. 19, had their first time here in Chicago last week. They left here for Texas to play six weeks for the Grand Opera Co.

Omer Holmes, of Chicago, has landed the booking of the Plaza, New York, N. Y., for new $8000 structure owned by the Newwood Amusement Company. Holmes has also arranged to look after the booking and end of the Electric, Odeon, O., and the Odeon, Scarsdale, both new houses.

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Artists desiring to purchase diamonds are now in a position to buy them on time at cash prices. Write for terms and particulars; business strictly confidential.

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America's Greatest Escape Artists.
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Positively the best drawing card for popular purse houses in America.
5 MONTHS FOR JOE LEO AND STILL WORKING.
Manager who wants business consult Joe Leo.

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In "Vaudeville Reminiscences."

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Singing Comedienne.

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Assisted by Frances Rigler. In the Comedy Success.
"The Rose and the Thorn."

REED BROS.
Gymnasts.

A BIG LAUGHING HIT.

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"World's Premier Colored Vaudeville."
Original Musician "Fun in a Barber Shop."

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"Theatre, Five Dance, Demont and Bell, famous.
Marry White, singer; Fiddling and Walkin"
character sketch; R. Warren Hatch, sketch;
H. T. Jordan, sketch; J. W. J. Harch, sketch.

NEW PALACE (50 W. 31st St., mgr.; agent.
Harry C. G.—The Bandits, dramatic ballet picture.
Ebro Gibson Sisters, a.c.t.; and D. Jones and
Garcia, comedy juggling; R. B. Bannock, comic;
Jones and Keys, colored juggling; C. G. Ritter,
clown, and his band, comic juggling; A. McLeary,
coloring, colored, hand and wool some cray.
Colt and Sally finished with
their rope. The first part of their act
began badly. George O'Brien gave the rest
of them a chance and held his own. Pictures.

PHILADELPHIA
By George M. Young.

KEITH'S (H. T. Jordan, mgr.; agent. U. B.
Circuit, Muir's) were showing enough to please the
afternoon audience in considerable enthusiasm.
The best thing that can be said about the
bill on its first showing before the usual crowded house.
Mr. Jordan, who is the actor who plays in the
"Cowboy," Williams opened instead of the Phipps-McCoy Trio, obliged to cancel
through the failure of the Phipps-McCoy Trio.
The opening number, "The Night and the Place,"
was well received, and the audience left the
theater with the good graces of a planning.
Kathie and Andrew threw big with their capital duties.
Their act is new and fixed itself firmly.
Meeting with approval on each number.
A very pretty little sketch, planned on a Southern story
about the marriage of a lady in his master who had
been better days was presented by John P.
Davis and M. Leonard, who played the parts
and put over a big hit with their musical act,
nothing better in this line having been seen here.
The act was well received. The next spot was given to the Flying Marini,
who have just come in from some months of rapid-fire work
the fag trapeze with some startling tricks well
through, and was ready with response. The
audience was just right at this time for Howard
and Dils, who performed their pair over one of the
biggest laughing hits in its entire time. For the closing
number, the "Flyer's World Dangerous" fit to delight
about with a near-by-laden nation picture, when using its acts.

VARIETY
one of several men employed that gets anything at all out of the material at hand, and he goes in for considerable of the usual comedy impersonations. The current season has given him an opportunity to display his ability to play a straight man, and he has taken advantage of it. His performance as the police detective in "The Girl from Nothing" has been particularly successful. In this. "The Girl from Nothing," he plays the part of the police detective, and he is pitiless in his treatment of the criminal. The part is well written, and the performance is good enough to make the play a success. The all-male cast is well chosen, and the production is well directed.
The Great Ergotti and his Liliputians

An innovation in EKLEY TUMBA

Week Dec. 15th, HAMMERSTEIN'S VICTORIA THEATRE.

Agent, PAUL DURAND, 813 Longacre Building, New York.

The SAND HILLS' QUARTETTE

Enjoyed INDIVIDUALLY at NATIONAL THEATRE, SAN FRANCISCO, making pleasant impressions with their well rehearsed "TAKE THE SEAT, PLEASE" act, confiding.

MOOSIE PEDDLER, CARELESS CASEY, SHADOW WILLIAMS, GOON OSTRANDER.

Manager, PLUNKER SMITH. Chief Usher.

Watson puts over some fine comedy, although at times the line isn't best.

STANDARD (F. J. Clements, house agent).—

"Roadway Girls" got a false start, and did not go as fast as some of the other people above which have been here this season. Jack Bird and Bill and the new girl, Miss Frank L. Waldram, is a "dope comic" here, the best ever here. His lines are original, and his work clever.

AMERICAN (Harry Hart, mgr.; agent, Gus Bass; Monday rehearsal).—

"92 Minutes," eight scenes, by "92 Minute" Company, presented by Mike." 

MOONEY, in T. A. Room Y., special branch of the "Beacon Peddler," exclusive representative.

CHICK CARELESS, "Tara Mafer, SPECIAL in 18th Street," Boston, Colo., representative.

WILLIAMS, who have been Kaiser, admirable, good; Helen Jackson, manager, central to—"VARIETY" (Wm. Baldwin, mgr.).—"Harry Waltin," excellent show in capacity.

BELMONT, included, exclusive.

NEW YORK,very good; Judy Han, extremely, excellent. — "VICTORIA" (Wm. Kowels, mgr.).—Barclay and Frank.) "Barnes & go, variety, very good; Pat Carroll, Irish comedians, perfect; "VICTORY" (Victor Fona, mgr.).

HEW-EE, F. J. PROCTOR (F. C. Stewart, mgr.; agent, U. B. O.); rehearsed Monday, fine show. George Beal and Co., good. Others on the roster are Crochet and Roberts, funny colored comedians; Alcide Calippe, clown; Roon and Paul, opera soloists; Max Grober and Miss Adeline with contrast.

MOBILE, ALA.

LYRIC, (Gaston Neher, mgr.; agent, Martin Beak, agent, T. C. Beak, and Mr. Oliver, sketch, big hit; Charley and Charlie, scintillating comedy; Arthur Slawson, Irish comedian, perfect; Pearl and her Jokey, perfect; Miss Gram, songs, very good; Jere Will, prestidigitation, excellent. —"VICTORIA" (W. Neher, mgr.).—Barclay and Frank.) "Barnes & go, variety, very good; Pat Carroll, Irish comedians, perfect; "VICTORY" (Victor Fona, mgr.).

TRENDEL and Fuller, sketch, well received; Malloy Sisters, clowns; RODNEY ROBERTSON.

DUNBAR'S GAY CIRCUS

Opening for Eastern Tour at CHASE'S, WASHINGTON, NEXT, Dec. 18

"The Comedy Quartette"

THE BOYS WHO MAKE THEM SIT UP, LISTEN, AND LAUGH

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CHICK SALE Now Playing Unitd

Special Scenery and Stage Setting

"THE BOY WITH THE SEVEN CHARACTERS"

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PRESENTING AN ATTRACTIVE PIANOLOGUE WITH ORIGINAL SONGS.
A MATCHLESS INTERPRETER OF "COON" DIALOGUE STUBBORN.

As the personal direction of
ROSMER LEUKENFUSX

DAVE JUBIN
AND COMPANY
IN THE SOUTHERN PLAYLAND.

"THE HUMMIN' COON"

A HIT ON WILLIAM MORGAN, SULLIVAN-OWEN, CHARLES H. DUTTON

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GREETINGS
Success at Hammerstein's Monday November 29th

ALFRED E. AARONS
PRESENTS
MISS GRACE LA RUE
IN JULIAN EDWARDS New Comic Opera

"MISS MOLLY MAY"

FILL THAT OPEN TIME

WHY LAY OFF?
About eight weeks with small jumps, including

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CHESTER
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Write HARRY KNOBLAUCH
M. BART NORTON, Vaudeville Agency, 5th Land Title Building.

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"The Hat My Father Wore on St. Patrick’s Day"
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LYRICIST ♦ LIBRETTIST

Who has written most of the successful comic operas and musical comedies produced in America and is still writing them exclusively for

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"LADY LOVE"


In preparation “CURLY HEAD”

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“Black and White Rag”

(SOME RAG)

Writing exclusively for

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H. B. BLANKE

To all, and particularly to the hundreds of orchestra leaders, singers, dealers, who have played, sung and sold my compositions.


Three New Songs

"Prairie Land" "Lonesome Land" Lyrics by Vincent Bryan.

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"LADY LOVE"

"I'll Do The Same For You!"

"Mandy Lane," "Linda," "Betroth," ETC., ETC.

Productions 1909-10.

Clara Belle Jerome, 

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GEO. SIDNEY'S "The Joy Rider.

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COMPOSER OF

"You're the Sweetest Bunch of Violets"

AND

"Memories"

Writing Exclusively For

Jerome H. Remick & Co.
Many Greetings to Our Many Friends
WE ARE STILL WITH YOU

WILLIAMS AND VAN ALSTYNE
WRITERS OF
"When I Fell in Love With You"  "I've Lost My Gal"  "Heinze"

And ANOTHER NEW ONE. Drop in and hear the secret at the same old place.

JEROME H. REMICK & CO.

Reginald De Koven
Exclusive singing rights can be had on some of my new songs for production and high-class singers.

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Writing exclusively for

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BENJAMIN HAPGOOD BURT

New Comedy

With JEROME H. REMICK & CO.

When answering advertisements kindly mention VARIETY.
WALTER HOFF SEELY SPEAKS FOR WILLIAM MORRIS, WESTERN

San Francisco, Dec. 1.

Morris Mayerfeld, the day after his return from the east, consented to give his opinion publicly as to what he thought of the proposed invasion of William Morris, Inc, in the territory which heretofore has been the Orpheum's to do with as it saw fit. In part he said, "There is no room west for two first class vaudeville circuses."

After reading the interview I became curious to hear what Walter Hoff Seely, who is one of the prime factors, and William Morris, who has started this merry little game of repartee, had to say. After patiently waiting for an hour or so I was eventually enabled to gain entrance to the inner sanctuary where I seated myself comfortably and endeavored to think of a good opening remark. Just as I thought I had struck it and was about to spring it, the telephone interrupted my train of thought, which I considered fortunate as it gave me a chance to study the man who in about a month and a half after signing a contract with William Morris as his representative in the enemy's stronghold, had leased one of the finest sites in the city and financed a project to build a Class A theatre.

The incident recalled to my mind the financing of the New Columbia, which took two years and a half, at the end of which time the promoters were obliged to go about with a subscription list soliciting $500 and $1,000 subscriptions with seat privileges as an inducement. The site selected by William Morris, Western, is one of the finest in the city and far more desirable than the Orpheum site when considered from a transient viewpoint. Just off Market Street (the main artery of the city) the new theatre will be within sight of every visitor and a reminder to the residents that a new theatre is in their midst.

I am awakened from my reverie by hearing, "Well! Young man, what can I do for you?" This accompanied by a smile, and I took back, "A party wants to wear me a suit of clothes that Morris vaudeville will not be in San Francisco inside of a year and I want you to give me a tip whether it is a safe bet or not?" "Safe? Young man, you wear a house and lot and anything else you can get. William Morris is certainly coming to San Francisco and it isn't going to take a year either. Every possible obstacle has been placed in our path by the opposition, slander, scandal, libel and personal mud throwing has been indulged in as if William Morris and Walter Hoff Seely were running for office. I was accused the other day of having the prolific press department of the opposition on my payroll. The press department has provided elaborate stories regarding the closing of the Memphis house which was being booked by William Morris, so shoking the more incident of the closing of the Orpheum in Butt, Mont., on the same night. The net result of the 'knocking' has been in fact a tremendous 'boost.' For instance, a prominent editor of this city said to me the other day, "I have never seen a Morris show, but I know it must be good for it is the first theatre the opposition has ever tried to keep out."

AMERICAN MUSIC HALL, OMAHA.

Newly erected at 15th and Douglas Streets in that city by J. I. BRANDENBERG & SONS for the WILLIAM MORRIS CIRCUIT.

Again the phone interrupted us, upon this occasion from the outer office. At the reply "show him in," I was excused for the time being and occupied the time which proved to be about fifteen minutes reviewing the apparent midgets thronging past in the street below. In the fifteen minutes I was frittering away at the window, the interruption had taken its departure leaving behind with William Morris, Western, by the dash of a pen, $15,000.

Mr. Seely took up the conversation at once by saying, "William Morris told Martin Beck in my presence, 'I am in this fight, and I propose to develop the best theatre in the city, and make you give the public better shows, as well as give them better performances myself.' Mr. Mayerfeld's belief that there is not room in this broad land for rival vaudeville interests is not shared by us," continued Mr. Seely, "William Morris has established enough theatres and supplied them with attractions to prove our contentions. The activity of William Morris in the western field was first begun last July when the contract was signed between William Morris and J. Charles Green. Later on Mr. Green was permitted to withdraw from the venture because of his inability at that time to promote the enterprise to the extent that it demanded. Everything was then at a standstill until my trip to New York last September, when I closed a contract with William Morris which has been the basis of our present venture in the west. Here is at present associated with a man of affairs who are all well known for their business abilily. Among them are Francis V. Keesling, a prominent attorney, Gustave Brenner, a former supervisor and retired merchant whose name has always spelled success, and Jesse Newbauer, a conservative as well as successful merchant of this city. Several Los Angeles capitalists and the Brandes Bros. of Omaha, who are generally known to own everything in that city except the Missouri River.

"The circuit when completed will consist of new houses in San Francisco, Omaha, Kansas City, Salt Lake City, Los Angeles, Oakland and Denver, the latter being located at Sixteenth Street and Court Place, as fine a location as could be desired, being as it will be, upon a prominent corner, surrounded by lofty buildings in close proximity to the leading hotels, conveniently reached by the various car lines from all parts of the city. It spells success from the opening."

"We intend to concentrate our efforts on those seven houses for the present until they are well established and under way. The Omaha house will be the first to open. We expect to be able to occupy it the latter part of February and will endeavor to open on Washington's Birthday, which I consider would be very appropriate for a chain of American music halls. Our house in this city, we have been assured by the contractors, will be completed in August. William Perkins, president of the United Realty Co., which controls the property, says that he hopes to have all the present tenants out by Dec. 15, at which time the latest, ground will be broken and active building begun. At the present time as fast as the premises are vacated excavating will be pushed as far as possible.

"Since going into this fight I have been labeled with all manner of epithets, and one especially appeals to me as very amusing. They have been referred to as a 'salve artist,' and I intend to make it appropriate by demonstrating very forcibly before I am finished that the salve I am utilizing is proving most efficacious in greasing the path to a successful culmination of our plans."
Christmas Greeting and New Year's Joys

GUS EDWARDS PRESENTS

IN VAUDEVILLE

GUS EDWARDS, Himself
GUS EDWARDS' "SCHOOLBOYS AND GIRLS"
GUS EDWARDS' "KOUNTRY KIDS"
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GUS EDWARDS' "NIGHT BIRDS" with NELLIE BREWSTER

Booked Solid 1909-10, by the ORPHEUM CIRCUIT and the UNITED BOOKING OFFICE

"JUST BECAUSE YOU'RE A POOR LITTLE GIRL"
A beautiful "kid" ballad with real human touches. If you want to impress your audience a la David Belasco, get this song immediately.

GUS EDWARDS MUSIC PUB. CO.
1531 BROADWAY NEW YORK CITY

Wishing You THE MERRIEST AND HAPPIEST

PAULINE

AMERICAN MUSIC HALL, NEW YORK, DEC. 13

When answering advertisements kindly mention VARIETY.
GREETINGS FROM A FEW CELEBRITIES

RICE AND CADY
AMERICA'S FOREMOST GERMAN COMEDIANS.

MURRY LIVINGSTON, CO.
IN "THE MAN FROM ITALY." BY WM. BOWDLE.
Greatest Character Comedy-Dramatic Playlet ever offered. Assisted by Harry Tyler & Gladys Ollins.

JACK CONWAY
AN IRISH COMEDIAN DIFFERENT FROM OTHERS.

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"THE BEAU BRUMMEL OF BURLESQUE."

JOHN T. AND JESSIE POWERS
COMEDIAN.

A MERRY and A HAPPY

BILLY ALONE INMAN

Direction MAX HART,
Long Acre Building,
NEW YORK CITY

BILLY VAN
The Famous
Minstrel Comedian

FOUR VERY BUSY ANIMAL ACTS

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"SOMEDAY"

"LINDY LEE"
By TELL TAYLOR and JOE HOLLANDER.
This is a song and dance number. Also good for Quartets.

"FLOWERS OF LOVE"
Beautiful Waltz Ballad. Brand New.

"LISTEN TO MY TALE OF WOE"
NEW COON SONG.
Featured by the THREE LIGHTTONS, and all "Coon Shouters."

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Beautiful dream ballad. Waltz chorus.
Orchestra leaders need for our melody choir.

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PROPRIETOR

The best ballad written in years.
On the order of "Sweet Adeline." Great for Solos and Quartets.

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MISS BELLE GORDON
ASSISTED BY
MR. AL. BARBER
IN AN ATHLETIC AND MUSICAL NOVELTY
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The

McNAUGHTONS

PHUN PHOOD PHOUNDERS

'Tis Xmas in Sanfranciscough
Where we play to get the dough
It takes some time to get there though
But when you arrive you'll like it, we nough.

Address PAT CASEY of Woman, Wine and Whiskey Fame.

Humming Bird Mining Co.

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MR. HENRY DRUKKER, of Amsterdam, Holland, has entered into a contract with our company whereby he secures a provisional option on approximately 206,000 shares of our treasury stock; 6,000 of these shares at 50 cents per share to be sold by him or be paid for on January 15, 1910. If that payment is made he holds the option on the 200,000 shares at 75 cents per share. Specified amounts are payable monthly beginning March 1 and ending August 1. The company also reserves the right to sell 6,000 shares between now and January 15. 4,000 OF THESE SHARES ARE LEFT.

We are sacking pay ore every day, and I ADVISE ALL MY FRIENDS AND PROFESSIONALS to buy now at 50 CENTS A SHARE. Send orders and money to

RICHARD F. STALEY,
BIN O, IDAHO SPRINGS, COLORADO

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HARRY and KATHERYNE MITCHELL, in "AN ACT TO ORDER"
LA CLAIRE and WEST, in "A WAVE OF YELLOW"
LOVEAT BARTON EVANS CO., in "THE RETURN"
HARRY B. TRYON & CO., in "A SWALLOW FLEW OVER THE OCEAN"

Then wonder why you did not order YOUR act from ME.
I did not write one hundred mediocre sketches this season, but I did write four SUCCESSES, and for people who wanted nothing but first class material. THEY GOT IT.
Correspondence invited.

Address JOHN M. WIEST, (work-shop) 28 W. Walnut St., Ashland, Ohio

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CARTER AND BLUFORD
Positively the Most Beautiful Act in Vaudeville

THIS IS WHAT TWO OF AMERICA’S
“...best and most refined of acts of its kind...” — ROBERT HILLIARD
BIGGEST STARS SAY: “Act is alright” — HENRY E. DIXEY

Going to present ANOTHER NOVELTY soon, but it will be BURGLAR PROOF
Direction M. S. BENTHAM

CLIFFE
BERZAC
THE LAUGHTER MAKER
TOURING AMERICA

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL
HILL AND SYLVIANY
PRESENTING
A DARING GRACEFUL NOVEL ACT ON UNICYCLES
Including my FAMOUS ORIGINAL RIDE down a flight of stairs shouldering MISS SYLVIANY
A trick that up-to-date has never been successfully accomplished by any other act
BOOKED SOLID NOT PATENTED and DON'T NEED to be
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THE PRIMROSE FOUR
FORMERLY FEATURED WITH THE ROCKY MOUNTAIN EXPRESS COMPANY, NOW PLAYING
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"LONESOME FLOSSIE"  THE BRIGHTEST GEMS IN VAUDEVILLE SETTING "DOLLY DOLLIKINS"

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William Morris Circuit

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"Dear Old Moonlight"  "Any Old Town Is a Lonesome Old Town"

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Playing and Booking VAUDEVILLE in the Leading Cities of the United States and Canada

WILLIAM MORRIS (INC.)

Presenting World Famous Artists

Extends the Season's Compliments to Profession and Public

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A Very Merry Christmas
And A Very Happy New Year

WISHED ON YOU ALL BY

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JENIE

JACOBS

BOOKING ANYBODY FOR ANYWHERE AND EVERYWHERE

WITH THE

Pat Casey Agency

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Booking the Longest Chain of Vaudeville Theatres West of Chicago

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Independent Vaudeville

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Second Season under the Management of COHAN & HARRIS

Torcat AND Flor D'Aliza

"THESE WERE THE HAPPY DAYS"

Howard and North

"BACK IN WELLINGTON"

DIRECTOR BORNEY

"Torcat up to now have shown themselves rebels to any kind of training, but following the persuasive voice of Madame D'Aliza and Mr. Forest they have sung, danced, bowed and accomplished any amount of other tricks on the stage of the MARIONPY THEATRE, to the greatest satisfaction of my public, during the entire month of September, '09," says

KINDLY TAKE NOTE

BEDINI AND ARTHUR, FOR THE FUTURE WILL BE KNOWN AS JEAN BEDINI AND ARTHUR ROY

MERRY XMAS TO ALL AND YOU, PAT CASEY

When answering advertisements kindly mention VARIETY.
SHREWD VAUDEVILLE MANAGERS
BOOK WITH
Frank Q. Doyle of Chicago

THE LARGEST INDEPENDENT THEATRICAL OFFICE WEST OF NEW YORK

We can furnish better shows for less money than other offices because we route acts consistently, thereby giving the artist a satisfactory salary and saving the manager the excessive railroad fares, which are incorporated into the artist's salary, by the agent who only books a few houses and is unable to give the acts a sufficient number of weeks' work with short railroad jumps to make it possible for them to accept reasonable salaries. We book more acts in Chicago every week than any ten other offices and know all acts that we send out of Chicago.

We are BOOKING in ILLINOIS, IOWA, INDIANA, MICHIGAN, and are forming a connecting circuit in OHIO soon.

If at any time you become dissatisfied with your present bookings we would be pleased to have you call and see us or write us for further information, which will be cheerfully given.

FRANK Q. DOYLE, Mgr.
Chicago Vaudeville Managers' Exchange

Fourth Floor Merchants Building, Chicago
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The Acme of Japanese Acrobatic Novelties

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JAPANESE ATTRACTIONS

F. A. BRANT, Sole Representative, care Pat Casey Agency,
Long Acre Building, New York

SELLS-FLOTO

THE WORLD'S GREATEST INDEPENDENT CIRCUS

Christmas Greeting
Good Will and Prosperity to All

WANTED FOR SEASON 1910

People in all Branches of the Circus Business
also

HORSE BREAKER WITH ABILITY

Address W. E. FRANKLIN, Symes Building, Denver, Colorado
Under Direction  PAT CASEY  Agency

Supported by
ADAH CURRIE  Violiniste

CHAS. WAGNER  Pianist

AL LINDE  A Real "Props"
WE BOOK ALL THE MONEY GETTERS

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Phone Randolph 2080
167 Dearborn Street, Chicago, Ill.

JAKE STERNAD, General Manager
Able Assistants, FRED. H. KRESSMANN, WILLIE (BILL) FOX, FRANK MORTIMER and VIOLA GATES

Booking and Controlling the following sure fire attractions

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<td>BILLY RENAUD, JOE YOUNG, BILLY KING, JAMES STUART</td>
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George Hillman and His Nine "Redpath Napanees"

Just finished the ORPHEUM CIRCUIT with two years' booking

MUCKENFUS says: "Hillman and his Napanees are knocking them off the seats"

IRVING CARLE, LEO GREENWOOD, LEON BERNARD, MILTON FRANCIS, GEORGE HILLMAN, ELLA COCHRANE, TUTZ McGUIRE, EVELYN DES ROCHER, ETHEL NORTH

Will Bradley and "Gypsy Wayfarers"

This act carries special scenery and featuring the following gypsies

WILL BRADLEY, LARRY KEATING, HUGH SPENCER, EDITH BRADLEY, EDITH BERNARD, CRICKET SHUTT

The Greatest Singing Act in America

THE ORIGINAL FLYING DUTCHMAN

CHAS. LEDEGAR

Comedy Bounding Rope

Now playing the School Teacher and Managing JAKE STERNAD'S "Redpath's Napanees No. 2."

Booked Solid Until 1911

Buchanan Dancing Four

LEW COOPER and PRIMROSE SISTERS

Singers and Dancers Par Excellence

This act carries the best of wardrobe and large plush curtain. Act beautifully staged

PEARL ALLEN and GRACE REAHM

Dashing and Vivacious Sunbeams

No expense will be spared in the wardrobe of this act

Those Two Clever Youngsters

CHESTER and GRACE

Greatest Juvenile Act in Vaudeville

Now Playing INTERSTATE CIRCUIT FOR THIRD TIME
BRIGHTER, BREEZIER, FUNNIER THAN EVER

AVON COMEDY FOUR

GOODWIN—COLEMAN—SMITH—DALO

IN THEIR LAUGHING SHIT
"THE NEW SCHOOL TEACHER"

MAX HART, Agent

BILLY B. VAN
AND

ROSE BEAUMONT SISTERS

NELLIE

Going to the Farm for Xmas.
O, Such a Stuffing.

CLIFF GORDON AND BOBBY NORTH

Presenting

THE MERRY WHIRL

A MERRY XMAS AND HAPPY NEW YEAR

B. OBERMAYER

INTERNATIONAL VAUDEVILLE AGENT

1431 BROADWAY, NEW YORK

Merry Christmas and Happy New Year to You All

BELLE BLANCHE

HEADLINE ATTRACTION
PLAYING UNITED TIME

This Week Shea's Toronto Dec. 13th, 5th Avenue, New York

ALWAYS A HIT
A FAVORITE EVERYWHERE

Direction JACK LEVIN

LEONHARDT AND POLLARD

Jolly, Jovial, Juggling—Journeying Joyously under the Jurisdiction of the Western Vaudeville Managers

When answering advertisements kindly mention VARIETY.
ED MORTON

A Merry Xmas and Happy New Year to all

BOOKED SOLID
NO VACANCIES

UNDER DIRECTION OF
PAT CASEY
AND
JENIE JACOBS

PLAYING UNITED TIME

When answering advertisements kindly mention VARIETY.
VAUDEVILLE OF THE YEAR.

(Continued from Page 97.)

smoking is permitted, seems to succeed. Broadness within its limitations is an acceptable feature, though it does not include "cooch" dancers, undraped persons nor daring exposures. The broadness when contained in dialog or songs is relished if within bounds.

The Pantages-Sullivan-Considine warfare shows the only change in the line-up of the circuits. Sullivan-Considine have added to their list of houses, and are moving eastward. Pantages has taken the control of all his bookings, but within two weeks has lost San Francisco, Kansas City and Salt Lake City. The Bungalow in the last named town having closed on Wednesday of this week. To replace these Pantages has a theatre (Grauman's) new building in 'Frisco, and hopes for other houses on the Pacific Coast as well as in the middle-west.

In the far-west also the William Morris Western, Inc. has been active, according to reports, in acquiring sites, but has made no actual move to play vaudeville so far this season. A site has been secured in San Francisco. Others are reported closed in Omaha, Denver, Salt Lake City, Los Angeles, while the Valvaria, San Francisco, the sole theatre controlled by the western end of the Morris Circuit, has been playing legitimate attractions through no breaks in the jump from Chicago to the Coast having been provided for vaudeville.

The great growth in vaudeville has come by the way of the "small time." The prediction in Variety of a year ago that the "small time" would weed out and evolve into the better grade has been confirmed. The shows in the smaller theatres are trim-line out. Attractive features are employed to headline, and the entire country is dotted with "pop" vaudeville, without the end in sight.

The Great Lafayette says he will return to America for a short while next year, making a farewell tour on this side.

GREETINGS TO MY CLIENTS.

MAX HART

LARGEST THEATRE BUILDING, NEW YORK CITY.

WIGWAM

Missoula, Mont., near 305, SAN FRANCISCO, Cal.
The Most Popular Vaudeville Theatre in the West.

SAM HARRIS, Manager.

From Over the Seas to all Parts of the Globe

A Merry Christmas and a Happy New Year

TO ALL MANAGERS AND ARTISTS IS THE HEARTY WISH OF

H. B. Marinelli (Ltd.)

When answering advertisements kindly mention VARIETY.
HEADLINING ORPHEUM CIRCUIT
THE INCOMPARABLE
CURZON SISTERS
FLYING BUTTERFLIES

Boston American, Nov. 12, '07—"Beats anything local vaudeville has ever seen. Deserves headline position."

Milwaukee News, Nov. 9th—"They are Headline Queens."

Variety, July 3d—"An Inveterate Headliner."

Morning Telegraph, March 26. "Wholly new, the topmost reach of novelty."

Milwaukee "HEADLINE QUEENS"

WILL ADD
ADDITIONAL INNOVATION NEXT SEASON

Burlesque Imitators Get Ready (Patent suits are still in litigation Will sue all infringements)

J. W. CURZON, Manager, Originator and Patentee

Agent PAT CASEY
LONG ACRE BUILDING, NEW YORK

When answering advertisements kindly mention VARIETY.
Director and Guide for Stage Celebrities

M. S. BENTHAM

REPRESENTING LEADING VAUDEVILLE FEATURES

Long Acre Building
NEW YORK CITY

Telephone Bryant 1115

When answering advertisements kindly mention VARIETY.
HARRY KRATON’S

"No. 2" Act

"HOOPVILLE"

WITH JOHNSON AND HEART

Opened at Surrey Theatre, London, for trial show Oct. 5th, and was booked for one solid year over the McNaughton, Barrassford and Gibbons Tours. Will play the Empire, London, month of January.

Merry Xmas and
Happy New Year to All

Merry Xmas and
Happy New Year to All

JOHN KRATON, Mgr.  
ERNEST EDELSTEN, Agent
17 Green St., Leicester Sq., LONDON

NOTICE TO ARTISTS COMING TO EUROPE

You will find on landing in England, France or Germany that it is impossible to secure American made clothes at any tailoring establishment. Now, for the benefit of the Artists who desire clothes in Europe, I have brought over my brother Page Kraton who is a graduate from the Houston Industrial School where he learned the tailoring trade, and have fitted up a first class tailor shop at

No. 19 B Charing Cross Road, London, England, next to Alhambra Theatre.

We carry a large stock of the best woolens. We do ladies’ and gentlemen’s tailoring in the latest American styles.

Already, after open only three months, we are doing ninety per cent. American tailoring in London. Hope you will call on us as you are all welcome, and we will try hard to please you.

PAGE KRATON, Mgr.  
HARRY KRATON

When answering advertisements kindly mention VARIETY.
Xmas Greetings from Europe to all our Friends

THE

KRATONS

In their Original Hoop Rolling Novelty

“HOOPLAND”

Have met with the biggest success of any “Hoop Act” that ever came from America since

“The Originator.”


H. B. MARINELLI, Agent.

Will be home for Season of 1910-11, returning to Europe September, 1911

When answering advertisements kindly mention VARIETY.
Menetekel

**The Mystery of Babylon**

Introduced by William Berol

Shows this season entirely new tricks

Absolutely original, inexplicable and amusing

**This Record Speaks for Itself**

Spring 1909.


Followed by starring tour of Stoll Circuit.

Under Mr. Martin Beck's exclusive management for 21 weeks.

Headliner of Orpheum road show

Headliner at Poli Houses

Headliner at Grand Opera House, Pittsburg

Headliner at Columbia, Cincinnati

Headliner at Chase's Theatre, Washington

Headliner at Keil's Prospect Theatre, Cleveland

And other "United Booking Offices" Theatres.

**MENETEKEL**

The Mystic Ball

The Mystery of Mysteries

Ned Wayburn's "Rain Dears"

The Apaches of All Gold Arm, and

Julia Curtis

Walter C. Kelly

"The Virginia judge"

Ed. F. Reynard

Vernon Scott

Wilson's Monkey "Jessie"

Claude and Fannie Usher

Presenting "Tough Love" (A Slang Classic)

Work & Owcr

European Exotic Acrobat

Orpheum Show Tickets Now On Sale

Next week

Bigger, brighter, better than ever

The Orpheum Show

Direction Mr. Martin Beck

Direct from Europe

Menetekel

The Mystic Ball

The Mystery of Mysteries

That's what they all say

Talk about the handwriting on the wall that disturbed the diners at that feast a long time ago in Babylon! There is a suave young man at the Pantages this week that has the old Babylonian sign backed off the boards when it comes down to a real mystery act. He calls it "Menetekel, or the Mystic Ball." No matter what he calls it, the stunt, illusion, mystery or whatever you like to call it, is certainly one of the best things of that kind that has ever been shown. Of course it is a trick. "But how is it done?"

At least three thousand people were asked that question by the time the last performance was out at the Pantages last night. And none of them could answer it. A tennis ball, colored black, apparently unguided, travels across a perpendicular sheet of white paper which in turn is fastened lightly on a big swinging board. There is nothing around or near the board, yet the ball writes answers to all sorts of questions and behaves altogether in an entirely inexplicable manner. And then after it is all over, the smooth young man asks the audience as a special favor not to tell their friends just how it is done. No, they won't. But they would like to know just the same—Vancouver World, August 31, 1909.

Open Time: February 7 to April 10, May 23, and later

Park Managers and Agents Please Write

William Berol

The Mystery of Babylon

Care of Variety, 187 Dearborn St., Chicago, Ill.

Next Week

Bigger, brighter, better than ever

The Orpheum Show

Direction Mr. Martin Beck

Direct from Europe

Menetekel

The Mystic Ball

The Mystery of Mysteries

Ned Wayburn's "Rain Dears"

The Apaches of All Gold Arm, and

Julia Curtis

Walter C. Kelly

"The Virginia judge"

Ed. F. Reynard

Vernon Scott

Wilson's Monkey "Jessie"

Claude and Fannie Usher

Presenting "Tough Love" (A Slang Classic)

Work & Owcr

European Exotic Acrobat

Orpheum Show Tickets Now On Sale

Would you like to see a cartoon like this on the front page of your home paper?

"Menetekel" Secures Cartoons, Interviews, "Exposés" and other splendid press work

When answering advertisers, kindly mention Variety.
A UNIVERSAL AND SENSATIONAL HIT
Not Occasionally, But Always

ERNEST A. RACKETTS

Beautifully Costumed
Exceptionally Funny
A Classy Novelty

in
an
Original
Comedy Creation
in
‘One’

CLARA D. RACKETTS

NOTICE
All the Music and Lyrics in this act are strictly our own material and COPYRIGHTED under the title of
“Fitz in Full Dress”
Class DXXC No. 10,078

“Bob Fitzsimmons in Evening Dress”

ERNEST A. RACKETT (LYRICS) By ALFRED G. RACKETT (MUSIC)

Booked Solid in Middle West to April 11 (Will announce other time later)

By PAT CASEY

When answering advertisements kindly mention VARIETY.
“SHAPIRO’S GOT IT”

FESTIVE FELICITATIONS FROM

Music Publisher

THE MAN WHO SAID HE’D DO IT AND—HE DID!

To My Loyal Legion of Friends In and Out of the Profession

The Managers, Artists, Writers and Composers who have been Instrumental (No Joke) in the

COLOSSAL SUCCESS OF “SHAPIRO” PUBLICATIONS

FROM THE FIRST SONG HIT TO THE BIGGEST SCORE

A MERRY CHRISTMAS and A HAPPY NEW YEAR

SOME OF MY PRODUCTIONS THIS SEASON

Marie Cahill in “The Boys and Betty”
De Wolf Hopper in “A Matinee Idol”
Blanche Ring, in “The Yankee Girl”

MOINTYRE and Heath, “In Hayti”
Fiske O’Hara in “The Wearing of the Green”
Yorke and Adams “In Africa”

“THE QUEEN OF THE MOULIN ROUGE”

INTERPOLATIONS


“THE WHITENASH MAN” IN “THE CANDY SHOP”—“THE BOULEVARD GLIDE” IN “THE BEAUTY SPOT.”
LOUIS ROBIE'S BIG SHOW

"Knickerbocker Burlesquers"

Still and always will maintain its prestige as
UNIQUE, UNEQUALLED, UNCOMMON, UNMATCHED in the Field of ALL THAT IS GREAT IN BURLESQUE

CLEVER ARTISTIC ATTRACTIVE

Miss CLYDE DARROW

"The handsomest girl ever on the burlesque stage."—VARIETY, Sept. 10, 1909.
With ROBIE'S "KNICKERBOCKERS"

"TWO GERMAN MARKS"

Mark

WOOLEY and ADAMS

PRINCIPAL COMEDIANS

With Robie's "Knickerbockers"

"The Dancing Wonders"

BILLY DUFF and WALSH

Featured in the Ohio
With ROBIE'S "KNICKERBOCKERS"

HOLDEN AND HARRON

"The Messenger Boy and the Show Girl"
With Robie's "Knickerbockers"

BOWEN, LINA AND MOLL

GROTESQUE NOVELTY
With Robie's "Knickerbockers"

GAYETY THEATRE

PHILADELPHIA, PA.

Direction, Columbia Amusement Co. — EDWARD SHAYNE, Manager

PLAYING ALL THE BIG
BURLESQUE SHOWS

"ALWAYS CROWDED; FUNNY, AIN'T IT?"

GREETINGS TO ALL OUR FRIENDS

GEORGE B. HARRY

SNYDER AND BUCKLEY

19th SEASON
My! How Those Boys Stick Together

JOSEPH P. DOLAN

LATE OF
"MOTOR GIRL" CO.

SEASON 1910

WITH
Williams' "Imperials"

MERRY CHRISTMAS and HAPPY NEW YEAR
To All Professionals and Non-Professionals.

Ben Bornstein
MISS GERTRUDE DE MILT
AND HER DANCING BEAUX

Joe Reffkin
AND
Geo. Zinnaman

IN VAUDEVILLE

BOOKED SOLID by the

ONE and ONLY

PAT CASEY

When answering advertisements kindly mention VARIETY.
“MOZZEL TOFF”
FROM THE
EMPIRE CITY QUARTETTE

COOPER—TALLY—MAYO—COOPER
Playing Consecutive time on the WILLIAM MORRIS CIRCUIT

LONDON IN JUNE!
Merry Xmas, A Happy and Prosperous New Year to All.
NAT M. WILLS
“THE HAPPY TRAMP”
Booked Solid this and next season with the United Booking Office

MURPHY AND NICHOLS
WISH ALL SUCCESS

Brown and Nevarro
Merry Xmas
Happy New Year
Return to Vaudeville Next Season

ETTA VICTORIA
The Star of Burlesque.

A Revelation in Modern Science
THERMOS--ARKTOS
W. H. VAN DORN AND COMPANY
Management EDWARD J. LEE, care of PAT CASEY AGENCY

Merry Christmas and Happy New Year to Everybody
DAVE FERGUSON
4th SUCCESSFUL SEASON WITH "MISS NEW YORK, JR."
WATCH THE BIG SINGLE NOW BEING PREPARED FOR NEXT SEASON

Address VARIETY, Chicago
All material furnished exclusively by IRVING B. LEE, Chicago
MY ROOM.

(Continued from Page 40.)

the kind words or brave thoughts they have dropped, now and then, amongst their jargon—thoughts which turn the course of one's trend-gems of which we have unconsciously built, gathering a nugget here and there; a mosaic of philosophy we have come to fondly think our own.

Oh, I am never alone! Their faces come between me and the page I write or the page I read, each connected with some pleasant hour or thought, some time, some place.

Actors, artists, priests, poets, scribes—mighty men of business whom we see when relaxed and found them human— even tender, almost as our own.

See them fit and mingle, and as the night touches the darkness before the gray raw pulse of the world awakening again, see them smile their benediction and false—what other life could know such an incongruous mingling?


Strange, but the people we play to never come. That vast, impersonal throng that we see each night through the yellow haze of the footlights. The people who see us and whom we see, but whom we never meet. For the real people are our shadows and the shadows our real people.

So waste no pity on the Tramp, even when you find him dead in some room—alone. For he sure he had right royal company until the lights went out.

WINS BY WARFIELD'S PIPE.

(Continued from Page 37.)

a while. George Gray, of “Fighting Parson” fame was my victim. “I congratulate you, old chap,” said he; “who left it to you?” Slight pause. “My uncle in Terre Haute, Ind.,” I replied.

Well, that story appeared in all the English newspapers and I believe some of the American. My $35,000 swelled to a million. It did us good, and also harm. Our salary doubled, but heavy donations were expected of us for every conceivable charity. If we did not (could not) contribute we were called mean. We lost a lot of professional friends because we did not “give up” to their pet hobbies.

But there’s a strange end to this little “psychological tale.” You all know how Dave Warfield has realized his eighty-thousand-dollar-dream. With us it happened that we really grew to believe we had the amount we said we had. A broker finally persuaded me to try my luck on Change. I could not afford to speculate, but I did, just to continue my pipe dream. I won very quickly, all without my wife’s knowledge.

Upon coming to America last summer I visited New Jersey to see some old friends of ours. While admiring their beautiful country home they asked me to step across the street to see a lovely little villa that was being disposed of. In a half an hour I told my wife I was making her a gift of the house opposite, “but where’s the money coming from to pay for it?” she asked. “Well,” said I, “my dream came true after all, and Dave Warfield’s psychological scheme was the best investment I ever made.”
MERRY CHRISTMAS and HAPPY NEW YEAR
TO ALL, INCLUDING MY IMITATORS

Billy Watson

THE BIGGEST DRAWING CARD IN BURLESQUE
NOW IN MY 29th YEAR

(They might steal my name but they can't steal my reputation)

Everybody's happy when Billy Watson and his "Beef Trust" come to town.
WHEN TO ADVERTISE.
(Continued from Page 44.)

waited, and asked for a big salary on the strength of his statement alone. Managers hear many things about successes. As every vaudeville manager is not confined to one town, he cannot keep up with each engagement played by legitimate attractions. He is interested in vaudeville. Being so interested he reads the trade papers and the advertisements in them. That is the quickest way for a legitimate to reach the manager.

Thus, with the artist in musical comedy, who has been there for some time or left the variety stage for the season. If a return to vaudeville is contemplated, and if it is not, the way in which to keep vaudeville informed that the artist is still alive is to advertise when a success is scored, not necessarily a continuous advertisement, but every now and then through the season, especially where a local daily has given particular attention to the artist. The reproduction of that notice with crisp, alert comment is the effect of the engagement retaining the name in the minds of the manager and agent.

Intelligent advertising raises the regard of the manager and agent for an artist. It does so unconsciously. With the name always before them, they attach some importance to the person.

There is the vaudeville artist with a new act who is to "show it" and wants to take a page advertisement to tell of the opening. That is wrong advertising. Never lavishly advertise an act before the premiere, unless there is good reason other than to simply secure the publicity.

To bring an act prominently before the professional public is to discount the merits of it for New York City. Where possible, slip into New York City. Mostly. If you have the act and "make good" on your New York showing, go as far as you like with advertising, for then you have had the advantage of the additional boom a quiet opening always tends to a successful turn.

Never advertise an act with no merit. The advertiser must have the goods. If you have not, all the publicity in the world will not "make you." To advertise extensively there must be something to back that up with. A poor act cannot do it. To advertise an inferior number means that your next advertisement about something else will not carry weight, though your second attempt may not lose all the attention you can give it.

The advertiser who thinks it is well for him to have his name continually in print, no matter how large or small, is not an unwise person. The repetition of a name or title grows on the reader. It is only by a system of tabulation of "New Acts" that several Western papers, appearing for the first time in New York, were not overlooked for that department the week of their appearance. The reviewer having grown familiar with the name through seeing it in the advertising columns of Variety believed he had seen a review of it previously by someone else on the paper.

There is an act now playing in Europe, and booked ahead over there for some time, engaged solely through an advertisement carried in Variety. The ad has appeared in the paper for some time. It is a two-inch single column, under "Representatives Acts." In the space is a cut. A London agent often noticed the advertisement. It appealed to him until he felt certain the act could "make good." Saying he had received an excellent report of the tour from this side, the act was booked for a date abroad, accepted the time, and "made good" from the opening performance.

The advertisement whereby a person records something is valuable to him, and it constitutes a record. Many artists having originated will advertise continually. This works well, for if the resident manager is not adverse to playing an infringer, the other artists on the bill quickly recognize the "steal." The current variety advertisement mostly runs to the featuring of the name. That is really the value of the ad. Since every act is a complete show by itself, it should be billed by the name. The latter knows the name, in and out of the profession, the more value. Not often is the title of the act more important than the players. A title or coined expression requiring protection would be prominently featured in an advertisement.

Some artists who create new "business" or hit upon something odd think that to advertise it will inform others far away who will then use it. Years ago that may have been true, but with the wide circulation Variety gives there is no one who can steal an idea from an advertisement who will not be immediately spotted by the managers and artists he appears with, and who have likewise read it. On the other hand if it is not advertised, the matter may pass from one to the other until at a future day the originator finds a prior claimant to his material. He then becomes engaged in a controversy, with no printed record to show.

The artists in burlesque could improve themselves and their salary by proper publicity. The burlesque people who look with favor upon vaudeville or expect to remain in burlesque should advertise themselves and their notices.

It is true of all professional people, at least with most, that they will not advertise in a trade paper which does not extend a favorable review. It is impossible to estimate how much Variety has lost from this. Also those who say "friends received a bad notice." There are artists who will not advertise in any other paper believing no other trade journal excepting Variety of any value, but will not advertise in Vaudeville because at one time or another this paper gave them an unsatisfactory-to-them-review.

In several cases of "headliners" who advertised in New York dailies, it showed no results. As a matter of record one act at the American which had carried a half-page advertisement in a New York daily, at a cost of $500, played to the smallest week's receipts there during last season.

This season, the practice has almost entirely disappeared.

When answering advertisements kindly mention Variety.
Introducing our own Original Costumes and Stake Setting.

Now Playing ORPHEUM CIRCUIT

JAS. C. BARD, Prop. and Mgr.

Introducing a series of FLYING LEAPS and SOMERSAULTS ON HANDS

PAT CASEY, Agt.

Introducing our own Original Costumes and Stake Setting.

Now Playing ORPHEUM CIRCUIT

JAS. C. BARD, Prop. and Mgr.

Introducing a series of FLYING LEAPS and SOMERSAULTS ON HANDS

PAT CASEY, Agt.

JOE JACKSON

European Vagabond

EVERY TRICK MY OWN IDEA

AGENT

PAT CASEY

When answering advertisements kindly mention VARIETY.
"LONDON: "MR. BUTT & CO."

(Continued from Page 40.)

night one friend would sympathize; another would say: "Go to it, old man; it's opening up a new field. You'll be a riot," but what Hal said was most prominent.

I went home and told the family London was all off. That started something.

Tears streamed down little Buster's face; mother's too. "Friends," said Mr. Butt, manager of the greatest music hall in the world. So they persuaded me to go.

That night around the "42d Street Corners" I met old pals, with cheering words, and took in quite a load of Ebert, neglecting to check my baggage. I did this on purpose. "The Boys," thinking they were doing an Old Pal a favor, hurled our trunks to the pier and carried me to the boat, shoving me up the gangplank.

I started a fuss when on board; anything to get thrown off. I even auctioned off Louise. I commenced the thing by saying: "Before the boat sails I am authorized to sell this orphan child. What am I offered?" The bids opened up well and I sold Louise to a bright-looking little fellow for seventy-five cents. I demanded the money before I would turn over the baby. The boy's father told him it was only feeling. That was the beginning of a wrap. But they wouldn't put me off the boat. Instead they told me if I tried to auction off any more babies they would put me in irons.

Arriving at Paddington Station, London, I left that cage in the cars where they lock you up for three hours from the time you land. Walter C. Kelly was there to meet the family (I never saw a handsomer looking fellow and a more welcome one that Walter). He said: "I say, old chap, get your folks in this taxi and you follow on behind with your luggage. Drive to 69 Blank Street." "All right," said I.

I had four fights before I could make eleven men understand I only needed one cab. Before the baggage was loaded there were eight men handling it. No. I had eight to tip. I had to hire another man to do the tipping. We got a hatful of pennies and shillings, paying off in full.

"Take me to Blank Street," I said to the cabbie. "Right, Gov'nor," said the cabbie. Away we started. It was raining and the fog was so thick I thought we were going through a tunnel. "How far is it?" I asked my hired paymaster, who was along. "Four miles," he said. I noticed about fifteen men following, keeping right up with the cab and peering in the windows every now and then. I asked the cashier what those fellows were following us for. "We paid them once," I said. "Oh," said he; "they are cab runners. You don't mean to say they will follow us all the way?" I said. "Absolutely," said the plying teller.

Pretty soon the clerk said: "Hey, Cabby, behold, you are going in the wrong direction! 69 Blank Street and hurry up." "Right, Gov'nor," said the driver and he turned around, spilling three of my trunks overboard. The old table went whirling through the fog and mud. Talk about going through the Web windows. We had to fight those cab runners and yelling police to get the trunk backs. My head clerk could fight some, and between us we did it.

Arriving at the Blank Street house I plunged through the crowd and opened the door, said: "Has the Virginia Judge arrived with the Keatons yet?" The landlady said, "Yes." "I asked her: "Is there any way I can get rid of this mob? We have tipped them twice." She says, "I'll show you how we do it over here," and she commenced to smash. I was there with her. The best we got in return was "Thank you, sir."

By the time I had paid the bookkeeper his salary I was out $10. Then I discovered we were living in a questionable place. Kelly had been told it was all right and that it would do for the night. The next day I called on Alfred Butt at the Palace. I found an elegant big theatre, standing alone and overgrowing an entire block. I saw nineteen acts billed, but no Keatons! Not even a photo out. The smallest salaried act on the program was billed, but not the Keatons. I called on Damar, the stage manager, and asked him if the Keatons were playing at the Palace. He said: "Absolutely. Aren't you one of them?" I said: "Yes. Are you bringing us here on a wild goose chase? Are you ashamed to bill us?" He said he had no time to argue.

I called to rehearsal. Fred Helf had arranged a nice set of orchestrations for Mr. Fink's (Palace) orchestra, and Fred also fixed me up a presentation speech. Fred said before I sailed: "Joe, there's nothing like getting in right. I have arranged a beautiful overture for Mr. Fink, and when you are called to rehearse, take your music and mind, take your hat off and approach the leader. You know Mr. Fink is a stockholder in the Palace and has more influence than Butt."

Here is the speech: "Is this Mr. Fink? Will you accept the one of Mr. Fred Helf, the American music publisher of New York City, to offer you this set of orchestrations with his compliments? "What has not got to do with the act," said Mr. Fink.

Then we commenced. First number, all right. Fat when mother pulled the saxophone you could beat them all through the pit. "What the blooming hell?" said one. "Are they going to play that?" "I never saw one in time in my life," said another.

By that time mother had broken down. I was trembling and all I could think of was Hal Godfrey. Heerseed over and no "props." We need hooch, a chair, pistol, gang; any old Mummy has them in her cabin. They couldn't get them (?).

Damar, the stage manager, said: "Why don't you carry your own props?" I replied: "This is notproduction. It's just a little rotten knockabout act from Fire Island, Western Hemisphere." I wanted to rehearse the props with a few pieces of business. He said he had no time, having gone all day without food to get the show on. Mind you, at the Palace, there is no matinee Monday, only Wednesday and Saturday.

When answering advertisements kindly mention Variety.
CAN BURLESQUE GO HIGHER?
(Continued from Page 40.)
will be renovated burlesque shows. The incoming managers of the new Wheel won't say "if we do capacity, we can only get $2,000 on the week." There will be capacity sufficient in every house to warrant every effort being put forth for a good show.
This will be the survival. In the remnants will be found the nucleus of the lower Wheel, where those managers, who now by every sense of morality and decency have no right to be in the show business at all, will be found. That is their place; also the place for "dirt," "smut" and those "actors" who have to hold their jobs by resorting to food.
In this way burlesque will go higher. Whether in the near future is problematical. There may be new faces on the managerial side of the burlesque enclosure. Other legitimate managers and controllers of popular priced circuits have been rumored often to be looking favorably upon burlesque. Their eyes are still open even if their "legitimate" circuits are nearly closed.
When the new era dawns, a new burlesque will be seen. "Burlesque" may not be its name then, but all the ingredients of the present style of that performance will be retained, for by that it will be supported.
New people will appear in the shows, along with the superior element of the present large number of travelling burlesque aggregations. Money will be spent upon productions; more women engaged, and the show balanced without an olio. There will be no olio. The newer burlesque cannot have vaudeville played in a compartment. It may have the vaudeville legitimate to the performance itself, such as singing, dancing, "bits" travesties and other harmonious incidents coming under the heading of "vaudeville" but no extraneous matter, for in the coming days there will be regular authors to write and regular people to play the parts.
The only fun possible in a burlesque show is not handling a woman carelessly and as she would be handled in no other place, nor in expectating, not in earning, nor in offend the oldest hits of comedy with mediocre players attempting to rehash, making of a whole a sorry mess.
The better burlesque can charge one dollar for the front orchestra rows, without anybody visiting the District Attorney. Some of the shows now travailing

Merry Christmas and Happy New Year to all

PAT WHITE
and his
"GAIETY GIRLS"

Merry Christmas and Happy New Year to all

JOHN C. HART
Comedian with
"Miss New York Jr." Co.
SEASON '09-10

ST. LAURENT and LOUIS
World's Greatest Juggling Entertainers
Direction, A. E. REYNARD.

When answering advertisements kindly mention VARIETY.
A Merry Xmas and a Happy and Prosperous New Year to Everyone

FRANK FOGERTY

"The Dublin Minstrel"

Direction, ALBERT SUTHERLAND

When answering advertisements kindly mention VARIETY.
THEATRICAL NEWSPAPERS.

(Continued from Page 50.)

The late William C. Whitney purchased all sheets, suspending the publication of the better one, Daily America.

With the ownership of The Telegraph vested in Mr. Whitney it eventually became the property of E. R. Thomas, becoming known as "The Klaw & Erlanger organ." The Telegraph employs special writers, the best known of whom is Reinhold Wolf. The late William C. Whitney was the first to employ a number of writers the paper has had various times. About five years ago, a journalist S. Friedman carried "The Telegraph" to its zenith as an advertising medium for the profession. When Mr. Friedman resigned the Telegraph declined and has continued to decline. The dramatic News may be said to have remained in status quo for years. No one of it, seldom sees the paper, and it bears no relation whatsoever in the trend of theatrical events.

Four years ago Variety was founded within a short time it was making inroads in every way into all the theatrical publications.

A year or so after (during which a single or more papers recently started had ceased to exist) The Show World was propelled into the field by Warren Strick, of Chicago, where the paper is based. Under varying attempts to secure patronage, The Show World, aided by Mr. Patrick from The Billboard (for which he had formerly been the Chicago representative) finally decided upon the moving picture business as its strength. This was reported in the moment to have been at the instigation of John M. Murdock, a former vaudeville manager who had entered the picture business as "opposition." Through the apparent leasing of the Show World to the Murdock concern, the paper became known as "Murdock's organ."

Another "organ" is The New York Review, commonly called "The Shubert paper." The Review is practically a "house organ" and opposes The Telegraph. Both of these sheets are so rapidly packed that the influence of either is nil. The Player is another "organ," the official publication of the White Rats, a society of vaudeville artists.

In England the libel laws are so severe that there is little "freedom of the press." About the only readable theatrical sheet over there is The Encore, though The Stage presents its news well, but greatly condensed in quantity and tone.

The French and Italian publications give the majority of their space to the picture industry. The theatrical newspaper business has been considered by publishers as a pure money-making proposition. The idea here-tofore has been how to print at the least possible expense. The best worker on the staff has generally been a pair of scissors, which did its work wel clipping from the exchanges.

One paper has carried "Foreign News" under a cable head, although the "news" was rewritten from the foreign theatrical papers. This same paper thought nothing (and may still hold the same opinion) of running a "press notice" under a special dispatch date line. Other papers to fill space have run two columns of matter turned in by a press agent, without changing a word or punctuation mark, including the display head the press agent wrote himself.

There are other samples of "news gathering" as plain spoken as these. The readers knew no difference unless having some particular information on certain subjects.

Variety worked a more extensive change in theatrical journalism than has ever been accomplished among "trade papers." Variety "went out to get the news," and it did. Correspondents were warned to wire news in under pain of being removed. Foreign correspondents were permitted to cable the important happenings touching upon the departments carried in the paper, and a general scheme of obtaining exclusive news—or news not printed elsewhere first—was followed. Since its first issue Variety has not clipped nor copied a news item in another theatrical sheet. For the past three years it has used only its own news from abroad.

This course of procedure with the announced avocation of conducting the paper on straightforward lines, sink or swim, and proceeding along these lines to the present day, brought a noticeable change in other competing papers. Several followed Variety's lead, even going so far as to emulate certain special departments established by Variety.

It had never been known in theatrical newspaperdom until Variety inaugurated the custom that reviewers were permitted to criticize shows, without having their copy "edited," unless it contained fulsome praise. Of the four reviewers on Variety's staff, not one has ever received his assignment for a theatre with any instructions.

A New York daily has attempted to gather in the shekel of the players, particularly the vaudevillians. It is a peculiar coincidence but nevertheless true that whereas before Variety gave much of its space to variety (which the other papers at that time professed to despise) since then all theatrical publications turned these energies upon this branch of the profession.

At one time when a solicitor of the paper offered a vaudeville theatre manager a guarantee that his receipts for the following week would be $12,000 if he advertised one page, the solicitor backed down when asked to place the guarantee in writing.

A theatrical newspaper man mingled with the profession. He becomes friendly with this or that person. When in possession of what should be "news" directly or indirectly affecting his friends, he can manage to "kill it" altogether or so treat the item the real import is not divulged. The papers with "the managerial end" policy are a mystery. The favoring of managers brings no "business" of moment. Some of the papers which cater to the biggest managers almost wholly do not receive in advertising annually from them other than standing theatre advertisements. Whether there are other payments made will probably never become known.

Papers following a "policy" course must pass away. They can not hold their readers, for the "policy" becomes so tangled the sheet ceases to be a newspaper.

When answering advertisements kindly mention Variety.
Just Closing
A Most Successful Tour As Headliner On the Orpheum Circuit

No Opposition All Would-be Competitors Have Long Since Died A Natural Death

ALWAYS AT THE TOP
Booked Solid by PAT CASEY
THAT'S ALL

When answering advertisements kindly mention VARIETY.
Merry Xmas and a Happy New Year

WALTER

SCHRODE

AND

LIZZIE

MULVEY

Now Touring Orpheum Circuit. Have We Done Well?

READ!

SAN FRANCISCO, CAL.,
July 26, '20.

"EXAMINER".

LIZZIE MULVEY BEGINS THE HONORS.

Clever Dancer Shares Glories at Orpheum This Week With Schrode.

"Let the honor of the Orpheum this week go to Miss Lizzie Mulvey: for, by all the little in
good of laughter, she outshines them. She ap-
peared like a whirlwind. Hung about the
stage in a veritable cyclone of frenzied
dancing and degusted in a storm of applauses. Miss
with Walter Schrode in a comedy skit, entitled "A
Bride's Wedding," that's set to music by that
bit and most refreshing song, breaking, as they
do, a rather tame and uneventful succession of acts.

"Such is the acting beauty of the Orpheum.
There will be a few preliminary acts which fall
in another to that whirl of enthusiasm to
which we have been completely by the past ex-
citement of this circuit, and just when boredom
is creeping over us there is a flash, glitter
and laugh, and the house is raining with ap-
plause. Miss Mulvey was in this dance. There
are the spirit of these rare Lizzie Mulvey, and
the rest was told by the applause of the audience."

READ!

SAN FRANCISCO, CAL.,
July 26, '20.

"CALL".

LIZZIE MULVEY WINS THE HONORS.

Clever Dancer Shares Glories at Orpheum This Week With Schrode.

"I started out to tell you that everything
isn't English—at least, I have no reason to sus-
pect Walter Schrode and Miss Lizzie Mulvey.
Do you get that—Miss Lizzie Mulvey? There's
a woman for you. No Gladys Montmorency in
here, Miss Lizzie Mulvey and cares for it! And
her side kick (that's what he is, literally, has
so much grace and prompt and got in the
frenzied dance and that comes to a close in a smash-up.
creation. The girl is an inch wide and a
foot deep, the audience is hungry for
something good. And Walt and Lizzie cer-
tainly deliver the parcel.

"The scene is a theatrical agent's office. Mr.
Walter is the red-headed office boy. He im-
portant the boss. (We hear over, you notice,
those conventional essences) Miss Lizzie
comes in as a French actress. They sing and
dance. It's a good vaudeville. And then Walter,
left alone in the office, removes a screen and
discloses a key closely resembling those taken
to prolific. He is going to the wall game.
thing within the legitimate key unlocks him to
get this key to his coat pocket. He gets his mind
he can't locate the bit. He gives one step away,
but the something within—within himself now
as well as the key—compels him to turn. And
then, at the wind-up, the two of them—Walter
and Lizzie, and the key—do a dance which
rather conquers the famous walls of "The Merry
Widow." Everything in the room comes down
with a crash, as does the applause."

READ!

SAN FRANCISCO, CAL.,
July 26, '20.

"CHRONICLE".

LIZZIE MULVEY WINS THE HONORS.

"I started out to tell you that everything
isn't English—at least, I have no reason to sus-
pect Walter Schrode and Miss Lizzie Mulvey.
Do you get that—Miss Lizzie Mulvey? There's
a woman for you. No Gladys Montmorency in
here, Miss Lizzie Mulvey and cares for it! And
her side kick (that's what he is, literally, has
so much grace and prompt and got in the
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and Lizzie, and the key—do a dance which
rather conquers the famous walls of "The Merry
Widow." Everything in the room comes down
with a crash, as does the applause."

UNDER THE PERSONAL DIRECTION OF

PAT CASEY AND JENIE JACOBS

When answering advertisements kindly mention VARIETY.
IS THIS A NOVELTY?

"Stay! Stay! Stand apart I know not which is which"

THE TERRY TWINS

THE VAUDEVILLE PUZZLE

The most Remarkable Human Duplicates since the time of Shakespeare's "Two Dromios"

Pantomime
Talking
Singing, Dancing and
Burlesque
Boxing
Which one won?
All Comedy
A scream in "one"
Always working
"There's a reason"

ASK ABOUT US
ASK ABOUT US

WHAT IS A HIT?

(Continued from Page 39.)

feature spots which would be drawing down the large end of the week's pay-roll.

A manager figures the drawing power possessed by a star attraction. He does not believe an act is a "hit" until it can draw in money to his theatre.

Then also is that style of act sometimes received almost in dead silence, but the "feel" of the audience is that the number is liked. "Freak" acts come mostly under this heading.

It is the "headliner" though which is given the credit, more often for the "hit of the bill" never made by it. There are probably more "gold brick" headliners in American first class vaudeville than any other country. About the "star turn" is usually a favorite. That is how it "tops the bill." Headliners in England are not made over night. At least they have not been in the past, though the following of the American style by the large London halls may yet bring it about.

In New York City and the large vaudeville theatres outside almost anything is put forward as a "headliner" if it seems capable of "drawing." In short, the American manager decides for his audience. The audience pays admission. In the majority of weeks, it is the "bill" which holds up the show, not the headline, seldom capable of taking charge of the job. "The headliner" subject is a story all by itself.

The manager helps his feature all he can, or he should. The best position is given it. This may affect the act before or after the big attraction. Very few vaudeville patrons will remember that an act in the first half made the hit of the show, if the main attraction pleases them near the end. The professionals will bear this in mind, but not the laymen.

This season so far has shown several noticeable incidents regarding headliners; also other acts. There are four big foreign acts in mind, two each playing the largest of New York opposition vaudeville theatres while over here.

One act, a woman, at a salary of $1,750 weekly neither drew nor pleased to any degree. Another, a man, with a salary of $1,200 a week, was a "riot" at every performance, but did not bring a dollar over the average attendance. In fact the receipts slightly fell off. The next was a woman at $2,500 a week, who displeased, but held the manager to her contract, he finding it necessary to play out the time of the actress on her own circuit. The fourth was a man at $2,000 weekly, "artistic" but cold, and failing to prove a box office card.

All four acts were called "hits." With the exception of the man who was a "riot" at each show, there were three or four acts in every bill they headed that towered away above each in the matter of applause. With three of the acts, almost any turn on the bill besides them drew in more money, but the manager would not believe that statement. He was the audience in the selection of these acts. He made the selections on his opinion that they were what the "public" wanted or "demanded." The manager "fell down." He has done so before, and will do so again.

There can be no discussion about "position" on a bill being helpful. It can make an act a hit. Some weeks ago an artist said to me "Catch us this week if you can. We have a fine spot at last and are going great." They had. They were down on the program, with no act conflicting with them previously. As it was a comedy number, and no real comedy ahead of their turn, they went through flying. That act is now booked for thirty weeks. After the week's showing in the advantageous position, they received an increase in salary of $100.

VARIETY's critics were the first reviewers to consider "position" in criticizing a vaudeville show. Sometimes an article was shown to me, written in one of these little non-texts of journalism. The story spoke disparagingly of VARIETY and its reviewers without mentioning names. It said that VARIETY paid more attention to the position on a bill than to the merits of the act.

If that poor dolt who is attempting to run a theatrical weekly, and has tried nearly every way open or suggested to him, without success, only knew how many acts have not been "panned" in VARIETY where the reception by the audience warranted it through that soft same knowledge that the position was the cause, he might either study up on vaudeville or throw his journal into the sewer, where it is headed for anyway.

Since vaudeville is actually upheld by comedy, it is the comedy acts which receive the most attention as to their value. Also it is the comedy acts which receive the most patron signs of success or failure through laughter, applause or silence. "Comedy acts" and they include any act containing comedy, whether in lyrics, music, dialogue or action, should look to their finish. If the finish is not everything, it is sixty percent.

Perhaps an illustration would convey this more firmly. I remember very well an act that played the former Tony Pastor theatre twice each year. It played "three a day there."

The comedian hit upon a funny finish. Nothing else of account in the number was new. Then it appeared at Hammerstein's. That finish carried it to a "big laughing success." That is how the reception accorded the ending was termed. It is quite likely that the act will hereafter be known as often at Hammerstein's as Pastor's formerly saw it.

There are many tales to be told of acts which are "hits," of what they do for a show and the playing, and what they may unconsciously do for a manager through the box office, though the latter asset of the turn is now acknowledged.

Perhaps "What is a hit?" could best be answered by the salary and bookings, but this could not surely be a criterior. I know of two standard headliners, both American and "single acts," who did the biggest "hops" ever recorded at a vaudeville house outside of New York. The "hops" occurred in the same theatre. Yet in New York and other towns, they are immensely successful, draw large salaries and are well booked up.

The failures were no mark against them. It should always be recollected that a hit in one town is not always a hit in the next. It would be a miracle almost for an act to be one continuous huge success wherever playing. The traditions and conditions are against it. In the different sections of the country the taste changes. What may be liked in Seattle may not go in New Orleans, and what New York loves over, Frisco may treat coldly—If Frisco sees it.

Siene.
It makes no difference where you worked:

INNESS AND RYAN

(CHARLES) (MAUDE)

It's where you're working now.

Address, care VARIETY, Chicago.

CIRCUS COMES TO TOWN.

(Continued from Page 49.)

and accepted; the lithographing stones are made and proofs approved. The order is given for the season's paper and the presses start on the job. This paper is "ordered out" from the printing office as the season progresses. It is referred to in the vernacular by the unit "day's work," and is shipped to various designated towns to be loaded on the advance cars.

Then the general agent starts at work upon his couriers, heralds and "small stuff." That is to say he prepares copy, arranges the cuts and in a general way performs the editorial work. In preparing the reading matter he is usually assisted by one of the press agents who is held over on yearly salary or who starts on the job early in March. After that date matters of preparation for the season advance rapidly. Within the ensuing month the local contractor is started on his way and the railroad contractor commences to get busy.

The local contractor is the first man into a city. As the circus in a great majority of its season plays only one day to a town, the local contractor must have a few weeks' start in order to get "in the clear," for it often takes him two or three days to finish his town. He makes contracts for the lot, arranges for the licenses (often there are city, county and state licenses to be secured); contracts for feed and bedding for the stock, the bill-posting, meals and lodgings for the working men of the advance force, for teams to be used in billing the surrounding country, permits to parade, close streets, for the use of water, for the sometimes necessary work of placing the lot in condition and for restoring it to its original shape after the show leaves town, and other requirements for the exhibition, varying in different towns.

The railroad contractor does just what his title implies; he contracts with the different railroads for the transportation of the circus and its advance cars over the route which has been definitely decided upon. With some shows this work is done by the general agent when a railroad contractor is not employed. One of the proprietors of two or three of the leading shows does this work for his attraction; and it may be said that in a general way the office of railroad contractor is becoming obsolete.

Early in spring the press agents get to work, preparing matter for the general use of newspapers along the route. This material is collected into "books," four or five different books being prepared without duplicates, for use in towns where there are that many different papers.

The "story man" is the big gun of the press department, and he is supposed to have the "specials" which he leaves upon his visits to the newspapers about ten days ahead of show dates.

The contracting press agent arranges with the business managers of newspapers for the amount and cost of advertising which the show will require. He travels generally, three weeks ahead of the show. He also visits the editorial department and leaves a book of notices with the city editor; for the circus is usually the city editor's "stunt." The contracting press agent also agrees with the business manager upon the number of tickets his paper shall receive in its business department. When the "story man" comes and has "planted" his quota of notices the next man to appear in the newspaper offices is the "agent with the show."

When there is a morning paper in the town, the agent with the show generally drops in the evening before show date in order that he may "plant an arrival story" which tells of the glories of the dawning day and its glorious benevolence of a circus in town. He gives to the city editor the tickets for his staff, pays the money for the advertising which has been contracted for and delivers to the business office its share of the tickets. This all must be done the night before or on the morning of show day.

Three weeks before the show opens the "No. 1" advertising car reaches the opening stand and stays three weeks ahead of the show all season. This time is usually maintained, although circumstances may compel the loss of a day or two or the car may be sent ahead of its time on "opposition"—when two or three shows are working into the same territory. The "No. 1" car posts bills in the country, "lithographs" the town and does part of the town bill posting. Usually about twenty-five lithographers and bill posters are with each of the three advertising cars; sometimes less, seldom more.

Two weeks ahead of show date the "No. 2" car arrives in town. One week ahead of the show comes the "No. 3" car. The work of "No. 2" is usually to "bill the rails," sending men ahead, dropping men off or sending men back along the railroads to post railroad "showings" on main lines or branches if there be any. This car also does more town billing, fixes up stands which the elements have destroyed, sets up and hangs cloth banners, straightens up lithographs and does other work of advertising. The "No. 3" car cleans up everything the two preceding cars have been unable to do in the time they have been allotted in the town. The lithographs are all gone over by the "checker up," who travels with "No. 3" car, and gives to the shop keepers tickets in exchange for orders which the lithographers have previously given for the use of windows. The country routes are also ridden over and checked up from this car.

By country routes the circus man means the barns, fences and outhouses of the farmers living within a radius of fifteen to twenty-five miles from the town where the show exhibits. The inyew man, who secures the contracts for towns, meets the "No. 1" car with wages and drivers who are familiar with the routes which the local contractor has arranged to have posted. The inyew man makes up all these routes and they are billed year after year by the different shows.

The car manager tries to arrange for his car to arrive in town or be there by 5 or 6 in the morning. The bill posters, who all sleep in the car, are up betimes, have breakfast, hop into a rig to "go to the woods." He takes along a can of paste of about the size of an ash can. The paste, made on the car the day previous, is thick in substance and must have water added in certain proportions to make it liquid for use. Brushes and a supply of paper, with 35 cents for "dinner money."

(Continued on Page 129.)
OH, YOU CRITIC!  
(Continued from Page 43.)
rule, as one may see by the following:
Can anyone explain why a man, in order to be a successful critic, must affect an air of sarcasticness and boredom? Nine times out of every ten he will enter the theatre in the most indifferent manner, condensation written all over his features. During the performance the critic studies the audience, scarcely looking at the stage. To cap the climax he never writes his criticism according to the way the audience accepts the show, but as he himself has seen it, "through the back of his head."

Now that "burlesque" has reached the advanced stage it has, I trust, whosoever reads this will forgive me the following comparisons: "In Burlesque" we are severely criticized for the display of "Legs" (Mr. Critic's own term. In "Musical Comedy" or "Vaudeville" it is "Figure," and sometimes, according to Mr. Critic, "Art."
The modest confession of a high-priced vaudeville star that she is to wear tights will be heartily approved. All the sweet adjectives will be here. Yet in burlesque it is almost "suicidal" to den them. A combination of half-bore and garters, with an ankle-length creation, has been made the subject of much comment. Yet the first to attempt it was a well-known woman in "Vaudeville."
The "Salomes" and "Cleopatras" are diagnosed as out and out "rooches;" yet in other forms of amusement it is "Grace" and "Classical." The "spotlight" or "audience song" in vaudeville passes without a murmur; in burlesque it is "bold," and with us all credit for the success of the number goes to the spotlight.

Oh, you Critic; it has been shown that you are human after all. The tales of the chorus girls who have come in contact with you; the promises of a "good notice," and the rude awakening makes one feel that you have joys and sorrows, like the rest of us. I know a circumstance where a young chorus girl was made the victim of an outrageous story in a theatrical paper in Detroit, because one of its staff, who seemingly admired her, had invested his hard-earned savings in a pair of "silk hosey," but had been denied the privilege of seeing them "filled." Oh, you greedy Critic!

Of course a critic is just like any other man. He has his likes and dislikes; his "good" and "bad" days, mixed with musings and moods. Circumstances sometimes go a long way in the reviewing of an act. Imagine a "lone" critic, on a dark, dismal rainy day, armed with raincoat and umbrella. After a couple of hours on an open car he arrives at a damp seaside resort to see a show. He sits through a four-hour performance, dumpy without; feverish within. Shades of a Remington typewriter, what can you expect? Somebody has to suffer. Oh, you suburban Critic!

I'll never forget a scene that occurred in one of the burlesque theatres in New York. Evidently Mr. Critic had been out celebrating, for by the time he reached the theatre he was in a hilarious mood and took no pains to suppress it. Every member of the company (chorus particularly) received a reception on their first entrance. The antics this gentleman went through (in a stage box) was second only to Billy Reeves' "Drunk." Later he decided to go back on the stage and become better acquainted. After traversing one aisle and then another he finally reached the door connecting with the stage. Of course we all enjoyed his performance.

The above kind is a big improvement though on the critic who goes to sleep. Capital punishment is too good for him. So it goes. The types I have spoken of are only a few of those I have seen. Yet, Mr. Critic, we can't succeed without you. You are greatly responsible for our success, and although we are tempted at times to say most unkind things about you, it is only momentary, for with the calm comes the keen realization of your honest intentions.

With these few remarks I rest my case in the hands of the Jury.

ART OF VENTRILIOQUISM.  
(Continued from Page 47.)

thinness of that wall and the lady who laughed at that precise moment. (Off the track again—another boost, Jim.)

Louis Brabant, who was Valet de Chambre of Francis I., won for himself a beautiful and rich heiress by his wonderful talent as a ventriloquist. The possessor of the "second voice" in those days was generally regarded with superstitious announcement. Many were born for witchcraft. (Pity you didn't live then, Jim.)

I think the first man to construct a wooden doll with movable lips was the Baron Mengen, of Vienna, about 160 years ago, but from the first until just a few years ago the backbone of ventriloquism was the "distant voice" or "natural ventriloquism." Some ventriloquists use a stage full of figures and novelties to help them along; some of these "novelties," such as walking figures, barking dogs, chickens, etc., cost a great deal of money. Undoubtedly the best of this school is Cole, Travis, Reynard, Turovo, Clemart, Segommer, Noble and Mills. Undoubtedly the ventriloquist who deserves the most thanks and credit is Fred Russell. He was the first man to work the whole show with one figure ("Coster Joe"). Since then many have not only copied his style of working the figure (on the knee) but also some of his "gags." Mr. Russell about two or three years ago added the "telephone" and "parrot" to his show, making it a very novel act. I was the first to give a whole show in the form of a "sketch" with the one figure away from the body. These are the rules necessary to become a successful ventriloquist: Constant practice, perfect control of facial muscles (also throat muscles), be a good actor and humorist, and above all treat and work your figure as though it were a real human being. (This needs tremendous practice, Jim.) The same rules apply to those who wish to use more than one figure. Above all, work your figures away from the body and the show in the form of a sketch. A good man to copy is Arthur Prince.

("Let bay me guvnor, 'ave you finished? All I say is, get a good Jim. Jack or Joe, and let 'im do the work; anybody would think Prince did all the bloomming work. Where do I come in?"—Jim.)
THE LONDON MUSIC HALL FAVORITE

FRANK LE DENT

BILLING AS

"The World's Greatest Juggler"

IN PARIS the OPENING WEEK of the OLYMPIA MUSIC HALL, AUGUST 20, 1909 for one month.

H. B. MARINELLI complimented me after first performance.

PARIS NEWS

"Frank Le Dent is the greatest of all comedy jugglers that ever appeared in Paris Music Halls."

The History of a Circus.

(Continued from Page 48.)

that they had covered our paper in that town and the surrounding country as well as in other places. Lawsuits, arrests, convictions and fines were the outcome. In other words, the Ringlings were again "kidding" the Sells-Floto shows. Damage suits were instituted but always quashed because the service was bad. In other words, if we served one Ringling he had no connection with the show when it came to trial. Finally we were beaten on technicalities, and we ran along in our gentle way until the year 1909. However, before this season endeavors were made that all should go along peacefully, and we assumed that everybody was happy and ordinary circus method would continue to be in vogue. Our season opened April 5, 1909, at Las Vegas, N. M. Long before the circus reached El Paso, where we were billed for April 10, we had advised that Ringling Brothers' World's Greatest Shows were "Coming Soon," although as a matter of fact they did not appear there until Sept. 30, 1909, and they knew they were not coming, as they never had played there before until about the latter date.

This opposition, only in a more vicious form, has been our fortune all of this season, until about Sept. 10, at Norfolk, Va., Ringling Brothers distributed bills along the country routes and in the cities on our route until the final day of our season (Oct. 30, at New Albany, Miss.), saying the Sells Brothers' show was not coming until 1910, making people believe in fact that the Sells-Floto shows were not going to fill their dates as advertised. Then they sought aid in the United States Federal court to prevent us from using the name "Sells." They also asked for a temporary restraining order, which was granted temporarily so far as using Sells Bros' heads are concerned. We in return asked for a permanent injunction from being treated unfairly, claiming that they came into court with unclean hands.

We expect, and hope, to have a ruling from the court that the entire circus war may be taken up in a court of chancery and the whole thing shifted to its bottom so that damages and permanent injunctions may be issued and from then on peace may reign.

As everybody knows, W. E. Franklin is the General Manager of the Sells-Floto circus. The year has brought forth a reasonably successful season. The intention is to increase the show to a considerable extent and go into the field of the enemy and produce a circus equal to any in the United States in the way of a performance, if not in size, and make a general admission price of 25 cents. This, of course, may cause a large loss of money, but it is a decided and positive agreement among ourselves that we are going to continue in the circus business, irrespective of its cost, for some time to come, whether it earns money or not. We travelled a total mileage during the entire season, covering a period of thirty-one weeks, of 13,518 miles. We travelled from the crest of the continent to the Pacific Coast and from there to the Atlantic Coast, visiting British Columbia and Old Mexico. The territory covered included twenty-seven states and twenty-nine different lines of railroad. We averaged 76 miles each jump.

The Making of an Acrobat.

(Continued from Page 48.)

As to his ability to stand punishment, has no "yellow streak," and therefore is to be accepted into the acrobatic free masonry. Training exercises are softened. He is given two days to rest up and take the kinks out of his muscles and bones, for after those three days it would be an impossibility for him to do anything. But a good hot bath and a rubdown, by an expert who knows his business and does nothing else all year round, helps him. The trainer commence to speak well of his progress, gives him every encouragement and watch him so closely that a jar- ring fall is impossible. The new man is now learning real elements of the game and a fall might take some of the "steam" out of him. His nerve grows and he becomes more and more certain, so that when he is given difficult feats to do he has complete command over himself and goes to the trial without fear.

We impose no diet rules. The candidates may eat as much as they like, but we do take the precaution of setting only the best of body-building food before him. As a testimony to this method of diet we have 250 members in the gymnasia and not one has a bodily ill. It is not true that acrobats as a class are short-lived. To my personal knowledge there are a dozen or more acrobats over the age of sixty who are now active in their profession and in better health than the average man of forty. They care for themselves, eschew all excesses, and live normal lives. Not only are they more active in their professional work, but they are clearer and more acute of mind than the average man.

I ought to be an authority on acrobatics, for in this, my home town, there are more people following that business than in any city of nearly the same size in the world. I have not the figures to substantiate my claim, but look over this list of acrobats which make their homes here or started their careers on the stage from Reading:

Four Baro's, Four Readings, Three Moline, Reddy Duffin Troupe, Ribble and Berry Flying Jordan, Four Londons, Aerial Genve, Bench and De Turk, Three Del hombre Bros., Al Yoder, Geo. Shearer, Jules Lee (Delmo and Lee), Pierce Weitsell, Five Aerial Loys, Victoria Peters, Four Lukens, Chas. Dupone, Bennie Trainor, Chas. Reinsmit, Two Miller Bros, Oscar Barto (Barto and McCue), Chas. Reitseder, Herbert Heaster (Bodenny Troupe), John Border (Oating Dumbells), Geo. Grow (Flying Banwards), Herbert Grow (Valentines), Jacob Zellers, Chas. Martin, Sherman and Fuller, Anthony Penn, Mishler Bros, The Hurleys, John Doward, Three Stricker Sisters, Ida and Stella Misco, Anna Schreck, Anna Leon, Eva Shaver, Bennie Boyer, Jacob Glass (with Lukens' seven lion act), Hanna Rehlander (with Lukens' four lion act), Joseph Handale (with Lukens' seven bear act), Rila Woods (with Lukens' five bear act), D. J. Woods (with Lukens' seven pony act), George H. Howard (with Lukens' dog and monkey act), Shiller Heaster, Wrenchel Sisters, Dewey Sworer, Foote Lee and John Munal Togwell.

The Henry Girls played last week at the Coliseum, Washington, D. C., under the pirated title of "Just Kids,"

When answering advertisements kindly mention VARIETY.
Arthur Prince

The World's Foremost Ventriloquist Extends Greetings
TOURING AMERICA AT PRESENT

STILL SLIGHTING THE MAIN BURLESQUE FEATURE: WOMEN!
(Continued from Page 42.)

How many men would attend? The answer is the basic principle of the burlesque business. Now, if it is conceded that women are the main attraction, are not their value as a draw increased in proportion to their appearance—and perhaps numbers? The more pretty girls, brilliantly costumed, the greater the favor with which the show will be received.

This season burlesque has run to "production. " "Books" have been in evidence. "Cast" has been neglected. The best comedian or comedienne on the stage needs to be surrounded. There is nothing better to use for the trimmings than comely young women, good workers if they can be procured, but good looks at any price.

Here again enters the "price," the burlesque manager's ban. He wants not the girl if she is expensive. The inexpensive chorus girl or principal is secured; the performance tells the story of the economy.

The burlesque manager though does not believe he is economizing. That is because his show figures up to a certain amount that he knows is just within the limit of what it should be. Perhaps the manager takes into the calculation his investment: i. e., cost of producing at the outset.

That is very well from his position; but had he cut down his list of principals to the meagerest number, having the most or three of the female sex, and spread his weekly appropriation for salary among chorus girls, the increased amount allowed per capita would have permitted the engagement of the girls that burlesque needs, but cannot be engaged under the prevailing scale.

Observation has brought the conviction this season that where a "book" or a play with a continued story, consistently held to, has been produced according to a burlesque man's ideas, that "book" holds the principals on the stage too long at different times, driving the chorus girls into their dressing rooms for long stays.

Another sacrifice in the ranks is for the benefit of the olio or "specialties." "Speciality tramps" are placed under contract. Then there are two principals at once, sending the salary figure upwards. Again there is the man taken because he can fill out in "one," or a couple who can dance, and "ad lib," burdening up the show through the manager's patent and exasperating desire to have a performance of which he may be fairly certain in advance.

Those who have invaded burlesque in contravention of the traditions have "fopped." That is a characteristic oddity of the business. Burlesque needs someone who understands it, and yet the experienced burlesque men do not seem able to leave the beaten paths, excepting here and there.

The sum and substance of the burlesque business today though is the backward tendency to ancient methods, notwithstanding a temporary movement of progressiveness made this season. This tendency to move backward comes from the "old timers" who have certain notions regarding a burlesque show that cannot be removed.

The first of these is a "spicy" performance. "Spicy" is employed in lieu of coarser terms which the manager really means. To silence this forever, allowing for certain towns and theatres which have become so identified with a "dirty" show that no other could draw money there, the Hyde & Behman theatres on the Eastern Wheel may be cited. The Gaiety, Brooklyn; Star, Brooklyn; Gaiety, Pittsburgh and Star and Garter, Chicago, the four biggest money makers for the traveling companies of the Eastern Wheel demand an entirely clean performance from curtain to curtain. They are the largest houses on the Wheel and do the biggest business.

PauLINE MORAN

SINGING COMEDienne

BIG SUCCESS ON ORPHEUM CIRCUIT
Direction J. A. SHERNAD
MERRY XMAS AND HAPPY NEW YEAR TO ALL

When answering advertisements kindly mention VARIETY.
FRED RAY PLAYERS

GEORGE C. ROBINSON,
The Roman Senator

CONSTANCE WINDOM,
The Daughter

ALLEN G. MILLER,
The Gladiator

IN THAT EVER-NEW TRAVESTY

"The Noblest Roman of Them All"

PAT CASEY, Agent

Merry Christmas and Happy New Year
HELLO! HELLO! HELLO!
FROM ACROSS THE POND

THE 4-FORDS-4
AMERICA'S REPRESENTATIVE DANCERS
TOURING ENGLAND, FRANCE AND GERMANY

A Merry Christmas and a Happy New Year
TO ALL FRIENDS

THE CLIMB OF SAM BERNARD.
(Continued from Page 65.)
the Bernard Brothers; too young to appear professionally at the variety halls of New York, as the Gerry system of stage surveillance was even then in vogue. Their circuit of endeavor included New Haven, Bridgeport, Newark, Jersey City and Hoboken—to them then Philadelphia was thousands of miles away.

The Bernard Brothers played a sketch, "Little Fraud," in imitation of Harrigan and Hart; "The Lackawanna Spooners," in imitation of Favor and Shields (Mr. Favor is now of Favor and Sinclair), and they did an imitation of the original Dockstader Bros. (Lew and Charles). "Irish," "Dutch" and "black-face" specialties were their forte. After working with Dick for a couple of seasons Sam started on his own book as an entertainer, playing such resorts as Morris & Hickman's New York Museum at 210 Bowery and the Herzog Museums in Washington and Baltimore. When summer came Sam went to Coney Island to work for Til- lyou, the father of the present owner of Steeplechase Park there.

At that time Bernard thought himself a great deal better than Weber and Fields, because he worked at a garden where five cents was charged for entrance. While Weber and Fields played where a glass of beer covered the admission. Whenever a boat would come in from New York the performers were compelled to "get busy," rattling off their specialty with much noise attending to attract the attention of the new arrivals, and draw them to the beer-buying zone.

Weber and Fields drew $2.50 a day for their work. As they did their "speci-city" in tight knickerbockers without pockets, and fearing that if they left their money in the dressing room it would be stolen, they would hide the $2.50 in the sand, digging it up again when the day's work was ended and they were ready for home.

But they had to find other "safety de-posit" methods, for one day they hid their stipend in the sand, forgot to mark the spot, and spent the night in fruitlessly digging up the beach—and they never recovered that $2.50.

After a summer at Coney Island, Bernard secured a week's engagement at the Providence Dime Museum, next to Grace Church. The week was lengthened into a solid year. Sackett, Drew & O'Donnell were the proprietors of the Musee; Sackett later became a member of the Sackett & Wiggins museum firm; O'Donnell died and Mr. Drew is now the Western Burlesque Wheel manager.

In the summer of 1886, when 21, Bern-nard took his mother for a visit to Eng-land. There he appeared for six weeks at the Midwinter Music Hall, London, doing a "Dutch" song and dance, imitations and monolog. Returning home he was the first performer to sing coeter songs in America, dressed in the tight-fitting clothes of the English type, with buttons and cap.

Bernard joined Chas. R. Gardner's com-pany, in which Geo. H. Adams and Toma Hanlon were featured, playing "He, She, Him and Her." He was next a member of Newton Hee's "Lost in London." Bur-leque, then claimed his services as a member of Manchester's "Night Owls." With Manchester as his partner the next season "The French Folly" company was created. Later he managed and appeared with Russell Bros. and Weber and Fields' Vaudeville Club.

Mr. Bernard played the role of "Capt. Ditrich" with E. E. Rice's "Evangelists," at Manhattan Beach one summer, and went to Weber & Fields' Music Hall as stage manager when the place was first opened by that firm. He held this position for two seasons, acting in all the burlesques and strolling all of the productions. Then H. B. Sire put him out in his only failure, "The Marquis of Michigan." G. W. Lederer afterward featured Bern-ard in "The Dangerous Maid," and he next appeared with "The Man in the Moon." Returning to the Music Hall for one season, he later played a brief vaude-ville engagement before creating the comedy role in "The Silver Slipper" for John C. Fisher. Bernard then became a legiti-mate star, undertaking a five years' con tract with Charles Frohman, during which time he played in "The Girl from Keys," "The Rollicking Girl" and "The Rich Mr. Hugesheimer."

The Mesara. Rubert next engaged him as one of their stars. In "Nearly a Hero" and in his present piece, "The Girl and the Wizard," at the Casino, New York, Sam Bernard has proven to be one of their mainstays and best money makers. Well,
HILARION AND ROSALIE CEBALLOS

And their “PHANTASTIC PHANTOMS”

BEST REGARDS TO ALL

(HOLD VAUDEVILLE)

(Continued from Page 36.)

Standing that they return at once to Europe or outside of this country. Thus, it will be made known that these attractions can be seen at this theatre only, a method prevailing at Koester & Hall’s, and the distinction was impressive.

Assuming that Martin Beck is to be a figure of importance in the new era, he will undoubtedly sacrifice (if his present ambitions are held to until that day) the enormous income which can be derived from two performances a day. Hence, it is likely he will give not over three matinees a week, and I expect Mr. Beck will resist the advantage of Sunday vaudeville and give special performances on that day, if not of a sacred order at least of an educational character, always assuming that Mr. Beck will sacrifice in this particular undertaking commercial calculations for the sake of aesthetic progress.

With the abolition of the “two performances daily,” the principal barrier to great achievement is stampeded. He would be indeed a pessimist who would suggest a limit line with conditions prevailing such as have here been named. The programs not only would be wholly different from any yet offered, but it will be possible to present for years to come the necessary numbers without housing a single artist or act which had previously appeared in the local theatres of that day, excepting plays or productions.

Now we arrive at the important fact as to how Mr. Beck would make up his bills outside of the foreign attractions he would bring here, exclusively, for the new music hall. He could without difficulty have in every performance at least one of the famous stars of Grand Opera. Few would refuse, if not otherwise engaged, to sing one aria and an encore at the honorarium Mr. Beck would grant. Then there would be a scene, or even a one act Grand Opera such as “Pagliacci” or “Cavalleria Rusticana,” with stars equally as good as those heard in our great opera houses. Wagner’s “Trilogy” is not impossible, and a symphony orchestra could be utilized as a permanent element of five or twenty minutes duration. Our modern vaudeville impresario would probably figure that the comedy balance and surroundings for such numbers would have to be almost overwhelming, therefore he would undoubtedly have attached to the new theatre a playwright who could write comedies. These could be played by stock comedians as good as Mr. Proehman presents at the Empire. The star of this company need not be less distinguished than the best known.

Mr. Beck would of course have a ballet, upon a scale as those raved over at the Empire and the Alhambra, London. He would also present a comedian in black face, for Mr. Beck is wise in his generation. He would even have this black faced comedian appear right after the grand opera stars. Who would be he? Perhaps Lew Dockstader. A number of a permanent character, for the new era could be created by the presentation of travesties on the current legitimate successes. These need not run over thirty to thirty-five minutes. When a “hit” is struck no change of vehicle would be required during that season.

Then, the new manager (I fear to name Mr. Beck again, and wish to say the use of his name has been merely convenient to illustrate) would not hesitate to ask Iaderewski to appear for ten minutes. If the symphony orchestra is a permanent character, the combination alone would end all pessimism, as to whether “2s. vaudeville” would obtain.

With the attractions here named, to which would be added two or three immensely grotesque comedy or pantomime feature, the way would be opened for an epidemic of great attractions, until the excitement from the highest type of legitimate theatres to the new music hall and back again, could be conducted with such grace and dignity that no announce ment of the new vaudeville theatre could make would create the least flutter. The only question would be as to how it were possible to present such a program at $2 a seat?

ENGLISH HALLS.

(Continued from Page 41.)

choose to call them, travel from town to town in their own autos. Quite a number carry valets and chauffeurs. Some make the chauffeur double the parts.

A great many artists own their own homes and entertain lavishly. Marie Lloyd and Gene Stratton are two of the many.

It is an every day occurrence to see brother performers lend each other $100 or $200 or $1500, something very seldom noticed in America. I am sorry to see that a lot of my American friends take advantage of this liberality and forget to repay their obligations. I know of one American artist that lent about $200 to $250 to the Vaudeville Club. He received the money and furnished a house with it. He returned and lost $230 ($100), but never paid. Not only did he neglect to settle but he saddled most of it on Monte B. Tiley, an invalid, who cannot work.

The biggest “knockers” against American acts in England are the cheap little American turns that cannot make good on this side of the pond and they are afraid that you might relegate them to the discard over there.

Mind you, I don’t say all of them do this, but still there are an army that do.

One pleasant feature is the real orchestras in England. Sixteen pieces is the minimum, and they are up to 50 and 70 in the Palace, Empire and the Alhambra (London). I didn’t know my music when I heard it at the Alhambra. It carried me off my feet.

The one glaring fault (outside of the rowdy gallery) is you have to carry your own “props” and property man in order to obtain the desired effect. This makes it very hard on sketch teams that require an elaborate set and assistance from off stage.

The orchestra men and leaders will not talk to you. You must engage a man to do the talking. The average acts run from three to five minutes in London, and from five to eight minutes in the provinces. That is a vital point for an American to remember. Another thing of importance is this, if you are going over with a chip on your shoulder and going to wave the flag you will have a long journey for nothing. The Englishman will not tolerate it any more than we would allow an Englishman to do the same thing here. You will do far better by being gentlemanly, for as I said before, they are very courteous to artists in England, more so than in America. If you don’t complain over here you certainly will have no reason to be dissatisfied with the social side of the footlights over there.

I have been going over every year since I sailed with “The Belle of New York” in ’84. I’m going over again next summer to play, and many more summers to follow.

Next to New York, 1 like London.

THE BE ANO DUO.

“THE LADY WITH THE RINGS AND THE CLOWN IN THE BOX.”

BLOUNT BROS.

“EMPERORS OF THE EIGHT MINUTES IN THE BOX.”

THE CLEVER COMPOSITION AG.

MERRY XMAS TO ALL.
When answering advertisements kindly mention VARIETY.

CHARLES KENNA

"The Street Fakir"

Playing the

ORPHEUM CIRCUIT

DIRECTION

PAT CASEY
THE TROUBLE IN BURLESQUE.

(Continued from Page 43.)

or four, then the next show will be so poor he is disgusted with burlesque.

There is no uniformity in burlesque construction, not as to method, but as to standard. Until a standard is set and held to burlesque cannot receive the serious attention of the press it thinks it is entitled to and in a great many individual instances, deserves.

The water-spilling comedian with a slap-stick, who is given rein by an indolent manager to secure "a laugh" in any old way he sees fit, will not impress the daily newspaper reviewer as funny, nor a fit subject for him to "criticize." The critic will ask: "What is there in that to criticize?"

The manager is responsible person for the neglect of burlesque. He fits out a show, and may surround an artist of much ability with a lot of wooden blocks. Other managers believe that the component parts shall fit the star. So much better for the star, if he or she is of the ambitious sort.

There are three kinds of burlesque artists; those going up, those going down, and those standing still. Those going up are entitled to all the credit they can receive, for their fight is being made against tremendous odds. Those standing still may be held back by environment, although other causes could contribute to this. Those going down are helpless, and will pass away.

Referring to the trade papers which do not dignify burlesque, Miss Clare forgot to mention that the trade papers have given burlesque sufficient attention to cause an almost reform in the nature of the performances. The trade papers have helped to improve shows by consistent criticisms. Not the least of this improvement is the better dressing.

The faults of burlesque were and are so many that they cannot be remedied in a day.

Each season VARIETY has reviewed all the shows of both Wheels. I have seen perhaps one-half of these. Among them have been shows containing "artists" that I have never mentioned, or if mentioning, have not commented upon their portion of the performance. For they did not give a "performance." In no show under the sun excepting burlesque would they have tolerated as "principals."

If they were not worth the time that would be wasted by a trade paper reviewer giving any space to them how would a dramatic critic note their performance? Acrobat who could never be actors under any circumstances; quartet singers who only tended to make themselves appear foolish while trying to be "principals;" song and dance people who were nothing else; all playing "roles;" hurting the performance of someone else and continuing to keep down the merit of all, reflecting on those in the shows ahead and those in the shows behind.

There are the "comedians" who resort to anything or any "business," and the women who will work with them along these lines or "stand for anything" with the managers certifying to the whole thing. These, more than any one else in burlesque, drag the entertainment into disrepute and are keeping it there. If these people smear the name of "burlesque," the real artists in that branch of the profession must suffer and are the sufferers.

As for the term "legs, in speaking of the women in burlesque, "legs" were the backbone of the entertainment at one time. "Lega" held up burlesque literally as well as figuratively. When women in burlesque who are not associated with "tight" take on these and display their legs for the advantage it may bring to them or the box office, they can expect to be criticized for it, at least by me.

The "principal boy" wears tights; it is within her part. The chorus may wear tights (that should be a part of their stage work), but everybody in the show should not show their legs. Those who only give a glimpse of their ankles, if they can do something besides, will be the ones best thought of.

The use of the "spot" for an "audience song" has been answered by managers on the wheel circuits who have ordered the song out after the first show. Let a singer in burlesque introduce an "audience song" with some novelty to it, and no one will object. But there is no credit to the girl singing a silly "audience song" and securing applause because the spotlight man can throw his light upon a bald head, or into one of the boxes where the girl wends her way to be kissed by some fool fellow, the proceeding bringing an "encore"—not for the song or the singer, but for another bald head or another kiss.

The only "spotlight" song I recollect in vaudeville not having been "panned" in this paper is Alice Lloyd's "Love's Flight," a novel idea at the time in that line.

Neither do I recollect VARIETY calling a vaudeville "cooch" dancer by any other name, whether it was an American or any of the foreigners who have done this under the guise of "art dancing."

Miss Clare must know, and everyone in burlesque is aware that the burlesque manager has made no effort to secure an exclusive "coocher." If he finds a girl in the chorus who can "wiggle" she is moved forward to a "specialty" with a raise perhaps of $5 in salary—or a professional "coocher" secured, with a "reputation" for disgusting and lewd movements of her body.

There is no "art" in "cooch" dancing; whether it is in the grand opera of "Salome" or at Huber's Museum.

Burlesque will not be accepted seriously until it is made a serious business proposition, not a hazardous affair for small returns, among many varied-sided managers who think the box office is the thermometer for their shows, and know nothing else, not even about burlesque.

The greatest trouble just at present is that a few of this kind of managers are the leaders in the wheel; they can preach by the hour about "burlesque advancing," but their shows are the very worst in every way.

Sincere. 

Merry Xmas to Friends and Enemies.

BUCHEYE TRIO

"SANDY," "SKINNY" AND "LOUIE."

DAD'S

THEATRICAL HOTEL

PHILADELPHIA
MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL

MLLE. FREGOLIA
CHARACTER QUICK CHANGE ARTIST
BOOKED SOLID
ARThUR GEORGES, Manager

HARRY W. AND SIM WILLIAMS' ENTERPRISES
WILLIAMS' "IMPERIALS"
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Always Pleased to Hear from First Class Artists and Good Chorus Women
Address, Sim Williams, Enroute the "Imperials" or Rooms 209-330 Knickerbocker Theatre Building, New York

IN PREPARATION FOR NEXT SEASON

SIM WILLIAMS AND WALKER'S MINSTRELS
Colored Comedians, Singers, Dancers, Musicians, Communicate Above Address

AS IT LOOKS TO THE MONOLOGIST.

(Continued from Page 30.)

...idea, in and out of the profession, is that the monologist is the pet lamb of vaudeville.

"Pretty easy for you," I've been hugging people. "Here I've spent a thou-

...the man who wrote to a house tell-

...right but conclusive evidence that the young man was entirely recycled and is a natural; and when we clap hands with it the clasp of brotherhood which only Irishmen know.

The reason, possibly, that the average man, seeing a monologist at a vaudeville theatre, thinks his work the easiest in the world. When he learns later that the monologist's salary runs into the several hundreds per week, while he himself gets less than a tenth as much for working at a desk eight hours a day, he is at first incredulous, then bewildered, then ambitious. It seems easy!

Some years ago a master plumber came to me in Brooklyn, saying the boys were going to have a little entertain-

...the club, telling of the 15th-20th.

...to the club, telling of the 15th-20th.

...the 15th-20th.

...the 15th-20th.

...the 15th-20th.

...the 15th-20th.
The Standard Laugh Maker of Vaudeville

GRACIE EMMETT

AND CO.

IN

"MRS. MURPHY'S SECOND HUSBAND"

Now in its TENTH SUCCESSFUL SEASON
as a LAUGHING ACT OF MERIT

Under the Direction of

PAT CASEY

GENERAL BOOKER

Long Acre Building, NEW YORK

When answering advertisements kindly mention VARIETY.
MOVING PICTURES.
(Continued from Page 33.)
tangible might eventually be accomplished, but nothing really seemed to have happened.
There has been no sincere effort to "get together" and pull in any one given direction; no attempt at substantial organisation has succeeded and so long as the affairs of the "Independent" remain in this chaotic condition just so long will they be considered lightly as an element of real opposition to the thoroughly or-
ganised and harmoniously working Edison-Biograph combination.
The main strength of the Patents Co. lies in the fact that they have standing or-
ders which, save in rare instances, can be absolutely depended upon. While there is
a two weeks' cancellation clause in all contracts made with Patents Co. manufact-
urers, these producers have practically to consider only the subject of the film itself, as sales of a stated weekly output for each member is assured.
Of the ten members of the combination eight manufacture in this country out-
right; two import firms and of these two one maintains a factory over here for the purpose of manufacturing film from im-
ported negatives. The eight native firms have standing orders of varying amounts running from 20 reels (the lowest) to 120
reels (the highest). Anyone who is a regular attendant upon moving picture
shows where "Trust" films are used may select out the best and worst of American
manufacturers with only one guess allotted.
Naturally a vast amount of capital is invested, labor is employed in factories, rental agencies and exhibition theatres; actors are used in established producing
stock companies, and if it were possible to estimate anywhere near correctly the num-
bers vitally concerned in the moving pic-
ture business, it would double the rank high in importance among employment giving branches of the show business.
The cost of film production has greatly increased within the past five years. At
that time 50 cents a negative foot would be a fair average, but now the cost of film
producing runs from $2.50 to $3.00 with rare instances when reels can be manu-
fac tured at $2.00 per negative foot. The
stock-company idea was introduced among producers about four years ago. Few
Producers have a stock company with a smaller membership than fourteen people; some employ several more players, for in
making two pictures to a reel of 1,000 feet
the characters should properly all be in-
terpreted by different people.
The stage managers who actually pro-
duce the pictures, rehearsing the people and working out picture ideas are well
paid; one man in particular receiving $350
per week and a percentage of the sales. The time and labor which must be devoted
to turning out a properly acted picture
warrants the salary; and the acting mem-
bers of the companies are entitled to sym-
pathy if they are not well paid. They
work under peculiar conditions, often be-
ing compelled to do such ridiculous things
it is a wonder they remain on the job.
Lastly the "silent drama" is silent only photographically; for at rehearsals
and during the action of the scenes which
go to make up the films most of the actors
therein endeavor to talk as they go along and talk all through the piece. One
producer maintains that the experts in lip
reading can tell by the film photographs
just what the actors have said during the
time the picture was being taken. Doubt-
less in the case of many films it is a good
thing for the welfare of the community in general and the moving picture business
in particular that "lip reading" is an ex-
ceedingly difficult art and not a talent in
general vogue.
These stock companies operate some-
times in studios which have been built
purposely and are maintained by the
various manufacturers; at least one mem-
ber of the Patents Co. has a company in
Florida working regularly in the produc-
tion of a class of films which require the
particular outdoor settings which nature
provides in that locality.
Walt.
A Showman's Views.

(Continued from Page 29.)

per cent. of the population of the town will attend the music hall. Unless the attraction is extraordinary, it must be painful to see the "first house" empty, the "second house" fairly filled and so on.

There are exceptions to the general operation of music halls in this country. The exception is the "young blood" in the managerial field which tells the story. The Managing Director of the biggest tour in London also conducts the Holborn Empire, part and parcel of the tour. He is a young man who started a tour single handed with a picture house; he has today more than twenty music halls and is about to open the largest music hall in London, the "Palladium."

The Provincial tours in this country throughout Europe are still primitive, with the exception of the Moss-Stoll Circuit, conducted on strictly business lines. All its departments, including the advertising (which can still be improved), is thoroughly systematised. Artists seem to be well satisfied to play this tour.

The booking of artists in this country, especially in London, is a much more difficult problem than in America. The "barring" clauses, barring artists from playing within a radius of a mile from the music hall booked for, makes it difficult for a booking manager to place the artists so that they shall not conflict with previously made engagements. At the same time, the agent must consider if an artist plays more than one hall in a night; that he may appear in one music hall, travel to another, appear there in due time; a line of booking businesses unknown in America. I do not know any one who could accomplish it without years of hard labor and experience.

This booking manager knows every act in Great Britain and almost every act on the Continent. He is the ruler and head of his department, and has but one manning director to look up to. Unlike American ways, English halls are generally owned by a limited company; conducted by a managing director, on whose board sit a number of other directors. The English halls permit the public to share in profits and losses if any. Very seldom will you find an English music hall owned by an individual, as in America. The public can buy shares over here, a most excellent idea I think. It spreads the interest and the welfare of the theatre and relieves an individual mind of a great deal of worrisome anxiety.

The only drawback, with some exceptions, is that sometimes directors will interfere with the managing director. One director may be a shoemaker, another one a brewer and the third a lawyer with not one knowing anything of theatricals. Some purchased stock, becoming directors; others are not even qualified as regards to holdings, securing the title or position through influence. Not one may have an inkling of show business. Yet all want to interfere and have something to say. The managing director or his manager wants to book a certain act. He is restrained from doing so because the wife of his "shoemaker" director had a letter from her sister stating that her brother-in-law's little boy was frightened and left the music hall some years ago while witnessing the performance. A lawyer director objected to one of the halls expending $400 for advertising, after the hall taking almost double the amount of its usual takings.

The institution of directory of tradersmen and not theatrical showmen is a bad one. There are only two circuits over here, i.e., the "Moss-Stoll" and the "London Theatre of Varieties" whose managing directors have full control and do not permit opticians, brewers, contractors, lawyers and organ grinders to interfere.

Booking artists in this country is, as I stated, a very difficult problem, mastered by but few men. Yet it seems to be the ambition of every lawyer's clerk and motor oiler to do the booking. I know an experienced man who has been appointed sole manager to one of the Provincial circuits; he was made so by two managing directors, both of whom know show business from "A" to "Z." The secretary of the company, a lawyer's clerk, never had any idea as to music hall procedure, let alone booking acts. He got the "booking bee" in his bonnet. A very pretty boy and liking the idea of talking to the ladies. In this profession he wished for power to book them. He interfered so that finally the managing director had to tell that bad boy to keep off.

"Graft" in this country, as far as I have seen in the theatrical business, is shocking. The Englishman puts his finger at the many cases cited in the papers of American "graft" whereby millions are appropriated, to which I reply that the difference of appropriation is but in the amount. I maintain that if any misappropriation takes place in America, it is done for a sum which makes it worth while; while in this country it is done for sixpence.

There are men over here connected with the executive departments in music halls who could not belong to a company of street sweepers in America.

Another unique institution is the "local manager" of a hall. His salary ranges from $10 to $25. He is an autocrat in his way; in full dress every evening, while in the day time he washes the windows and posts the bills. He would like to be polite with the patrons of the hall, but he must not for fear the patrons will not consider him the manager. He is not allowed to use his own judgment. It is a good thing he is not—for he has none. There are some exceptions; but calling him "manager" is not the proper title, for he has no authority aside from the one laid down to him in black and white. With but very few exceptions he is not even permitted to change the program—this is a matter which requires improvement in this country.

Companies should pay the "local manager" a good salary, but they must pick out different men, men with experience. Then they should be given a certain amount of authority as to the running of the show in general.

Aside from this, music halls are conducted on business lines and they prove in most cases very profitable investments. There is, at the present time, very little "sweat" introduced in music halls and the public are beginning to realise that music halls are capable of giving the same refined and clean entertainment as a theatre.
The Real Philadelphia Agent

NORMAN JEFFERIES

WITH A LINE OF REAL GOODS

ECKERT and FRANCIS
"The Aristocratic Comedians"

LE ROY
Character Impersonating Marvel

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America's Greatest Juvenile Comedians

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"Just for Fun"

GEORGIA NELSON
"The Classy Girl" in Sassy Sayings

JAMES R. WATERS
Inimitable Character Comedian

MARTINETTI and SYLVESTER
"The Boys With the Hairs"

MILLER and MACK
Just Dancing

FIVE MUSICAL MacLARENS
Feature Dancing and Melody

COTTER and BOULDEN
"Whips in Bits"

BOULDEN and QUINN
"Four Dancing Bugs"

BRADY and MAHONEY
"The Fireman and the Foreman"

McDEVITT and KELLY
Just Can't Make Their Feet Behave

ROBERTS and FULTON
"Sis and the Gladiator"

COWBOY WILLIAMS
The Cannon Ball Fiend

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for P. G. Williams' Greenpoint Theatre

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A recognized high-class standard attraction for vaudeville and club work. Latest popular subjects: "PARANA and the CANAL".

GEORGE J. OFFERMANN
A POPULAR SINGER OF POPULAR SONGS
Thirty-five weeks at the Unique Theatre in Philadelphia.
Always making good!

IT TAKES A DANCER TO TEACH DANCING
THAT'S ME!

AL WHITE
Some acts I have produced: Al. White's "Dancing Bugs," Lulu Beeson Trio, Al. White's "Dancing Belles," The Clever Trio. Many others. ALL WORKING—ALL HITS.
DANCING ACADEMY, COLONIAL THEATRE BUILDING, PHILADELPHIA.

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL FRIENDS

FRANK CLARK
MANAGER, CHICAGO OFFICE, TED SNYDER MUSIC PUBLISHING COMPANY
STOPPING AT THE SARATOGA HOTEL.

THE SEASON'S GREETINGS
THE ST. KILDA
163 West 334th Street, New York
Published Home Only (Tel. Murray Hill-4464).

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PAULINE COOKE AND JENNIE JACOBS

MERRY CHRISTMAS TO ALL MY FRIENDS AND A HAPPY, PROSPEROUS 1910!

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WILLA HOLT WAKEFIELD

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THE TROPICS
JANUARY, 1910

MORRIS' TIME
FEBRUARY TO APRIL, 1910

LONDON ENGLAND
MAY AND JUNE

"There are pianologues and pianologues, some entertaining and some annoying, but Miss Wakefield is an entertainer who requires some new term to classify her. Perhaps one day a performer may be like Miss Wakefield, but there is none now."—"Morning Telegraph," New York.
THE REAL AMUSING SONS OF THE DESERT 
UNDER THE MANAGEMENT OF THE 
FAMOUS ARABIAN IMPRESARIO 

SIE HASSAN BEN ALI

The Royal Moorish 16 Berber Arabs

Being my latest Novelties organized in the City of FEZ, MOROCCO. They made their first appearance in the Casino, Paris, December, 1908. Their remarkable Success carried them to Barcelona, Spain, in the month of January, 1909, and from there they went direct to Alhambra Theatre, London, England, for 7 weeks, receiving the largest Salary ever paid to any Arabian Company.

Agents offering my Troupes for Reduced Salary will not be Recognized

Managers desiring to engage any one of my Troupes for 6 Months or more I can arrange special terms for long Season. The Royal 16 Berbers now playing at Havre, France; November 11th. Turin, Italy; December 1st, Nice, France. Open time March, April, May, June, July and August, 1910.

THE ORIGINAL TROUPE OF FEZZAN 14 ARABS

Who built a remarkable reputation in Europe for Rapidity and Quickness and have NO EQUAL IN THE WORLD.

Salary for this Troupe in Germany 4,000 marks, or 7,000 francs, per month, with railroad fares from Berlin or Paris, and for England, 80 pounds sterling weekly.

The FEZZAN TROUPE is now playing at Circus Sidoli, Munich, Germany. This Troupe has been reorganized with better and highly qualified Oriental Artists, including two famous Arabian Musicians, Singers and Dancers.

Circus Manager: WASSON.

The FAMOUS TOOZOUNIN TROUPE, 10 ARABS

Universally known in America to be the most remarkable Athletes in the Amusement Calendar. This Troupe played One Hundred and Sixty-One Weeks over the Keith and Proctor’s Circuit, rebooked in the same Circuit for Season 1909 and 1910.

There are 8 other Arabian Troupes in Europe and America, besides my 3 Troupes mentioned above, but their work, and terms are quite different to mine, therefore, please AVOID MISTAKES and REMEMBER THE NAME OF SIE HASSAN BEN ALI’S ARABS, whose reputation stands

Guarantee for the Best Oriental High Class Specialties.

Respectfully Yours,

SIE HASSAN BEN ALI

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THE PICQUAYS
(MAURICE AND ETHEL)

In Their Refined Acrobatic Entertainment

In which Mr. Picquay introduces his famous "upside down" buck and wing dance. The only artist performing this wonderful feat.

Booked Solid Over Here

Until End of June

Then to Europe

UNDER THE DIRECTION OF

PAT CASEY
What the English Press said about

TIM

McMAHON

and

EDYTHE

CHAPPLE

With their "When Hubby Missed the Train"

"SCOTTISH REFERRER." October 1st, 1909.

"... are appearing with great success, their 'house' being thoroughly amusing."


"... a clever study in comic repartee which evoked much amusement. It had a droll ending in a skilfully contrived stage effect representing the 'hubby' chasing the train which he had missed."


"... created much laughter by their clever presentation of a new sketch, entitled 'Why Hubby Lost the Trains."

"BIRMINGHAM DAILY MAIL," October 8th, 1909.

"Arriving at the station just in time to see the trains depart without them, the couple sit down on their portmanteaus and indulge in capital reminiscences of a very amusing kind. Indeed, the 'house' was in a roar of laughter the whole time the pair were reviewing their domestic failures."


"'Why Hubby Lost the Trains' is the title by which McMahon and Chappelle choose to designate their act, and if the audience could have had their way on Monday night, a good many husbands would be done done, for they seemed both to lose sight of three of the most delightful of hussars."


"When a man and a woman, having missed a train, sit down on their portmanteaus and indulge in ten minutes' reminiscences which form the stock-in-trade of ill-matched couples, and do all this in front of an audience, some responsive claps are sure to be struck in the memories of Bohemia. At the Hippodrome last evening McMahon and Chappelle furnished this diversion, and it is to the credit of their fertility of resource that their repinements to one another never lacked in piquancy during the time they were on stage. The two is both clever and out of the ordinary, on both of which counts the couple drew applause."


"... a pleasing and amusing turn which is novel and deservedly popular."


"... received by the large audiences at both houses with great enthusiasm. McMahon and Chappelle deserve high the bill. Their performance is quite unique, and their wit, with which they were well pleased, appeared in continual laughter."

"NORTH MAIL." Oct. 18th, 1909.

"McMahon and Chappelle occupy the chief position, in a laughable sketch."


"... a novel and at the same time one of the most effective turns seen for some time is that of McMahon and Chappelle, whose piece 'Why Hubby Lost the Trains' is crisp, clever, and effective in the extreme. The narrative direct of the husband and the vivid rapidity of the wife make a most humorous contrast."


"McMahon and Chappelle are two of the quickest Americans who ever crossed the water."

LONDON "MUSIC HALL."

"Life is not unsatisfactory to the proportion of the patient soul, and none is better able to testify than the regular attendant at variety theatres. He needs all his patience—not all. They reveal so little that is new and new noteworthy. Not long since, we was fifty turning over an album of MiLondon programmes. Some that were dated in the early seventies might easily have been reconstrueted by their fashions and their features, at a West End hall, on Monday night—a-thing is the health and popularity of some comedians, so little change is there in the public taste. But the novelties of this season, and you must admit that almost every one does no more than attempt a sensation that thrilled our grandparents. Pretense artifices, puerile, outrageous dancings—all will find their way in the Midstee programmes; elevating melodramas from the 'regular' theatre a plenty, likewise, an actor who gave excises from popular plays, and a 're—flu' moral satirizer. When we wonder, will someone have the pluck and originality to attempt a musical entertainment that is not 'reduced'? There is nothing new under the sun; and least of all original effort in the manufacture of music-hall programmes. So, when such an effort is to be noted it stands out more prominently."

"Our reductions are inspired by a little comedy enacted daily and nightly at the Coliseum by Mr. Tom McMahon and Miss Edythe Chappelle, entitled 'Why Hubby Missed the Train.' Some years ago a form of dialogue was introduced to music-hall programmes technically known as cross talk, actually a laborious display of relief—quick, ekstatic, sometimes of a showy, sort, but of a disposition to become most amusing. We suppose 'Why Hubby Missed the Train' might come within the category of cross talk. If so, we freely forgive all the crude clowns, for whose verbal, mind-stirring, these delightful artifices now make allowance. It may be that if the dialogue of 'Why Hubby Missed the Trains' were act down in black and white, some of the reporters would prove to be redundant, and a 'southerly' moral satirizer. All the new credit. Such to the way that could make it off so finely. They have the assistance of that special scenic environment for which we have fought so unostentatiously these many years—first grandly concealed to spectacular arts, now increasingly towards common use."

"To the door of a railway station come two belated travellers, typical members of a poor dramatic company. The anxious, sheepish woman reproaches her husband. 'But we weren't so very late,' he protests, wearily depositing a trunk on the ground, drawing from his pocket a paper, and sitting to work most philosophically to employ the half hour on his hands. The woman waited at the other end of the trunk, and then the weary workman begins. Neither crispness speaks above reservation tone. It is just a slow free of recrimination between bored, illiberal people. Sometimes the interval is so long you might count. At the Coliseum the other day a curious thing happened during such a pause. The audience heard two laughter, grew absent, again considered the joke, and again uttered a spontaneous roar. A snatch of song and a clever dance and the act. The work of McMahon and Chappelle has that rare quality of distinctiveness which is almost invariably absent from variety. What might be a more musical 'turn' becomes a finely finished comedy. For instance 'One's a Bar' and 'I'm a gentleman' sort gives way to accordant wit. We have never doubted the native worth of music-hall art. But the baritones of the days of the rough diamond are too long. The time has come to cut and polish, and suitability the gem."

McMahon and Chappelle appeared before the Prince and Princess of Wales on Feb. 3, 1909

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ALL COMEDY

JUST ONE LAUGH — AND A BIG ONE

HAVE MADE PEOPLE OF EVERY NATION SHRIEK — DOING IT NOW

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Sole Representative PAT CASEY
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New York City

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mile, after telling you his real name. This has more in it with business than one imagines as many a farmer relies on the newspapers for weather prophecies. He may get them, but usually not for what he does get stories in the papers? And yet strange and unbelievable as it may seem here are editors of weekly papers who are absolutely no thought of this.

There is one person who is always highly indignant. He is the one who, by one error in the giving out of tickets, as a bad seat. He usually does not see anyone to vent his spleen on that night as he tries it in the papers. That has happened to every show, although this season "Buffalo Bill's Wild West and Pawnee Bill's Far East" get away without a single derogatory notice. But it is not pleasant to read in the paper that following morning—and know that every one of the show was in peak condition, that the particular story—that "car-loads of suckers were taken out to the show last night."

But it has been done. It does not matter what kind of a show is put up when an immense aggregation is being transported from town to town every day, there is liable to be a slip in something which the over-crowded newspaper man may drop on as is meant. Great care was taken to present this with the show, but it happened sometimes, and that kind of thing makes the press agent gnash his teeth. Therefore the utmost care is given by the good press man to the after-notices. He better they are the better show the exhibition has got to get crowds. No manager fools himself to the extent that he's papers are not of the highest importance.

In Charleston, S. C., this season many of the accounts in the papers were taken into consideration in the writing of a satirical story of the show, and it was said therein that reports of the show in the press stated that nobody had gone way disatisfied and that thousands had been turned away in different places. It is this testimonial of the show that counts for gold when the exhibition is on the road, one or two caustic articles which may or more harm than anything a thousand persons say. The flattering account or the story, filled with praise is hardly ever read. The only time when criticism is possible is when a word is printed about the exhibition everyone tells the press agent about it the following morning.

Last season a man who owns, or owned (1 don't think the paper is running now) a weekly paper, saw fit to say that everyone who had been to the show had been "stung," and that the press agent with it was everything but a murderer and a bank robber. And all this was caused because he did not receive six extra seats and some advertising.

The so-called editor sent out copies of the paper to all the officials of the show. The manager received one and he said that it was a vile article, and took it seriously. But when he took that box of pictures and threw it into the waste-paper basket, said: "Someone is trying to roast you, Hall."

The paper did not have a circulation of more than a hundred copies a week, and yet it gave me a great deal of trouble. So the life of the press man back with a big show is not all tea and cakes, and yet he can't afford to give all that's asked of him. But ruses are resorted to that please the management and please the lowly press man. In Dallas there is a morning paper which is wonderfully good circulation, but which the show cannot possibly get into, without first having a substantial interview with the business office. Then they are willing to print anything that's good news. It was Sunday and a story had appeared of the arrival of the show. That had been well covered and the business manager informed the press agent that it was all the show could ask for while it was in town.

"We only want news," said the B. M.

He got it the next morning to his own surprise. For the press agent placed in a racing auto a cargo of redskins and then bribed it to go slowly and skip enough to turn the bunch out. Half a column! And the other papers wondered.

Therefore I have lost an Indian, usually somewhere around an Indian monument and then forgot to find him. I have made Buffalo Bill's horse burn a stump out of the theatre and the men who have ideas, the men who are a stronger brotherhood, almost any fraternal organization, who will do their best for a brother in the profession, and who only demand to be treated as gentlemen.

A cobra press agent with a circus walked into the office of Hunt McCale, of the Fort Worth Record last year.

"I'm the press representative of the show," said the young and well garbed young man, striking a pose that would have made an excellent representation of a fashion-plate.

McCale looked at the young man's heels, his toes, his waistcoat, and then his hat. Then he went up and down again. He is a young man assumed a less rigid attitude, and the editor quoth, "The Hell you are?"

Then that young man went on to tell much about what he had expected and was told firmly to go to the reporter's room where he might be fixed up. Oh! I hear of some of them along the line.

But you hear of the others, Dexter Fellows, Jay Riel and the real men who are liked and loved by the men they meet, who go into a newspaperman's offices where they like to stay and talk to him, who are not with them for the sole purpose of getting stories, but who, in that way, can get more than the terribly conscientious person who drops in, spends the allotted time and then/tools. There are not many press agents back with the show who are millionaires (?) but there are some who have made millions if their space were only totaled up. And after all there are more horrible ways of making a living than by relying on a substantial and interesting imagination, backed by good-fellowship and diplomacy, and that sixth sense of seeing a good story."
PAUL DURAND
INTERNATIONAL
VAUDEVILLE AGENT
ROOM 312  LONG ACRE BUILDING  TIMES SQUARE
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Address me, Long Acre Building, Times Square, New York City.

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James Thornton

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IN THE PICTURESQUE COMEDY NOVELTY
"DREAMONA"
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LAWRENCE GRATTAN
NOW PLAYING ORPHEUM CIRCUIT

Eva Taylor in "Dreamona" entertains largest audience of vaudeville season.—St. Louis "Republic." As clever a stage drawing as you would see in the big houses of real "legit."—St. Louis "Globe." Beautiful little comedy staged in rich and picturesque manner.—Cincinnati "Tribune." It is just what the program calls it, a comedy novelty.—St. Louis "Times." In "Dreamona" something really novel and unexpected is achieved.—St. Louis "Post." The fun is irresistible.—St. Louis "Globe." Miss Taylor brings a strange little one-act surprise to the Columbia.—St. Louis "Republic." Miss Taylor's work lifts her out of the rut with hundreds of others. She avoids burlesque and plays comedy.—St. Louis "Star." Miss Taylor possesses talent of the highest order.—St. Louis "Globe." Miss Taylor's somnambulistic trance is a clever study in quiet acting.—St. Louis "Globe." Miss Taylor has a charming personality.—St. Louis "Globe." 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Communications care VARIETY, New York

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FLORENCE E. MOORE
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Absolutely the Funniest Piano COMEDIAN in existence.
The First to introduce Wooden Brogans for stage use. (All ours.)

We hate to talk about ourselves so we've had our sad story printed

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STARRING TOUR, 1909-10
IN ENGLAND

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"THE OLD NEIGHBOURHOOD"
AUTHOR, ACTOR, COMEDIAN, and LADY HARPIST and VOCALIST
BEAUTIFUL SCENIC PRODUCTION

"Satisfaction Brings Success"
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"Fiddler and Shelton, colored entertainers, keep the house in a roar!"—New York Telegraph.

"Fiddler and Shelton are the best colored act the writer has ever witnessed in the Temple Theatre."—Free Press, Detroit, Mich.

"Coming events cast shadows before them. In our last issue we gave a synopsis of what would be expected of Fiddler and Shelton at Keith's this week. They are here, and they have made good and in an entire different line than has ever been presented on the Keith bill by a colored act."—Philadelphia Tribune.

PRESS NOTICES

"From the amount of applause given Fiddler and Shelton at yesterday afternoon's performance at the Columbia Theatre they should be headliner, although they are not billed as such."—Cincinnati Enquirer.

"Fiddler and Shelton at Hammerstein's are the cream essence of colored entertainers. Dressed immaculately, with clean-cut comedy and a well-balanced act."—Zit, New York Journal.

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Complete set of special scenery and effects

BILLY WALTERS, (Late of Howe, Wall and Walters)

NOW DOING THE COMEDY

We haven't got the "World's largest saxophone," but we certainly play what we have.

Woods plays SOME xylophone. Ralton plays SOME saxophone. Walters plays SOME cornet. So there is a possible chance that they do SOME act.

"The Musical Marines"

A COMEDY NOVELTY MUSICAL ODDBITY
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JAKE STEINER (Wireless Operator)

HARRY WOODS BILLY WALTERS BERT RALTON.

We are originators and producers of novelties entirely new to the "Musical Act" world, hence our prestige with the managers and agents.

A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL

Regards to AL. G. FIELDS and his company of clever artists.

The VARIETY claims its cover is green, but it is always red (read) when it gets to us. This joke dedicated to GEORGE MARTIN OF FIELDS' MINSTRELS.

GREETINGS

Merry Xmas to all friends and patrons

ALBERT SUTHERLAND

Long Acre Building, New York

JORDAN and HARVEY

Compliments of the Season to all Friends

WANTED

ACROBATIC, NOVELTY and SENSATIONAL ACTS
OF ALL KINDS FOR SUMMER SEASON. PARKS AND FAIRS.
Address F. M. BARNES, 908 Chicago Opera House Bldg., Chicago, Ill.

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J. C. ROCHE

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Clever Conkey

ARTISTIC SYNCOPIST
OF SONG
WITH
PERCY WENRICH

Who has written for her new and exclusive numbers RESTRICTED and PROTECTED
PLAING UNITED TIME
Direction of MAX HART

MISS CONNELLY and MR. WENRICH wish their many friends a Merry Xmas and a Happy New Year

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“THE LOBBYIST”

AN ACKNOWLEDGED VAUDEVILLE ATTRACTION OF GREAT MERIT

ALWAYS IN DEMAND, AND PLAYING CONTINUOUSLY THROUGH

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NEW YORK

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HAL GODFREY
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PRESENTING

"A Very Bad Boy" "The Liar"

ENORMOUS SUCCESS!!

DIRECTION

PAT CASEY

and JENIE JACOBS
PHENOMENAL ARTISTIC SUCCESS
TREMENDOUS FINANCIAL SUCCESS

POSITIVELY THE GREATEST HEBREW SKETCH THAT EVER CAME FROM AMERICA TO ENGLAND (is what the Managers and Press say)

HARRY FIRST & CO.

assisted by FLORENCE HADLEY
in
"THE MARRIAGE FEE" (renamed
"The Matrimonial Fee")

Came over for ONE WEEK and AFTER FIRST PERFORMANCE, was booked solid for ONE YEAR, including a LONG RUN in SYNDICATE HALLS, LONDON. Am now looked upon AS A GREAT BOX OFFICE ATTRACTION and a positive drawer everywhere.

This is what some of the Managers say:

MR. PERCY B. BROADHEAD, JR.: "MR. FIRST, YOU ARE A GENIUS. You are the greatest Hebrew character actor of the age. Have not missed one performance during the entire week. Your work and your play has given me one of the greatest pleasures of my life. You are a wonderful artist. I am delighted; I am charmed. You have played to a record-breaking week." (Signed) Percy B. Broadhead.

MR. BROADHEAD SAID TO MR. HARRY BURNS, my Provincial agent: "If you can book such shows for me as Harry First, you will be a millionaire in a year."

MR. PERCY B. BROADHEAD, SR.: "I saw your show, and I wouldn't have missed it if I had to travel 6,000 miles. It is the greatest piece of acting that I have ever witnessed.

MR. HENRI GROS, President of all the Syndicate Halls in London:
"I haven't laughed as much in years, as I did at your show. You are a wonderful artist."

MR. DAVID BLISS: "Mr. First, you are the most natural Hebrew character actor I have ever seen in my life."

MR. H. MCKELVIE, Glasgow: "Mr. First, you have broken a many months' record at my house, you have a wonderful show. You may refer them all to me."

THE OPINION OF THE PRESS

Birmingham "Dispatch": "Mr. Harry First, described as America's greatest Hebrew Character Actor, PROVED he had every claim to that title. He gave a WONDERFUL character study and kept his audience in a roar of laughter."

"The REFEREE": "Mr. First is a great comedian and a wonderful character actor. His show should prove a positive attraction wherever it is played."

"The ENCORE": "Harry First and Co. give a very good turn, and in a competition for his class you would probably put Harry First."

"The STAGE": "His success was never in doubt. A great show, a great character actor, and there is no reason why he shouldn't remain with us for years."

"The ERA": "A most notable show. He played with his whole heart and soul."

"Bayard" of the "SUNDAY CHRONICLE": "A new Hebrew comedian, by name Harry First, is now in the provinces playing a sketch called "The Matrimonial Fee." His style is quite away from others in the same line, and I shall not be surprised to find him making England a permanent proposition. He gives you two sides of the Hebrew character without a suggestion of fear or favor, and in some of his quieter passages indicates a talent for humor of the best kind—that which is so closely allied to the pathetic."

"The ERA": "His comedy was infinite."


LIVERPOOL "EXPRESS": "The chief honor should undoubtedly be given to Harry First and Co. His character drawing of Jacob Weinstein is positively irresistible."

BIRMINGHAM "GAZETTE": "It is a remarkable piece altogether, and not the least remarkable thing about it is Mr. First's portrayal of the old Hebrew. He is a great actor and his ability is undoubted."

VARIETY: Harry First closed the entire bill of seventeen acts at the Holborn Empire, following Fred Kitchen and Vesta Victoria. His show was a scream from start to finish.

"ENCORE": The Hippodrome Coventry. The Hippodrome management has provided two uncommonly fine attractions this week. Topping the bill is Harry First, described as America's greatest Hebrew actor, who appears in a bright and clever one-act comedy drama, "The Matrimonial Fee." It is a brilliant character study by an accomplished and finished actor, and the little piece is extremely diverting in its brisk movement and broad humor.

European Representatives
Messrs. SOMERS & WARNER
A Merry Christmas and Happy New Year to All

American Representative
Mr. B. OBERMAYER

When answering advertisements kindly reference VARIETY.
JOE COOK

“MASTER OF ALL TRADES”

HAMMERSTEIN’S WEEK OF DEC. 13

Sole Direction of JACK LEVY

Telephone, 2164 BRYANT

140 West 42d Street, New York City
MISS HETTY KING

Season's Greetings
to all Friends

DECEMBER 13th, COLONIAL, NEW YORK

Manager
Mr. ERNEST LUCK
Hotel Astor, New York

Booking
Direction
PAT CASEY

When answering advertisements kindly mention VARIETY.
FRENCH SONGS AND SINGERS.  
(Continued from Page 19.)

Sinister and the fun not resented by the victims themselves is proven by the aristocracy and leading lights of the whole world frequenting these stuffy closed-in stores up Montmartre or in the Latin Quarter.

But the satirical song in France has not stifled the growth of the sentimental and value-time song, for it must be remembered that under the lighter stratum of Gaulic gaiety the French have deep sentimentality—prejudicial at times perhaps, but which is an allowable trait of character. Shabby and unkempt camels appear by the hundred on special holidays when the police regulations permit (particularly July 14th Carnival and New Year's Day) and drawing at street corners crowds who are thus able to learn from these ambulant singers the latest success of the concert halls. They likewise come out about mid-day, when the milliners and seamstresses leave their work to purchase lunch. Everybody sings. The camels are not begging, and it is not the hussing we find in London, but they are gutter merchants singing the songs they have to sell at two cents a copy, "words and music complete." Approach one of these groups and you will find it is a sentimental balled, about spring, love, the flowers, or frequently, not to forget that they are French, some new patriotic refrain. It is a song just from the printer, has not reached the concert hall (probably never will), and only written to sell at the street corner.

The songs we get at the halls are mainly chansons grivoises, risque and often vulgar. Many would cause the manager in any other capital, excepting Brussels and Vienna perhaps, to lose his license. So much freedom has always existed here when it is a question of the people's amusements, the authorities have never tried to interfere, and even went to the trouble of abolishing the censor a few years ago with the result that some of the samples we hear at present are sufficient to cause Tahara* to turn in his grave. A form of censure is demanded by some, but Anastasie is distasteful to many. Fortunately there are some writers still who can dress the most delicate themes in innocent-sounding language, and perhaps the great feature of French songs at all periods has been their risque double meaning, but written in witty rhyme that does not shock and only raises a big laugh from the initiated. There are many songs in this category which are chefs d'oeuvre of their kind. But the present liberty enjoyed by the manager and songwriter has brought us a sort of filth that is not agreeable. It is indeed very much in vogue at present. At the Eldorado, Ambassadeurs, Parisien, La Cigale, European, Concert Parisien, and scores of minor halls, in fact wherever singing is the main feature of the program, we are certain to have half a dozen songs during the evening which should never have been produced. They are not clever and occupy the place of the many good songs which are still available, but which certain artists, for some inexplicable reason, seldom sing. It is for

this very cause that the Cabaret or Montmartre are such a success and demonstrate the fact that the public like wit better than crude and immoral jokes.

Among the membership of the Union Syndicate of Artiestes Lyriques there are nearly 1,500 single singing turns and they are only a minor—but best—part of the quantity. They cater for all, from the high class concert in the Champs Elysees, where Mayol, Braem, Lanthenay, Yvette Guilbert and Polin appear to the cheap cafe chantants in the more modest quarters of the capital. They are all alike in many respects. They bear the alluring sign over the door "Entrance Free." You simply pay for the drinks ordered according to the class of place attended. At the Galeries St. Martin, Unions, Princes, and scores of others they furnish a glass of beer with three hours' entertainment for 10 cents. The program consists entirely of singing, and the more risque the song the greater the success.

This may seem like very depraved taste (and it is), but I can best witness that the audience appreciates a good song, and although they laugh at the smut as they do in Germany, Belgium, Italy, and even England for the matter of that, people everywhere relish clean wit or a clever double entendre better than the crude jokes and puns we so frequently hear. The fault lies more with the song writer than the audience or the artist; these gentlemen, in some instances, obviously of indifferent education, often lack all sense of real fun; they can rhyme with a special vocabulary of slang, their effusions are comical when rendered by any one with talent, but they seldom attain the height of humor intended. The public is the first to realize this, will even discuss at home the stupidity they hear, but as a roar of laughter is raised the artist feels satisfied with his modicum of success.

It sometimes happens that the "songwriter" is also a sort of publisher-professor-impressario, who trains girls whether they show capacity for the stage or not. They have "offices" where they strum over the same air a hundred times on a piano until the pupils have a notion of how it should be sung and then dispatch these embryo artists to cheap cafe chantants. Naturally the girls must sing only the songs of their teachers, for being a member of the society of authors and composers these writers of course draw the usual royalty in France (about half a cent) each time the rot is heard in public. When they have a so-called success the system pays for the trouble. There are too many singers on the market here, and as M. Kellerman, the secretary of the Syndicate, has often stated, many have no right in the ranks of the profession and their proper place is elsewhere.

On the other hand there are many clever artists, who have good songs and know how to sing them. The larger music halls of the provinces (Lyons, Marseilles, Nice, Bordeaux) engage big stars, paying them as much as $100 per evening to sing their Parisian successes.

In the St. James Building there is an office which has upon its door: "Annette Kellerman Health and Physical Development School of Correspondence for Women, Inc."
VARIETY

DO YOU REMEMBER
(Continued from Page 152)

Cara Pryor Buchanan was a repertory star.
Oliver White was a reporter on the New York World.
Billy Cliffrod first used "Single" as a middle name.
John B. Nash was a Pullman conductor.
Alfred Anderson beat the bass drum with "A Breezy Time!"
Robisch and Childress were with "The Girl from China!"
Spader Johnson originated the "Sousa clown band" stunt.
Harry Pauli was stranded three times in one season with a mello-drama.
Leo Beers was director of the orchestra at the Grand, Galveston.
Jack Atkins was singing "The Holy City" with "The Passion Play!"
Frank Leighton was one of the managers of a park in Charlottesville, Va.
Luella Temple was in John Curt's musical stock company, Seattle.
Jim Ruleford was a billposter with Dugan Bros.' Circus.
Al H. Tye fell was principal comedian with Vogel's Minstrels.
Paul Goudron was property man at the Savoy, Vancouver.
J. E. Ogden had the Annex with the Great Wallace Circus.
The Googolmans were with Sam T. Jack's "Own Burlesquers!"
George E. Spoon ran the opera house at Waukegan, Ill.
J. C. Wooters had the "privilege car" with Sella Brothers.
Harry M. Strouse had the advertising privileges with Sig. Santelle.
Sam Du Vries was with the Circo Trivion in South America.
Marsh and Sarretta were billed as "The Champion Cakewalkers!"
Barney Ferguson was the star of "McCarthy's Minstrels."
Pat and Mattie Rooney were with "The Jolly Grass Widows!"
Jennie Mcree was with Weber's "Inkcy Duchess!"
Hickey and Nelson were with "McBoolette's Flats!"
john G. McDowell was with "A Breezy Time!"
Frank Deshon was with "Jack and the Beanstalk!"
Fred Ireland was with "Three of a Kind!"
Rud Hy nikka was one of the managers of a 30-car circus.
Jack Sutton was Barnum's "original cowboy!"
B. E. Wallace ran a lively barn in Peru, Ind.
Harry Fern was a messenger boy in Philadelphia.
Charles Snowhill was a billposter for the Ringling Brothers.
Clever Conkey juggled flagjacks in a Chicago restaurant.
George Chenet had a car with the Great Wallace Circus.
Al J. Gillingwater was legal adjutser with Pawnee Bills.
Samuel Baerwitz wore knee pants!
Nonette was with "The Vassar Girls!"
Lizzie Freigh made her vaudeville debut.
Blanche Newcomb was one of the Newcomb Sisters.
Bob Bennett rode a bicycle with Al G. Field's Minstrels.
Joe Hurtig sold candy in the galleries of Cincinnati theatres.
Frank Colton was with "When Johnny Comes Marching Home!"
Henry Kennedy was principal comedian with Sam T. Jack's "Own Company!"
Ben Jansen was a law student.
E. M. Rosenthal was chief usher at the Gaiety, Cincinnati.
John P. Reed was featured in "McFadden's Flats!"
Tom Henry managed one of Gus Hill's road shows.
Harry Seamon was an Indian club singer.
Jules Hurtig sold balloons with the Barnum & Bailey Circus.
Tom North played the piano with "Side Tracked!"
Jules Walters was a one-night stand star.
Erreac led an orchestra.
Trovato had a party at the old Sherman House, Chicago.
Arthur Hauk was a clerk in a department store.
Harry Von Dell was the John Henderson in "The Female Soldier!"
Billy Windom was supported by a quartet.
Fred Redwood was playing cornet at Keeny's, Brooklyn.
Mabel Carew was on the Moss-Stoll Circuit in England.
Larry McCale was of McCale and Daniels.
C. Blanche Rice was with the "Sporting Duchess!"
Ada Raoul had her picture taken on top of Mount Custer.
Sidney Wire was in Europe with Capt. George Burton.
Harvey Watkins wrote a book--"Baroum in Europe!"
Sam Watson was with Lord Sanger's Circus.
Lucia Cooper was a ballet girl with Imre Kiraly.
Mona Wynn was posed in the "Tabloux Vivants!"
Will C. Bettis was an electrician.
Harry Winters did a Hebrew turn.
Jack Singer was a stage hand.
Joseph Santley was a 10-30-30 star.
George F. Hall starred in "The American Girl!"
Freeman Fiske was an advance agent.
Charlie Young was manager of the Media Bats, Mt. Clemens.
Thomas Murray managed dances on the West Side, Chicago.
Louis Goldberg was end man with a painted show.
Charles H. Douthick was a booking agent in "Frisco!"
Tom Brantford was a prize fighter.
Bobby Gaylord was light-weight champion of Montana and Colorado.
Louis Brahm was the original handcuff king in England.
Zena Keefe was "the little mother" in "The Fatal Wedding!"
Dave Rafael did his ventriloquist turn at the Midway, "Frisco, for $15 a week!"
and be on the stage with a minute or two to spare. Miss Levy holds the sprinting record."

As the conversation was running along Eltinge, wigless and with a queer little cap on his head, was screwing his face into agonized knots and painting almost invisible lines on his face. Each line was scarcely discernable, but each accomplished a minute part in the change of countenance from masculinity until, despite the cap and Eltinge's own crop of short hair, the face was that of a girl. And still the amount of cosmetics was much less than that ordinarily applied by a soubret.

"It depends upon where you put the paint," said Eltinge in answer to a query. "Not how much you splash on."

During all this time, Shima, the speechless, frozen-faced Japanese dresser, was working about the artist's shoulders and back with an electric vibrator. "I have to do this now," explained Eltinge. "The exerting lacing never formerly bothered me, but now I find that it is disorganizing my digestive apparatus. Try as I may to diet and exercise the cure of weight threatens my every waking hour. I manage to keep under 178 always, but I realize that it is not for long. After that? Well, I will find some other sort of specialty to do."

The massage over, Eltinge stood up and the dresser brought forth the corset-harness. It was slipped upon the artist. Then began a series of twists, turnings, calisthenics, while the impassive Jap dragged on the silk strings and Eltinge gasped, groaned and looked as though he would like to swear. Once settled down into the harness a long trailing Empire gown went on and finally a huge picture hat, with a flaming suburban wig attached to the underside of the crown. High-heeled slippers completed a perfect picture of a prima donna. During his turn several changes are made at one side of the stage, Eltinge hurrying off, and turning himself over to the deft manipulations of the little Jap, who performed slight of hand feats in changing slippers, stockings, gowns, and replacing them with others.

At the finish the artist was well near used up. Returning to the dressing room clothes commenced to fill the air. From occupying two hours to make up the process of getting back to his proper habitus occupied about four minutes. The corsets came off in a flash and the artist gave a long sigh of relief.

"They may talk about a vaudeville artist having very short working times," he observed, "but I figure that I spend just about a union day of eight hours getting into and out of this kit twice." Rush.

FRANK ROGERS
WORLD'S
GREATEST
COLORED
VERTICAL-AUCTION
IMMORTAL.

This cartoon is decried as far as Frank Rogers' color goes, but that is appropriate for it in Rogers' business to deceive.

Permanent address: 1400 Eleventh and a Half St., Moline, Ill.

MERRY XMAS AND A HAPPY NEW YEAR TO ALL.
ARTISTIC DUETS AND CONVERSATIONAL COMEDY.
KEENE AND ADAMS

Have Your Card in VARIETY
CHRISTMAS GREETINGS FROM OVER THE OCEAN

MISS IDA RENE

FULFILLING ENGLISH ENGAGEMENTS

DRURY LANE
LONDON

For Christmas Pantomime

CHAINING THE CARRIAGE.
(Continued from Page 21.)

the son; what of him? At the 500 feet he is seen tending bar. Of course it is a painted bar, with painted bottles, painted cash-register and painted rail whereon to rest the wagried foot; those things cost too much and are too hard to borrow, or we would use the real article. But under the circumstances we catch our inspiration from our best film producers and paint 'em. Games with real cards are going on at three real tables. The door swings back and in comes the bar-boy's 24-year old sister on the arm of a man who has rescued her from the jaws of an automobile. The rescue occurred at the 500 feet, just as she was leaving the house with the mattress on her shoulder. Grateful to her rescuer shelets him pawn the mattress and together they set forth to spend the money. Curiously enough they come to the place where her brother is tending bar. Curiously enough he serves them drinks. Curiously enough neither brother nor sister recognize each other; both seem to have won the money which had been obtained by pawn ing the family couch. But their purposes are different; the girl wants bread, her brother wants the money to play the races, for although over 500 feet have passed he is still a gambler at heart although a bartender for moving picture purposes. Now the film takes us to a beautiful garden (painted of course, but nevertheless, a beautiful garden). The sun has set and it is, naturally, twilight. The daughter who, at the 241st foot, we left full of six feet of French bread, is seated on a (painted) rustic bench reading a popular moving picture trade paper. We don't know where she found such a thing, but she's reading one just the same. The gardener on the alert for poachers who have been molesting the park flowers for the purpose of selling them to the Greeks comes upon her suddenly and engages her in earnest conversation. She writes a note, drops it on the bench and leaves him to read it. He carefully opens the paper and these words are thrown upon the screen: "Sir: Although I am a moving picture actress today I may be with Frohman tomorrow. Go home to your wife and tell her that. Rose." The mother (see 425th foot) has managed to roll the pills to the top of a garbage precipice. In her eagerness to make a good film she pushes the pill from the dusty heights of the cliff, falls over after it, beats it to the sands below and the pill in dropping strikes upon her cheek knocking the wind out of her. The title is coming in and it looks as though the film would have to end at the 4316 foot; but no, for, look! She and the drunken husband get on the motor boat and come sailing thus far, and fortunately, land right where the senseless mother is stretched flat on the beach. Recognizing her, the husband, with a cry of pain, turns away and lets the drunken sailor tie a rope around her waist and pull her back up over the cliff. The mean old husband will not even lend a hand. At one time he is seen to fumble in his pockets and bring out a long knife with the evident intention of cutting the rope. In this move, however, he is thwarted by the youngest daughter who has walked down to the foot of the garden, where she had previously seen an exciting adventure, just in time to catch the old man with his knife close to the rope. Throwing her arms around his neck she covers his hands with kisses and he can't steady his nerves enough to cut the rope. Anyhow (8906th foot) the old lady is to be seen just sliding back over the top of the cliff and is saved. A crowd of some 300 moose under the attempt to interfere. Mother may be committed, women may be choked, robbery may be done and children may be beaten, but the crowds of onlookers one sees in moving pictures never interfere and we shall not let any of our crowd interfere. This film must run the few remaining feet of its length as true to dramatic tradition as have the 900 feet which have passed. Father, mother and the youngest child being happily reunited they all start home. Ma's "old grey bonnet, with the pink ribbons on it" blows off and they have 43 feet of rope for it which brings them to the door of the salon where the son and daughter are at work. For daughter is trying to get back her mattress money and brother is still tending bar. Being a bit dry and hungry, the father, mother and younger daughter miraculously decide to take the family entrance route to refreshments in this same salon and the Family are strangely united. Introducing the man who has rescued her, the 2416 year old child and her escort join the old folks in a bottle of red wine and a few feet of French bread and at the 1006th foot the son is seen to close up the place and the family with the addition of a prospective son-in-law, whom, the way to the mattressless home.

LONDON VARIETY AGENTS.
(Continued from Page 23.)

and Paul Schultze (the latter having also been an actor of some repute.)

George Foster (Harry Lauder's agent) was at one time a fruit dealer, while Louis de Reeder was a musical conductor at the Tivoli, Lyceum and elsewhere. The brothers Edleston prove the truth of the Shakespearean quotation that "One man in his time plays many parts," Willie having been a soldier, actor, variety artist, tabochristian, whiskey salesman and saloonkeeper in Friese, Ernest was connected at one period with the Stock Exchange.

Jack Somers was in the clothing business in South Africa. Hartley Milburn trod fantastic measures as a dancing master and afterwards proprietor of several "girl" troupes. Will Sley, the Manchester agent was a tailor. Fred Higham kept a music store in the same town.

David Biss was a dealer in diamonds, etc., and George Sinclair has been sailor, actor, and dentist.

Papa Wieland, who ran an agency with Thos. Holmes before many of the present day agents were born, forsook it to become an impresario and manager of Zaco and other big attractions.

Burt Howell, now of the William Morris London office, has been connected with no other business than that of the music-ball trade, he being at one time house manager of the Middlesex. Leon Zeitlin, now the booking manager of the Syndicate Halls, started as a very young boy in the office of Henri Gros.
Merry Xmas and Happy New Year to all

The World's Greatest Comedy Bicycle Act

The CHAS. AHEARN TROUPE of Cycling Comedians

Producing NEW and ORIGINAL CYCLING COMEDY all the time

The following BURLESQUE RACES are ORIGINAL and are NOW being USED by CHAS. AHEARN in all the leading Vaudeville Houses in America. Any one attempting to use or COPY any of these Burlesque Races are doing so at their own risk

"THE BIG MOTOR RACE," using a 5 Horse Power Motor Cycle. NEW and a SENSATION.

"THE ONE MILE HANDICAP," A BIG LAUGHING HIT.

"A MILE IN 13 SECONDS," A KNOCKOUT.

"THE PURSUIT RACE," A RIOT.

Two Special Scenes used—First Scene, "At the Never Ride Cycle Club."

Second Scene, "Madison Square Garden Cycle Track."

The BIG LAUGHING HIT at The LONDON HIPPODROME for four weeks during Month of August, 1909

What The LONDON AND MANCHESTER CHRONICLE Said, Sunday, July 25th, 1909

"The Charles Ahearn Troupe of Comedy Cyclists is the name of one of the smartest and most amusing wheel 'acts' America has ever seen us, and it is not surprising to hear that they have just been added to the bill for the initial program at the London Hippodrome. Last week they were at Glasgow. Charles Ahearn is a New Yorker. Some of their 'freak wheelers' are exceedingly comic, and the burlesque of track racing with which the show concludes is in the best spirit of true satire."

MANAGERS wanting the BIGGEST and FUNNIEST COMEDY CYCLE act, BOOK THIS ONE.

Not a Trick Bicycle act but a solid Comedy Cycle act.

Now playing THE ORPHEUM TOUR PAT CASEY, THE AGENT

When answering advertisements kindly mention VARIETY.
HOW THE SMALL TIME ADVANCED.
(Continued from Page 156.)

small, and the commission received is accordingly low.
Philadelphia is covered by a special article in this issue.

Between Chicago and Frisco there is not any small time booking of importance though there are many small time houses.
In the Dakotas Geo. H. Webster, an agent who seems to head a circuit of houses controlled by people of many occupations, offers engagements, but has not yet established his "time" to the extent where it proves inviting to the regular act playing the smaller grade of houses.

At "Frisco there are many small time agents. About the best known is Bert Levy, called an 'independent.' Archie Levy, formerly with Sullivan-Considine, has also an agency of his own, placing acts in the smaller houses.
Sullivan-Considine and Pantages, who are in opposition to each other, maintain booking offices at New York, Chicago and San Francisco, while directing most of their operations from Seattle and Spokane, but neither Sullivan-Considine nor Pantages is looked upon as "small time" since the invasion of that class. The two circuits are called "medium time" as distinguishing between the "big" "small time" and the "big time," the latter represented in the west by the Orpheum Circuit and in the east by the large vaudeville houses in the first-class cities.

Nowhere, however, is any sized city without its small time vaudeville agent who caters locally or attempts to spread. In many very small cities and towns an "agent" may be found.

"Pop" vaudeville being so new a development in the amusement field, its almost unbelievable strides to the front have attracted small investors, cases being on record where houses have been opened on the investment of less than $100 for a two act and picture show. The arrangement in such cases is an agreement between the promoter and the proprietor of a failing straight picture establishment, or the "manager" of an opera house who could not secure enough combination or "rep" shows to keep his place open.

Playing for such a place is a hazard with the act, but it has been becoming more and more safe since larger agencies have been handling the bulk of "small time" booking. Another point that has added to their strength (by eliminating them) is the broad operations that the business has undertaken.

All over it is the same story, small shows in combination with pictures have been doubling in cost within a year, and daily the movement is going up along the same lines. The progressive operators and promoters are rising to wealth with dizzy speed, while the "small time," the "piker" and the "piker" are "on their way out."

There is much to be said of the "small time" manager and agent, but as the business progresses, so will the grade of the manager and agent engaged in it advance.

In fact, and all the indications go to prove this, the smaller "small time" crowd, unless they can keep abreast of times and conditions, will fade away, taking with them the harmful influence they are now casting upon the "new vaudeville."

ARTISTS AND THE CUSTOMS.
(Continued from Page 156.)

prescribe, but bonds shall be given for the payment to the United States of such duties as may be imposed by law upon any such articles as shall not be exported within six months after such importation: Provided, That the Secretary of the Treasury may in his discretion extend such period for a further term of six months in case application is made therefor.

The invoice filed must describe them in such manner as to assure their identification at the time of export and the values thereof must be duly set forth. That is, all packages must be marked and numbered, and each article contained therein must be described, either by material or character, and a separate value given for same. Not more than one item should be placed on a line.

An order was issued through the Treasury Department a few days ago providing that all "theatrical effects" must not be inspected and assayed on the steamship wharves, as had been the procedure, but must be in all cases transferred to the Public Stores, there to be passed upon by the inspectors and assayers. There is only one exception to this rule, to be commented upon later.

The aggrieved artist mentioned above felt abused when certain billing matter was declared chargeable at a high rate, but he did not know that the duty (under the new Tariff Schedule) was a specific one of 20 cents a pound and had no relation to its original cost.

Another point of frequent conflict between artists and the customs officials arises from the importation of trained animals. The appealing of trained animals remains always with the government assayer. There is a specific duty upon horses valued at less than $150 amounting to $30. On horses above that value the duty is 25 per cent. A duty of 20 per cent is collected upon live animals excepting horses.

The Variety representative asked Mr Hathorn this question: "Suppose, for illustration, some one bought a horse in Germany for $146 and afterward trained it so that its value would be three or four times doubled; how would your office fix its value?"

"Unquestionably," responded the official.

(Continued on Page 157.)
Wishes Everybody
A Merry Christmas and A Happy New Year

Direction, M. S. BENTHAM

A Merry Christmas and Happy New Year to Everyone

HARRY STEPHENS
THE MOTORIST OF TATE'S "MOTORING"

JOCK McKAY the Scotch Comic
Pinched doing time
Caught by M. S. BENTHAM, Agent. Week, Dec. 19, Salt Lake City

When answering advertisements kindly mention VARIETY.
The SIX MUSICAL NOSSES

one of the substantial hits of the season, have set a new pace for musical offerings. Their present production,

"A Gala Day in Old Seville"

combines many of their hits from the numerous musical comedies with which they have been identified and it can justly be said that they are in a class by themselves.

In Scenic Effects, Costuming and Staging they have always presented a delightful offering, but for the present season they have

Eclipsed All Former Efforts.

SIX MUSICAL NOSSES

IN

"A Gala Day in Old Seville"

Address, care VARIETY.
AFFILIATED VAUDEVILLE THEATRES

OF AMERICA
FROM COAST TO COAST

Majestic Theatre, Chicago.
Orpheum Theatre, San Francisco.
Keith's Theatre, Philadelphia, Pa.
Percy G. Williams' Colonial Theatre, N. Y.
Orpheum Theatre, Los Angeles.
Hammerstein's Victoria Theatre, N. Y. City.
Columbia Theatre, St. Louis.
Harry Davis' Grand Opera House, Pittsburgh, Pa.
Orpheum Theatre, Oakland.
Shea's Theatre, Buffalo, N. Y.
Mary Anderson Theatre, Louisville.
Moore's Temple Theatre, Detroit, Mich.
Orpheum Theatre, New Orleans.
S. Z. Poli's Theatre, New Haven, Ct.
Grand Opera House, Indianapolis.
Keith's Theatre, Columbus, O.
Orpheum Theatre, Kansas City.
Bennett's Theatre, Montreal, Can.
Majestic Theatre, Milwaukee.
Keith's Theatre, Providence, R. I.
Orpheum Theatre, Omaha.
Percy G. Williams' Orpheum Theatre, Brooklyn.
Grand Opera House, St. Louis.
Shea's Theatre, Toronto, Ont.
Orpheum Theatre, Denver.
Keith's Theatre, Cleveland, O.
Orpheum Theatre, St. Paul.
Percy G. Williams' Alhambra Theatre, N. Y.
Haymarket Theatre, Chicago.
Keith's Theatre, Syracuse, N. Y.
Orpheum Theatre, Minneapolis.
Chase's Theatre, Washington, D. C.
Orpheum Theatre, Memphis.
S. Z. Poli's Theatre, Hartford, Ct.
Bennett's Theatre, Hamilton, Can.
Bennett's Theatre, Ottawa, Can.
Colonial Theatre, Lawrence, Mass.
Trent Theatre, Trenton, N. J.
Orpheum Theatre, Reading, Pa.
Orpheum Theatre, Easton, Pa.

Keith's Theatre, Boston, Mass.
New Columbia Theatre, Cincinnati, O.
Keith & Proctor's Fifth Ave. Theatre, N. Y.
Orpheum Theatre, Salt Lake City.
Proctor's Theatre, Albany, N. Y.
Orpheum Theatre, Sioux City.
Keith's Theatre, Utica, N. Y.
Olympic Theatre, Chicago.
Proctor's Theatre, Newark, N. Y.
Orpheum Theatre, Spokane.
Percy G. Williams' Greenpoint Theatre, Greenpoint, Brooklyn.
Orpheum Theatre, Seattle.
Moore's Temple Theatre, Rochester, N. Y.
Orpheum Theatre, Portland.
Kernan's Maryland Theatre, Baltimore, Md.
Orpheum Theatre, Des Moines.
Proctor's Theatre, Troy, N. Y.
Orpheum Theatre, Birmingham.
Percy G. Williams' New Bronx Theatre, N. Y.
Orpheum Theatre, Ogden.
S. Z. Poli's Theatre, Bridgeport, Ct.
Orpheum Theatre, Winnipeg.
Broadway Theatre, Camden, N. J.
Grand Opera House, Evansville.
S. Z. Poli's Theatre, Waterbury, Ct.
Orpheum Theatre, Lincoln.
Dockstader's Theatre, Wilmington, Del.
Alpha Theatre, Erie, Pa.
Lyric Theatre, Mobile, Ala.
S. Z. Poli's Theatre, Scranton, Pa.
Hudson Theatre, Union Hill, N. J.
Orpheum Theatre, Atlanta, Ga.
S. Z. Poli's Theatre, Wilkes-Barre, Pa.
Chicago Opera House, Chicago.
Auditorium Theatre, Lynn, Mass.
Lyric Theatre, Dayton, O.
Majestic Theatre, Johnstown, Pa.

The Season's Best Compliments

OFFICES:
LONG ACRE BUILDING
NEW YORK

Orpheum Theatre, Harrisburg, Pa.
Orpheum Theatre, Duluth.
Orpheum Theatre, Allentown, Pa.
Colonial Theatre, Norfolk, Va.

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connections.

CONEX HOMES, Geo. Krt., Room 480, 137 Dearborn Street, Chicago.

Singing Quartette, String Quartet, Saxophone Quartet and Come-

with

BOWERY BURLESQUES

C. C. CLIDENCE
W. G. POWELL
C. E. REED
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A.M. working always the shubert musical theatre

INTRODUCING "BOWERY BURLESQUES"


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Xmas Greetings

Lucy Weston
AGAIN IN VAUDEVILLE

THIS WEEK, AMERICAN MUSIC HALL, NEW YORK

Will recreate until JAN. 3, then play PLAZA and over the WILLIAM MORRIS TOUR

THE

ANDERSON-ZIEGLER CO.
Circuit of Theatres

M. C. ANDERSON
General Manager

COLUMBIA THEATRE.
CINCINNATI, O.

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July 14-21, Hammersmith's, New York.
Aug. 6-13, Hammersmith's, New York.
Aug. 21-28, Grand, Pittsburg.
Sept. 11-18, Hammersmith's, New York.
Oct. 3-9, Hammerstein's, New York.

And STILL 30 WEEKS TO PLAY before LEAVING FOR ENGLAND to open JULY 18th, 1910 STOLL TOUR EN ROUTE ORPHEUM ROAD SHOW

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Have placed my new songs with "SHAPIRO"
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"Follies of 1909"

Second season and re-engaged for next season.

Merry Christmas and Happy New Year

To all my pals and friends in America and England.

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JOIN.

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THE FAMOUS CALIFORNIA VENTRILOQUIST.

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Assisted by HILDRED EMMETT presenting the Musical and ventriloquial novelty "AN EVENING AT HOME"

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"THE MORNING OREGONIAN." Portland, Ore., Nov. 9, 1909.

"Mr. and Mrs. Hugh J. Emmett present "An Evening at Home." Incidentally, one might say, if all evenings at home were as interesting there'd be no immediate desire for folks on the streets. Mrs. Emmett furnishes the piano accompaniment for the songs in the act, and plays artistically, indeed. She is a beautiful woman, handsomely gowned, who gives much to the success of the act. Mr. Emmett is a ventriloquist, and the repartee and bon mots which fly thick and fast from the lips of the pseudo boy and girl who serve to demonstrate his powers possess a refreshing quality and a newness that is appealing. Emmett possesses extraordinary power as a ventriloquist and makes monotonously droning voices fly to the roof. He also contributes original stunts on a violin.

CHAS. GLOCKER

Presenting a Real Novelty, as Funny as it is Clever. NOTE—This act is fully copyrighted. Pirates Beware!

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PARIS GREEN? IS COMING B. A. MYERS, Exclusive Agent

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THE UNIVERSAL SUCCESS!
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"THE GIRL FROM THE STATES"

HAYWARD AND HAYWARD
"HOLDING OUT"

TOOTS PAKA in her Original
"HULA-HULA-DANCE"

YULE AND SIMPSON

Played Casino Theatre, Brooklyn, Sunday, Dec. 5.
Headlined the Bill, position next to closing, did 18 minutes in "one," and stopped the show.

Ask WALTER PLIMMER

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THE 3 CASADS
Frank ZOE Sylvan
High Art Parish Novelty Vaudeville Artists, Introducing
Sylvan CASAD, the Hit Comedian with the Big Voice.
In their own version, "EVERY DAY HAPPENINGS ON A RAILROAD.
Permanent address, DARLINGTON, W. S.

THE GREAT MANKIN CAN DO THINGS NO OTHER MAN-HIN

Now playing RETURN ENGAGEMENT on ORPHEUM CIRCUIT.
Week of Dec. 13, ORPHEUM, MEMPHIS.

SURAZAL AND RAZALL

Promoting their New Act, "THE MUSIC PUBLISHER" by J. E. LAZAR.
WEEK DEC. 18, MAJESTIC, MILWAUKEE.

Representative Artists

FRED KARNO'S Comedians
WEEK DECEMBER 13, PLAZA, NEW YORK

ALF REEVES, Manager.

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WEEK DEC. 18, MAJESTIC, MILWAUKEE.

Representative Artists
Tremendous Success on the Orpheum Circuit.

Dec. 13, Orpheum, Seattle
Direction, JENIE JACOBS

BELLE DAVIS
MERRY CHRISTMAS AND A HAPPY NEW YEAR

JAMES AND LUCIA COOPER
TALKING ACT IN "ONE."

WM. & CLARK'S "FERRY LILLY."

Daly AND O'BRIEN

Breakway Barlows

THE TWO AHLBERGS

ANDY RICE

ANDY RICE "DECOMPOSER OF SONGS"

DeHAVEN Sextette

Redwood and Gordon Vocal and Instrumental Act in "ONE."

"THREE MUSKETEERS"

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TOYE A MUSICAL PHENOMENON.

"Toye is possessed with a voice or rather a range of voices of remarkable elasticity and strength."—Daily Telegraph.

"It is a long time since a tenor so unusual has been presented at a variety theater."—Advertiser.

"Her range in the upper and lower registers is superb."—Advertiser.

"A remarkable feat in vocal gymnastics."—Standard.

"True singing tenor and soprano with equal facility."—Daily Express.

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MIDGET ACT

SHIELDS

MARK AND LAURA DAVIS

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HARRY AND COLLISON TRIO

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EMERSON'S "A NIGHT IN A MONKEY MUSIC HALL"

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In a Novelty Act, "A PICNIC OF DESSERTS CHINA." Booked solid.

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"THE ABBEY OF BOWRING." Agnes Abel & Erwin.

SINCE VIOLINS.

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"THE MAN ABOUT TOWN." INTER-STATE TRIO.

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Presenting "HAMS THE GROCERY BOY." Direction, ALF T. WILTON.

WAGNER AND LEE

Original Comedy Act.

Scene "OF THE CIRCUS."
BOOKING VAUDEVILLE EVERYWHERE

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NONE BETTER KNOWN IN THE WORLD

Most Competent Staff, Complete Connections and Quickest Action

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LONG ACRE BUILDING, NEW YORK CITY, U. S. A.
PUT ON YOUR OLD GREY BONNET

WORDS BY
STANLEY MURPHY

MUSIC BY
PERCY WEHRICH

SONG

JEROME H. REMICK & CO.
NEW YORK: 1889
1909-10 WESTERN SEASON

ALICE ORPHEUM LLOYD

DIRECTION PAT CASEY

ALL RECORDS SHATTERED AT SPOKANE, WEEK NOVEMBER 29.
INDICATIONS FROM SEATTLE (DECEMBER 6), POINT TOWARDS THE SAME RESULTS

"Now just a word about Miss Lloyd's artistry. This little comedienne may be called a perfect artist. In other words, she is finished in everything she does. She acts so naturally, sings so easily, trips across the stage so gracefully, that she doesn't seem to be making much of an effort. You go to the theatre, keep these qualities in mind and see if you don't believe Miss Lloyd has advanced to all that is highest and best in the work of her art. Today she stands as the leading comedienne in vaudeville. You judge for yourself."—Seattle "Daily Times."

"Braves here a man with soul so dead that he failed to outshine when Alluring Alice Lloyd ambushed into view yesterday? If so, mark him well, for he's an extinct individual."

"About this, the-cats: When this little lady faced the lighted line last night and dared us to make a noise like Joh, there wasn't a perceptible sound. For Alice is about the noisiest of the lot, and it's quite a feat to shut the signals of your teeth."

"In vaudeville, the Orpheum is featuring Alice Lloyd, and she is featuring the Orpheum."—Clipped from a Seattle daily.

MAJESTIC THEATRE.
"The Booth trio is 'cyclical craziness' put on some stuff which takes the house by storm. Their trick bicycles dining, interlaced with 'Cyclistic Craziness,' is the rage of the town. To be sure, it hasn't been beaten. Whatever girl can roar better than this is in danger of being signed up by Hammerstein for life."—Salvation "Triumph."

THE BOOTH TRIO
IN "CYCLISTIC CRAZINESS"

Exclusive Agent, ALF. T. WILTON

TIM McMAHON
AND
EDYTHE CHAPPELLE

IN "Twenty Minutes Before Train Time"

Once more in America after a successful season in Great Britain

BELLA ITALIA TROUPE
European Novelty Musical and Singing Act
Picturesque Costumes and Stage Apparatus. Featured Panegyric

OPEN TIME JAN. 18th
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BOUTRICK'S BOOKING EXCHANGE

At Liberty
The Talk of Burlesque

Henry Fink AND Bixley

FOR SEASON 1910-11

We have a 9 act piece that we will stage, put on the numbers, furnish original songs, design scenery and costumes and guaranty you a prosperous season.

When you get up as you are sure of a good show. Past 9 seasons with R. D. Miner.

Address WHITE BATE OF AMERICA.

When answering advertisements kindly mention VARIETY.
DECEMBER 18, 1909.

FAMOUS "DALY'S THEATRE" MAY PLAY MOVING PICTURES

Reported to Have Been Offered People's Vaudeville Co., Which Has Secured New Keogh Theatre in Bronx.

If reports that the Shuberts have offered Daly's Theatre on Broadway to the Loew Enterprises (People's Vaudeville Co.) are borne out by future developments, the spectacle of the house made famous by the great and late Augustin Daly presenting moving pictures, perhaps of the Shakespearean plays that producer staged so well, will be presented. What the spirits of the departed will do when this occurs is a matter for the imagination.

The report is that the Shuberts have informed the Loew people that they are expected to take over Daly's, although the combination vaudeville and picture concern prefers Wallack's across the street, a theatre of larger capacity.

Through the connection of the People's Vaudeville Co. with the Shuberts through the present operation of the several former Shubert legitimate houses in New York, the understanding is that the Shuberts are in a position to dictate to the People's if another of their theatres is to be handed over for the 10-15-25 class of variety shows.

This week the Loew Enterprises expect to close with William F. Keogh for a lease of the new Keogh house in the Bronx, at 156th Street and Third Avenue, now in course of construction. It will have a seating capacity of 3,000 and is to be yet named. The Keogh theatre will open about June 1, next, playing the usual Loew style of show, several acts and pictures at admission of 10-15-25. The Bronx acquisition for the concern will oppose the new Bronx lately opened with terrific success by Percy G. Williams as a first-class vaudeville theatre. Daly's, playing vaudeville, would oppose Keith-Prospero's Fifth Avenue Theatre on the next block.

Joseph Schenck, general manager for the Loew Enterprises, stated this week no consummation of the negotiations for a lease of the Academy of Music on 14th Street had been reached. It is said the influence of William G. Fox with "Big Tim" Sullivan has held back the successful ending of the transaction, "Big Tim" protecting Fox by having the Consolidated Gas Co. step carefully before leasing the Academy, now owned by it, as a future competitor of Fox's Dewey across the street. The Dewey and Gotham were leased by Sullivan & Krause to Fox for pictures at a large yearly rental.

The New York theatres at one time this season on the Shubert route sheets, but now playing popular-priced vaudeville, are Majestic, Lincoln Square, Yorkville and Metropolis.

"THRILLERS" SENSATIONAL FINISH.

Wilkes-Barre, Pa., Dec. 15.

As a part of the winter carnival which Wilkes-Barre has been holding G. G. Richards was advertised to do a "wire slide" by his teeth across the Susquehanna River. He made the start, but his momentum was not sufficient to complete the journey. Half way across the river Richards came to a stop. By great effort he managed to pull himself along by his hand until he had passed open water and then, utterly exhausted and helpless from the cold, he fell while trying to make the last few yards. His ankle and hip were injured, and he is also hurt internally.

MONTREAL MILDLY SHOCKED.

Montreal, Dec. 15.

Montreal was mildly shocked Monday when Eugenie Fougere, the Frenchwoman, appeared here for the first time. Though this city has a large semi-French population, the matinee audience did not just "get" Fougere, and the management decided they would not take all the week with the bill's feature to educate the town, so Fougere retired from the program.

She opens Monday at the Fifth Avenue, New York.

PICTURES IN THE AIR.


A lease was executed on Wednesday to Mr. Rosenberg for five years at a reported annual rental of $15,000, held down to that small amount through Rosenberg being obliged to vacate yearly from June 1 to Sept. 1, when the usual summer revue is presented there.

Alterations and improvements are now being made upstairs in the New York, and a seating capacity will be obtained, says Rosenberg, of from 1,600 to 1,800. The performance will be continuous from 2 until 11.

The New York Theatre delivered the lease for the roof, which may hereafter be known as the "New York Winter Garden." Owing to Klaw & Erlanger, supposed to own the New York Theatre Building permitting vaudeville in the place, it was said that the United Booking Offices might look into the matter under the settlement agreement made between it and K. & E., which forbids the K. & E. signers allowing a variety show to appear in any theatre directly or indirectly controlled by them.

Under this clause it is reported the United is preparing an action against Felix Isam, through the latter presenting vaudeville at the Circle, New York.

WILL BECOME A FRENCHMAN.

Stuart, the "Male Patti," is probably making his final appearance in his native land. At least he says that such is likely to be the case. Stuart has purchased a villa in the south of France. Before leaving Europe for his present engagement in America he made application for citizenship in the French Republic. By the time he returns to the Continent, he hopes his application will have been favorably passed upon.

DU VIES WITH MORRIS.

Chicago, Dec. 15.

Sue Du Vies entered the William Morris office last Saturday when the negotiations, reported in Variety last week, were brought to a successful conclusion.

MANAGERS AGAINST I. A. L. (Special Cable to Variety.)

Berlin, Dec. 15.

There is trouble on again between the managers and the International Artists League. The association of variety managers is opposing the I. A. L., claiming that Max Berol-Konorah, its president, has antagonized them and in no gentle manner. A meeting of the managers is being held at Hamburg.

HIT FOR GARDNER AND STODDARD.

(Special Cable to Variety.)

London, Dec. 15.

Grant Gardner and Marie Stoddard registered a hit upon reappearing in London, Monday, at the Alhambra.

ANOTHER AGAINST POH.

Wilkesbarre, Dec. 15.

The Nesbitt, formerly on the M. Reis Circuit, opened Monday as a popular priced combination vaudeville and picture house under the management of the People's Vaudeville Co. of New York. The Nesbitt, with a seating capacity of about 1,500, opposes Poli's in this city. Admission is 10-15-25. The deal was closed late last week.

For the first three days (The Nesbitt "split") Ernest Bros, Danny Simmons, Barrett and Byrne, Rose Berry and Fiske and McDonough were on the program. The second half will hold Weston and Young, Wally Trio, Carney and Wagner, and Bovolato and Co.

Both Wilkesbarre and Scranton have been profitable Poli towns, and it is expected this opposition will be strongly felt by him. The Poli theatres play a show the full week.

There is a chance that in view of the competition Poli will reduce his admission prices from the present scale to the former prices at which he gave shows.

The Wilkes-Barre and Scranton (Academy of Music, People's Vaudeville Co. managers), theatres in opposition to Poli will be personally booked by M. A. Shea, of the Shea, Feller & Coutant firm, and will "split the week" between them. The "split" and booking understanding has been reached between the two new management of the respective houses as a matter of business policy.
DEPENS ON COURT’S DECISION.
The argument on Tuesday in the appeal of the decision in the La Salle-Anna Ninton action will determine, when the decision is finally handed down, the future piece to be at the Princess, the other local house where the Mort Singer shows appear.

In the formal argument, the court voiced the Master of Chancery’s opinion in part, adjoining the matter until next Monday. The rent question was not taken up.

If Mr. Singer should be ousted from the La Seale, “The Goddess of Liberty” will go with him, and to the Princess, but should he retain possession of the first-named theatre, a new production will shortly be placed in rehearsal for the Princess stage.

Singer is due in New York this week. As soon as the result of the appeal is known, he will, if it is in his favor, engage the principals for the newest show while in the metropolis.


"MOLLY MAY" CONVENTIONAL.
Boston, Dec. 15.
Grace La Rue, with Jack Gardner and a big company, gave the first metropolitan performance of "Miss Molly May," a new comic opera by James W. Browne and Julian Edwards, at the Colonial Monday night. The music is very pretty and the costumes beautiful. The opera lacks vitality and humor, however, and its story is convoluted.

An excellent singing company includes James F. Sullivan, Frances Keenan, Kate Rolls, Eva Fallon and May MacKenzie. The show is presented by Al Aaron and reported to be financed by Byron Chandler, Miss La Rue’s husband.

THE MARIE DRESSLER SHOW.
On Christmas Eve, at Harmanus-Bikker Hall, Albany, Lew Fields will open the tour of Marie Dressler in “Tillie’s Nightmare.” The show will play Syracuse and Rochester three days each during the following week, then begin its run at the Great Northern Theatre, Chicago, for an indefinite engagement.

The cast, besides Miss Dressler, will have as principals: Horace Newman, J. Clarence Harvey, Burlesque Cappella, Geo. Gorman, Bernard Lyons, Sam Drain, John E. Gorman, Octavia Broke, Virginia Foltz, May Montford, Mona Desmond and Marie Fanchetti.

It was reported this week the piece would receive a quiet try-out in Pennsylvania first, opening Monday, Dec. 20, at Wilkes Barre.

In the Shubert’s press sheet issued this week, the opening of “Tillie Nightmare” is given as Atlanta, Ga., Dec. 23.

"A YOUNG TURK" CLOSING.
“A Young Turk,” with Max Rogers and Mandy Raymond, will close for repairs this Saturday night. It had been playing the Knickerbocker and Elringer time, and will reopen at the Manhattan in mid-December.

It is said the direct reason for the cause of the temporary termination of the show is to rehearse the “numbers,” the only part of the show, according to report, in need of attention.

DON’T WANT “THE GIRL.”
Lexington, Ky., Dec. 15.
The Knights of Columbus Lodge are trying to stop the presentation of “The Girl from Hector’s” in this city Thursday night. Other organizations have joined with the Roman Catholic body in a petition which is to be presented to the mayor. He is expected some time today from a trip out of town, when the appeal will be made to him to stop the show.

“BRIGHT EYES” WELL RECEIVED.
Philadelphia, Dec. 16.
“Bright Eyes,” the musical farce by Messrs. Dickson, Hoschua and Hauersbach, has been playing which seems to be the announcements that it is better than “Three Twins,” was presented in the Chestnut Street Opera House Monday night. The theatre was well filled, despite very unfavorable weather, and the audience appeared to be very much pleased. The press comments were very favorable to the show and all concerned.

Ocell Leon and Florence Holbrook have the principal roles, and their efforts met with warm recognition. There are several lively and tuneful musical numbers in the piece, and Leon and Holbrook introduce nearly all of the skits they used when appearing in vaudeville recently.

Jon M. Gillette makes the production under the direction of Morris Uri, and it is scheduled for New York soon.

"JOLLY BACHELORS" REOPEN.
Boston, Dec. 15.
The "Jolly Bachelors" reopened on tour Monday night, appearing at the Globe, the Shubert house, and altogether too small for the big production.

In the cast are Robert Daley, Billie Taylor, Stella Mayhew, Emma Carus, Al Leech, Nat Fields and Walter Percival.

The piece is full of action, but of light coloring. It satisfied, however. The opening house ran about $400. •

A song hit, "What Am I Going to Do to Make You Love Me?" sung by Mary McSweeney.

On Tuesday Jack Norworth and Norah Bayes reached Boston and are going to rehearse with the piece, intending to make their debut in it at the New York opening.

PICKING NEW ONE FOR CORT.
Chicago, Dec. 16.
H. H. France is in New York consulting with R. H. Hardee and A. W. Sloan regarding a musical production to follow "The Kissing Girl" at the Cort. Harry Askin’s "Lo" is also being considered. "Lo" seems to be temporarily discontinued and a new second act is being arranged. Its road tour did not prove very successful.

SEABROOKE COMING BACK.
Chicago, Dec. 16.
James J. Armstrong has been entrusted with the task of returning Thos. Q. Seabrooke to vaudeville. The sketch is ready and in the company with Seabrooke will be Wm. Wood of the old black-face musical team, Wood and Shepherd.

HELPED THE STRANDED.
Denver, Dec. 15.
The local T. M. A. Lodge raised $300 to help the stranded choristers of "Too Many" three out of town.

ANDERSON QUITS HUBER.
After nearly twenty-five years service as manager of Huber’s Museum, John H. Anderson resigned his position last Saturday night.

M. L. Teal will assist Geo. Huber in conducting the house for the present and may become its permanent manager.

During Anderson’s time at the museum he paid salaries to many in the "headliner" class, which, at that time amounted to little more than their agents’ commissions do now.

A HUBER PRODUCTION.
Your K. & E.’s and Shuberts don’t have any monopoly on this production thing. George Huber, in his own modest way, is in the game, too. Down at his 14th St. Museum he is now “presenting”, without apologies to any Frohman in the show business, one Keria Athena and Co. in "her classical dances of ancient Greece."

The announcements state that the "Fower Dance" and "Gladiator Dance" entitled "The Goddess of Love" is an "arti- culate play of Greek Drama and the Lute." Two women and a man are engaged. Several times daily the production goes on. As none of the participates speak English, Huber don’t care how much they kick. The act is a "direct importation," with a production which Manager Huber has made especially for the event.

COMMENCEMENT DAYS’ CLOSES.
After a season of fifteen weeks, mostly spent on the Cort Circuit in the West “Commencement Days,” the musical comedy in which Frederick V. Bowers has been starred by John Curie, closes its tour tomorrow (Saturday) in Portland, Ore. Cort will bring the entire company back to New York.

"FOLLIES" WIN BOSTON.
Boston, Dec. 15.
Hundreds were turned away Monday night when Ziegfeld’s "Follies of 1909" played at the Tremont with Eva Tanner and Anna Sheehy Whitford in the lead. It is the best production of the "Follies" series. The opening house totalled $1,700.

RAN FOR TRAIN IN PAJAMAS.
Louisville, Ky., Dec. 15.
An Associated Press dispatch here says that Maud Fulton and May Boley of "The Candy Shop" ran through the streets of Danbury, Conn., covered only by pajamas and fur coats to catch the “troupe train.” They missed it, a green hotel clerk hav- ing neglected to awaken them in time.

A MATTER OF CONVENIENCE.
Chicago, Dec. 15.
Kohl & Castle have made arrangements whereby a purchaser may secure tickets for the Majestic, Olympic or Chicago Opera House at any of the three houses.

CLAIM REASON FOR BAD BUSINESS.
Indianapolis, Dec. 15.
The poor business in the theatres of Indianapolis at present, and particularly at the Coliseum, is blamed by the show people to be due to the bluster weather and proximity to the holiday season.

The Colonial lately opened as opposition to the Grand Opera House. It plays vaudeville furnished by William Morris.

LUCKY BOYS, BECK AND PAT.
Martin Beck and Pat Carey returned from their southern trip on Tuesday morning, catching one train ahead of the ill-fated Twentieth Century Limited, which caused the serious wreck Monday night while running eastbound past Norwalk, near Erie, Pa. Messrs. Beck and Carey had wired to reserve space on the same train, but accommodations could not be secured.

Mr. Beck had nothing to say regarding his trip. Mr. Carey, even less, though Pat ventured to remark that he didn’t blame acts for objecting to “jumping” into New Orleans, for, says Casey, the trains down that way leak. He was in the midst of the start of a new early in the week. The rain followed the manager and agent all over their visit.

A charmed life seems to be Mr. Beck’s. His apparent recklessness in an automo- bile has added gray hairs to many who have ridden with him, while the last time the Twentieth Century broke loose, Beck just lucked it with a choice of fire to assist in the comedy plot.

The young actress will step forth into the twine daily for the first time, and afterward permanence in the Weisman’s has been giving a series of special matinees performances of late at the Lyric, New York.

The Theatre on Wednesday printed that Miss Fealy was married to James B. Durkin of “The Barrier” on Nov. 28.

VAUDEVILLE FAILURE AT CALIFORNIA.
Last Saturday night, the employees of the California Theatre were discharged. On Sunday they were re-engaged. Vaudeville is a failure at the house. Prices have been cut to twenty cents, the highest, with no matinées.

Musical comedy will be tried after next Sunday.

SUPERINTENDENT JENKINS OUT.
The resignation of E. Fellows Jenkins, superintendent of the Ferry Lot, was accepted on Tuesday, last, Jenkins had held the position for thirty-five years, during that time causing all kinds of tri- ble and annoyances to theatrical folk blessed with children.
TROUBLE IN "INDEPENDENT AGENCY" REPORTED SERIOUS
Felber, Shea & Coutant, the Strongest Factor, Dissatis-
ied and Ready to Leave. Changes Looked for.

The slight intimation of dissatisfaction in the Independent Booking Agency press last week in Variety has reached an acute point.

Felber, Shea & Coutant, the leading firm of the agency, do not consider their present position as the only one, as holding Felber, Shea & Coutant to the I. B. A. is the agreement each manager booking through it made when that agency was reformed a few months ago. If the abrogation of that agreement can be secured, or Felber, Shea & Coutant in any other way can relieve themselves of obligation, the firm will immediately quit the Independent Agency, either forming a new connection or booking their houses themselves.

H. H. Felber is the chairman of the I. B. A. Board of Directors. Associated with him are M. R. Sheedy, of the Sheedy Circuit; John J. Quigley, who books a chain of small New England houses; and Edward E. Moerit, after whom the Moerit Circuit is named.

It has been rumored for some time that Moerit, Quigley, Moerit and Moerit have stores as a unit in the voting against Felber, Shea & Coutant, the latter firm having been as one opposed to three.

Many other matters have arisen not to the liking of the Felber & Coutant firm, which, it is said, threatened at one time to carry some of the important items objected to right through to a decision. These matters, some very important, it is the amicable management of the booking agency, are rumored as involving the confidence of the I. B. A. in one another.

It was through the booking agency that the I. B. A. was first organized, and became known as "The Rata's Agency." No material change followed in the manner of booking by Moerit, as far as could be learned. The firm of contract approved by the Ratas was insisted upon.

Last summer through the instrumentality of an officer of the Ratas, Sheedy, Quigley & Felber, the matter of going into the booking business at some of the Italian theatres and appeared here last week, committed suicide on Sunday at 718 League Street, at the home of a friend with whom she lived while here. She was accompanied to this city by Charlotte Leslie, also an actress, who says the suicide comes from a wealthy family. She fell in love with an actor who was also the husband of Miss Leslie. After the affair, he threw her over, and her family disowned her, she was led to take her own life. The dead woman was 27 years old. The body is in the Philadephia Morgue.

A FADETTE BECOMES MRS.
Philadelphia, Dec. 15.
The Boston Fadettes record as a "Matri-
monial Bureau" has been increased, the latest to withdraw from the "Maiden's Circle" of the famous ladies' orchestra being Edith Swan, the trombone soloist, who was married to James O. Corbett, a band leader connected with the booking house of Kuhn Brothers, Pittsburgh, Pa. The wedding occurred in Pittsburgh Nov. 30, at the residence of Col. J. H. Cor-
net.

Miss Swan lives in Providence, R. I., and has been a member of the Fadettes for several seasons. She will continue with the orchestra, which is scheduled to resume its tour at Scranton. Dec. 27.

Geo. Thatcher has been engaged by the Liebers to play the slave in "Gumoe Kirby."

"MA GOSSE" COMING OVER.
"Ma Gossie," the hit of the season at the Palace, has but a couple of weeks or so to remain at that house, going from there to America, where the act has been engaged by the Morris people.

CISSY LOTUS REPORTS ILL.
I11ness has been reported of Cecilia Lotus as a cause for her not to appear at Morris' American, Newark, next week. On Jan. 27 Miss Lotus will commence her last week under the Morris contract at the Playhouse in New York, probably returning to England shortly after.

"BATH HOUSE" SORE.
Chicago, Dec. 15.
"Bath House John" Couglin attempted to prevent Ruth St. Denis from dancing at the Charity Ball Wednesday evening, the "bath house" fellow alleging Miss St. Denis' dance to be immoral. Police of-
cers who had witnessed her performance at the Colonial Theatre the evening before promptly pronounced the man to be crazy.

The former Chicago alderman with the clean title had his own "First Ward" ball Monday night (a lurid Chicago event usually not closely scrutinized by the re-

sisters) of orders were issued to "go slow," with the result that John pulled a very tame affair for his adherents; hence the soreness.

NEW THEATRE RECRUIT.
A "new one for vaudeville" has been grabbed right out of the New Theatre by Mr. M. S. Bentham, the agent, who is commis-
ioned to place Howard Kyle and Co. (Pennane Stevens) in vaudeville.
Mr. Kyle takes part in "Antony and Cleopatra" every time the piece is presented at the high-headed house. Kyle's sketch will be "The Combination."

TURNING OVER FULL CONTROL.
New Orleans, Dec. 15.
Besides the lease for ten years of the American (Greenwall) which William Morris holds, the independent vaudeville concern will soon have full control of the Newwall & Weiss, who were interested, have entered into a deal with Morris whereby the latter has bought them out.

THE MACK SHOW SOON.
About three weeks more are given before the new Andre Mack show, "The Prince of Bohemia," will amble before the footlights, with Mack straddling in ad-

vance, assisted by Christie Macdonald.
Wen Fields is the manager; A. Baldwin Shume turned out the music, Cha. K. Harris will publish it, and Ray Goetz dug up the lyrics.

DONNA REARRESTED.
Chicago, Dec. 15.
The charge against Donna Seymour of swindling William Exner was stricken off the docket in the Criminal Court Monday, but she was arraigned a few minutes later on the charge preferred by William Show-
maker that Donna swindled him out of $500.

BILLED, BUT NOT BOOKED.
What's the use of billing an act that's not booked? The correct answer is that it is of no use, but the qualification follows that when the manager informs the agent that the act is booked, the manager is justified in accepting the statement, though he has not a confirmed contract in his possession. (Laws of Vaudeville, 1886 to 1909).

"An agent who with wilful intent misleads a manager through failing to cop an act is guilty of a repulsive conduct, and subject to a fine of $15 on the first offense and $50 on the second commission in sight." (Agents' Digest, Chap. 1.)

"When the agent is a woman, it's so much worse, for a manager will fail more quickly to know her ("General Pleadings.")

Which all are preliminary to a state-
ment made by one Sig Wachter, a vaude-
ville agent, duly licensed and plying his trade at Scranton. He has written: The act to which he referred was "Ma Gossie," a promoter of popular-price vaudeville with plenty of moving pictures thrown in.

The said Wachter, with a modesty rare-
ly located in the theatre world, does say that when he picked the Queen and Casper he landed a couple of live ones for the trade. Further, sayeth the Wachter, that in the pursuance of his vocation he revealed to one Dorothy Richmond, a young woman who is reported to have been notified by a big agency that she would stand in right of bookings if certain directions were followed, that big act from Philadelphia was on the market.

The willing deponent further avers that to help a girl in search of a livelihood that he did state the agent to a com-
plete set of photos of the little ones for her further assistance, and that thereafter, not hearing further from the solicitor for time being, he, the said Sig Wachter, did then and there agree and contract with and to the management of the Columbia Theatre, Brooklyn, to use the act.

The aforesaid Sig further sets forth as good grounds for a kick that one Joe Wood (a peaceable agent who has never been known to lose his temper, even in the Longacre Building where both he and Dorothy hang out during the day) phoned him on Monday that Queen Mab and Casper Wees were billed like a circus in Mt. Vernon, while the Monday morn-
ing rehearsal at the Columbia was held up awaiting the arrival of the Putains, sayeth the Wachter, being the book-
ners for the said Columbia.

And that thereupon the said Wachter did call up Manager Epstein of the Colum-
bia, who returned the information that the Queen, Casper and their trunks were all in the theatre ready for business.

In view of which, and pertinent to the investigation, the said Wachter would like to stop to inquire how a manager can bill without having booked, and how the afore-
said Dorothy expected to pull the Queen and Casper and her partner into Mt. Vernon without his knowledge or consent.

In Witness Whereof, the said Sig Wachter sets his hand down hard because Dorothy is a woman.
THE CINCINNATI STRUGGLE.

Cincinnati, Dec. 15.

On Sunday commences the struggle between the new Orpheum, managed by J. M. Martin, and the Columbia, the Anderson-Ziegler established vaudeville house here.

The Columbia is booked from the Orpheum Circuit offices in New York. William Morris will place the shows in the Orpheum.

The Orpheum has a seating capacity of 2,100, with the largest stage in the city. All the gallery seats are new. Orpheum management is expectant, and says the prospects of success for the new venture is beyond expectation. The house has been nearly sold out for the first three night shows. Hugo Morris, from New York, will represent the circuit at the opening.

The first Orpheum program figures up in salary about $4,500. It will be headed by R. A. Roberts, and have besides Wilfred Clark and Co., "The Divine Myrma," Felix and Caire, Lambi Manquinis, Sophie Tucker, Frank Bush, Rawson and June and Musical Love.

At the Columbia for next week the bill will be Currn Sistars, "Holland Heines," Walter C. Kelly, Lily Lemoi, Edward Holt and Co., Griff, Berg Siaters, Herbert and Willing, with one other unannounced. The Columbia show costs about $2,500.

SLIPS IN "THE COPY.

Cincinnati, Dec. 15.

When the western tour of Annette Kellermann, the diver, commences Cincinnati will be one of the first stops. Miss Kellermann appearing at the Columbia here Dec. 9.

That will be the second week of "opposition" by the Orpheum, where vaudeville booked by William Morris will open next Sunday, Dec. 19.

For the first show at the Orpheum, Morris has slipped in "The Divine Myrma," otherwise known as Ethel McDonough, the "copy act" of Miss Kellermann's. While it may not diminish the personal glory of Annette's debut in this city, it will remove the edge from the novelty of her turn.

However, Miss Kellermann makes the Grand Opera House, Indianapolis, first, and that's some, but little satisfaction for Max Anderson.

Spokane, Dec. 15.

The Pantages Circuit has put forth a diving act that seems at least to be a copy of those in the east under the title, that being a slight variation upon "The Divine Myrmas" of William Morris.

The Pantages' new one is named "Grace, The Diving Myrma." The act is at the Pantages Theatre here this week.

New Haven, Dec. 15.


GRAUMAN LOOKING FOR SITE.

San Francisco, Dec. 15.

D. J. ("Pop") Grauman is looking for a site for a theatre here that, he says, he will, with Cohen & Harris, of New York, build. "Pop" states he has three propositions under consideration, but ground rent is delaying the closing of any.

The Golden Troope of dancers are now with "Fades and Follies."

DESPERADO STILL HIDING.

It's a short story. Desperado has not returned to the Hippodrome. Neither the Shubertis nor Frank Schaeffer, the diver's manager, knows where the fellow who values his life at $500 weekly is secreting himself.

Mr. Schaeffer says that within two weeks he will have a substitute doing the same act at the Hippodrome.

Meanwhile, the people who think they know say that next spring Desperado will be featured at the opening of the Ringling Brothers' circus at the Coliseum, Chicago. During the same time, Gable, the 24, another one who makes a living by risking his future twice daily, will play with the Barnum-Bailey circus at the Madison Square Garden, also a property of the Ringling Brothers.

Of course some people claim that if the Shubertis wanted to know where Desperado is now and who is providing luxuriously living expenses while the "suicide seeker"

WANT TO BE COMMISSIONER.

Just at present there is considerable interest manifested among the booking agents and several artists as to who Mayor-elect Gaynor will appoint Commissioner of Theatres. This official has exclusive jurisdiction over the employment agencies of the city, under which heading vaudeville agencies are classified.

The theatrical board of trade, an organization made up of the vaudeville, club, lyceum and lecture bureau agencies, has submitted to Judge Gaynor its official endorsement of the candidacy of John M. Bogart, the present incumbent. The White Rat candidate is Tim Cronin. Harry De Vaux, secretary of the Actor's Protective Union, is another theatrical man who would like the job, although the last mentioned would be quite satisfied with the deputyship.

John Archibald, the present Deputy Commissioner, and Mr. Bogart are the only politicians known to be openly as

TED MAKES REASONS.

On Sunday last Terence D. Marks, the bottoms impresario, tendered his resignation as manager in advance of the opening of the Harry Lauder Road Show, which was to have been at the Morris.' He was on his way to New York, where he is at the American, Newark, Morris' own playhouse. Next week the Scotshman is due at Maysey Hall, Toronto, where Mr. Morris also has an "American," but Lauder is reported to have said he was so delighted with Maysey last season, he would not dream of playing elsewhere while in Toronto. A. J. Small, who ran the American in Toronto when it was the Majestic, has been saying a lot of things also about the Lauder appearance in the city, but no change in the route has occurred.

Last week at the West End, the Lauder combination played to about $1,000 on the week. Of this Harry pulled down his usual weekly stake of $3,000, leaving the remainder to be split between the Shubertis, who have the Harlem house, and the Morris Circuit, which, of its share, paid the rest of the acts, also current opening expenses for the organization. The West End attendance at the matinée was light, but the evenings brought good crowds.

No further future dates of the Lauder Show have been given out at the Morris office.

SMALL THREATENS.

Toronto, Dec. 15.

It is said that A. J. Small, who is interested in the American and claims it was promised him that Harry Lauder should play that house on his visit here, now threatens, since the announcement of the Maysey Hall stand for the Scotchman, that he will apply to have the foreigner restrained from an appearance in Toronto through the Alien Labor Law. As Lauder is the British subject, no one believes he can prevail. Prices for the Maysey Hall engagement are from twenty-five cents to one dollar.

At the Morris office this week it was stated that Mr. Small had no occasion for complaint as at no time had it been understood that Lauder was to play anything in Toronto, until Maysey Hall was decided upon.

THEATRICAL PHRASES

BY

HENRY CLIVE

BOX OFFICE ATTRACTION.

No. 4.

is restraining himself from working, they might ask one of the Ring-, but it wouldn't be clutchy to furnish that tip.

ARTHUR PRINCE GOES HOME.

Persisting in an offer made by the Morris Circuit for a longer stay on this side, Arthur Prince, the English ventriloquist, after ten weeks of playing on the Morris time, departed for his English home yesterday morning. Mr. Prince ended his tour at the Colonial, Indianapolis, last Saturday.

Bruce Richardson, of the Three Richardson Bros., was successfully operated upon for appendicitis last week. He will resume with the act about Jan. 3.

pacing for the situation. While the matter has been in no manner openly discussed there is a large although silent representation among professionals and many politicians for James J. Armstrong. As president of the "Board of Trade," Armstrong's hands are tied, as the organization is officially committed to Bogart. However, the Mayor can do nothing until after Jan. 1 and there may be considerable doing in the Armstrong department between now and then.

It is said that the incoming Mayor will investigate by Dec. 20 his choice for the office.

Andrew Mack has signed to publish all his product through Charles N. Harris.

NEWSPAPER COUPONS FOR KEITH'S.

Cleveland, Dec. 15.

One of the morning papers is working an interchangeable scheme for boosting the attendance at Keith's Prospect Theatre, by issuing free tickets to its women readers. The deal began Monday and the coupons will be good for admission to "Sweet Kitty Bellair," which the stock company headed by Jane Oak will present during the week ending Christmas Day.

Lawrence and Harrington began rehearsals this week with Al Woods' latest "thriller," the "Chinatown Trunk Mystery," to open in a fortnight.
"monk," to its bill for this week last Saturday morning.

"Dope," a western sketch, will have its first eastern showing at the Fulton, Brooklyn, next week.

Dan Hennessy, of the United Offices left Mt. Clemens last week, going to West Baden for the baths there.

When Joe Wood, the agent, wishes to emphasize a remark, he adds on to his conversation "For-ti-very."-

The Joe Bogany Troop started a fifteen weeks contract on the S. C. time at the Washington, Spokane, last Sunday.

Mabel Phylia Irving recently made her vaudeville debut at the Fifth Avenue Sunday concerts, as a singing turn.

Corinne is rehearsing one of the principal roles with "Dick Whittington." Kate Elinor also goes with that show.

The Cafe De L'Opera opened on Thursday. It occupies the building where the immortal Saramac Hotel was.

Max Hart placed Granville and Rogers for the Orpheum Circuit this week. The act will open on it in about a month.

Fitzpatrick's "Eight Juggling Girls," made their debut at Keith's, Providence, Monday, placed by the Martindell office.

David Hart, Sr., will shortly arrive in America with a list of several Continental numbers he hopes to place on this side.

John W. Considine left New York Wednesday after investing in thousands of dollars' worth of Christmas presents.

W. E. Browning, formerly of The Brownies, who has been out of vaudeville for five years, expects to shortly return.

Monte Cross, the baseball player, is organizing a quartet of his brother fellows on the diamond to invade vaudeville shortly.

Rumors of Martin Beck securing the New York Theatre again cropped up this week. These stories, Mr. Beck says, are ridiculous.

H. Everett Hayden and Florence Colby, of "The Passing Review," Chicago, were married while the show was rehearsing in Chicago.

Gas Edwards' "Holland Heine" opened at the Columbia, Cincinnati, next week, "jumping" back from there to Keith's, Philadelphia.

The Birinis, Australian singers, have arrived in New York, and placed a commission to secure a showing for the act with Jack Levy.

Elizabeth Murray opens at the Fifth Avenue Jan. 24, her New York reappearance after a protracted absence playing the Western time.

Payneta Munro has been booked by Rosalie Muckenfuss for a return over the Inter-State within four months of her last trip on that time.

Dave Kramer has been engaged for the Geo. M. Cohan role in the revised "Wine, Woman and Song" show which started rehearsals Monday last.

The Two Pucks began their engagement at Hammerstein's Sunday last, substituting for Albert Chevalier, who does not appear Sundays.

Frank Wilson, of the Wilson Brothers, was married recently to a non-professional from New Jersey. They are now appearing in the east.

* Chas. Marks, who was concerned financially in several of Richard Carle's musical productions, is manager of the Circle for Felix Iman.

Anna Mortland, late of the Corinne Co., which closed a fortnight ago, will play in a sketch, "He Called On Business," with Frederick Lauder.

At the American last Saturday and Sunday shows were given on the Roof each evening, the bill playing three shows each day for the management.

The Sisters McConnell have closed as the vaudeville features of the Hickman-Beasy Co. and open on the Orpheum time in Minneapolis next Monday.

Harry Houdini sails for Australia early in January. He expects to be the first to fly an airship over there, Houdini having an aerial boat of his own.

Sydney Drew and Co., playing "When Two Hearts Are Won" at the Plaza, Monday, were obliged to retire from the program. Mr. Drew losing his voice.

The Grand, Peoria, III., was burned to the ground Monday night. The Flints, hypnotists, playing there at the time, lost all their personal property.

Fred Walton in his newest pantomime will commence a western tour, including the Orpheum Circuit, when he opens at the Majestic, Chicago, Dec. 20, Pat Casey.

Clara May Hammer will visit her home at Winona, Minn., for the Christmas holidays. Miss Hammer is a prima donna who has not seen her folks in five years.

Ford West, formerly of Ford and Dot West, was married Nov. 28 at Aberdeen, Wash., to Thelma Ives, daughter of the late J. D. Ives, who left a very large fortune.

Francesco Creatore, brother of the famous bandmaster, has offered himself to the vaudeville managers. He will be accompanied by a musical organization of 20 men.

Plays were filed last week in Brooklyn for a roof garden on the Orpheum, Brooklyn, this coming summer. Slight alterations are required, the Orpheum having a top easily adaptable.

In one suite on the third floor of the Long Acre Building are William Massad and James F. Pinkett, both agents. Mr. Pinkett books through the United; Massad with Morris.

Mildred Morris in the Orpheum Circuit producing Department's sketch, "The Making of a Man," opens Dec. 20 at the Majestic, Chicago, and will travel west from that week on.

Rosa Roma, wife of C. N. Sutton, manager of the Orpheum at Salt Lake City, has announced her retirement from the stage, to occur after concluding this week at the Orpheum, Denver.

Hickey's Comedy Circus has an "unridiculous" donkey named "Obey" after the act's favorite agent, B. Oemaryer. "Obey" and his companions are at the Orpheum, Vancouver, this week.

Chatham and Wallace are in vaudeville, having left "The Avenue Girls." Walter Brown, John Carroll and John W. Beale, also with that company earlier in the season, are in vaudeville now.

Jennie Jacobs' alligator is now on exhibition at Huber's Museum. Miss Jacobs thought the little beast had died of starvation, but upon hearing about the Huber date the alligator revived.

The Bronx Lodge of Elks (B. P. O. E.) will have a social evening of much pretension on Jan. 17. Harry Mook, Hammerstein's superintendent, is in charge of the entertainment features.

Lou Anger with his "soldier" material, written by Leo Donnelly and Joe Mitchell, has been placed on the Orpheum Circuit by Pat Casey. Mr. Anger opened at Evanston, Ind., this week.

Robert McBride, who managed the Hippodrome for Shubert & Anderson for some time, is manager of "The King of Cardonia," which the Shuberts started on its tour at Rochester Monday.

Bessie De Volo, last on Broadway in "The Dairy Maid," and previously of Young and De Volo, intends returning to vaudeville in a spectacular dancing number. Bill Lyke has the act.

Commencing Monday, Valseka Surratt opens a second week at Hammerstein's. The following three weeks will be spent by her at Percy O. Williams' Brons, Orpheum and Alhambra in that order.

An act played Brooklyn this week under the nom de plume for the notice of "The Bennett Sisters." M. O. Bentham, the agent, pleaded it was no joke, but the billing matter remained uncovered.

The "Vampire" dance at the Tivoli, London (presented simultaneously with that of French and Eis at the Hippodrome), was held over last week at the Tivoli as the headline attraction.

On Monday at the Lincoln Square Law Bloom left the program, objection to the number of shows daily. On the same day Goff Phillips was installed in the vacancy. Tuesday Bloom returned, saying he would go on, and Phillips was dropped out to make the necessary room. That's one way on the "small time."
**COLUMBIA BURLESQUE** NEW TITLE FOR EASTERN WHEEL


With the opening of the new Columbia Theatre at Broadway and 47th Street, scheduled for Jan. 2, a new capital will arise to replace "Eastern Burlesque Wheel," by which the Columbia Amusement Co.'s circuit of over thirty-five theatres has hitherto been known. A glaring electrical sign of an American flag, to adorn the outside of the new Columbia building, will have "Columbia" in large letters at the top, and "Burlesque" at the bottom. In the center will be a mortised space where the name of the prevailing weekly attraction will be inserted.

The transients see the billboards in their home cities announcing "Columbia Burlesque," they will recall the imposing Broadway theatre, it is expected, and the advertisement is expected to return bountifully, besides eliminating the "Wheel" with its many associations of the past.

"The Pollies of the Million Rugs" will open the Columbia, though it has not been settled that that show shall first appear at the new Casino, Boston. The opening date of the latter house is not positive. While set for Dec. 27, it may be postponed, and open any time from that day to Jan. 10. It is a possibility that Irwin's... another Irwin show to revise.

Fred Irwin's "Big Show" will be revised before it plays the new Columbia, New York. Under the command of the Star (Western Wheel) for permitting, as it was alleged, Miner's "Bobaman Burlesque" to present an immoral show at his theatre, has caused a general straightening up of all companies entering the town.

"See that ever one gives you an absolutely clean show. If an actor violates, turn him over to the police."

**SHORT WEEK IN OHIO.**

The Columbia Burlesque shows playing the Burwood, Omaha, open in that theatre on Sundays, closing Fridays to make the jump to Minneapolis, Omaha breaking into the circuit after Kansas City. The open day (Saturday) moving pictures entertain the callers.

The Burwood plays on percentage with the traveling managers, paying a booking fee to the Columbia Amusement Co. No proposals have been made as yet by either side for the retention on the circuit next season of the house. In Omaha there is some legal quibbling going on between local people interested over the lease of the Burwood, and its present policy.

**BRYANT RETURNING NEXT SEASON.**

The season's vacation now being enjoyed by Harry Bryant will terminate when the summer commences, for then Mr. Bryant will place his own show once again in rehearsal, resuming travel over the Columbia Burlesque Circuit under his franchise, at present played by Fred Irwin with "The Gibson Girls."

The name of Mr. Bryant's reorganized troupe will probably be as formerly, "Harry Bryant's Extravaganza."

**TWENTY IN MUSICAL COMEDY.**

Chicago, Dec. 15.

Zinn's Musical Comedy Company is now holding forth at the Garrick, Flint, Mich. Its roster embraces 24 people, including A. M. Zinn and Bob Simons, the business manager.

The artists featured are Sam Hyams, Harry Burnham, Harry Ellis, Arthur Morris, Cecilia Mavis, Frances V. Grey, Ole Oleson and Margie Hall. There is a chorus of twelve girls.

There are three vaudeville houses and a dramatic stock at Flint, not counting five or six picture shows.

**PECK FOLLOWS CLARK.**

Washington, Dec. 15.

Geo. Peck will succeed Wm. S. Clark as the manager of the Gayety (Columbia Burlesque) in this city. Mr. Clark is the owner of "The Jersey Lilies" and probably wishes to take personal charge of that show.

**WASN'T ADVANCE AGENT.**

Chicago, Dec. 15.

A claim of $100 against "The Star and Garter Show" has been placed with S. L. & Fred Lowenthal by Al Nathan, who claims he was engaged as advance agent for the show.
SMALL TIME STILL SNARLED.

Something is expected to happen any day now between the small and big time as represented by Joe Wood on the one side and the United Booking Offices on the other.

It is said the feeling is so tense that all friendly relations between the agencies are expected to be sharply severed.

For example, the New York Post Office Department, one over on the Wood agency this week when the Montauk, Pas- saic, a combination vaudeville and picture house bound through the Wood agency previously, flopped over to the United at the behest of one of the big agency's solicitors.

The United commenced to place acts for the Montauk Monday.

PREPARING FOR NEXT SUMMER.

Houses for next summer are being gathered in by William G. Fox, the picture-renter manager, who now has the Gotham, Dawey, Folly and Comedy in Greater New York, all playing pictures and vaudeville.

The first of the hot weather crop of otherwise closed houses taken over by Fox is Wadlin's, Newark, now a burlesque theatre run for the week by William Yorke, who are said to be on Fox's list, waiting for hot-sell spells to be executed.

Last summer Wadlin's was played by the People's Vaudeville Co.

THEATRE PLANS APPROVED.

On Monday evening the Common Council of Newark, N. J., upon recommendation of the committee on construction and alterations of buildings, approved the plans for the new theatre to be erected at Brinell Hall, Nelson Place, High and Market Streets in that city. The plans were filed in the name of E. Gerber Meyers. The new house, which is to be used for vaudeville and moving pictures, will have a capacity of 900 and will be rushed to completion as fast as expedient.

INCREASING BIJOU, READING.

The Lamin-Lubin-Gane concern, which now has the Bijou, Reading, Pa., under its management, intends to increase the capacity of that house to 1,600 by Jan. 1, and will purchase the furnishings of the closed Bijou here. R. E. Barry, of the Philadelphia Bijou, which wound up a "pop" regime last week, and William J. Gane were together the other day arranging for the transfer.

Wilmer & Vincent's Orpheum, Reading, has been doing a land-office business with the popular priced shows. The Bijou will increase its entertainment when the added seating capacity has been made, to five acts along with pictures.

TAKES ON A FEW.

At the NYBO agency this week: Harry Whitlock, who lately carried his twenty or more "country houses" of the small time class from the Joe Wood office, added on three more theatres.

The Wonder in North Tonawanda, Pa., is now booked by Mr. Whitlock, employing a couple of acts. The Crescent, Schenectady, N. Y., plays three acts on a "split" this week from that same agency.

The Star, Hoopic Falls, N. Y., also takes three turns. Hoopic Falls, according to Whitlock, is a "twenty-cent jump from Schenectady."

KEEFE BuYS IN CHICAGO.

Chicago, Dec. 15.

Walter Keeffe has bought the J. F. Laze interest in the Bijou, Oskosh; Unique, Sheboygan, and Idea, Fond du Lac, Wis. The remaining interest in the theatres is held by Jones & O'Brien.

SENDING UP THE PRICES.

Flying straight in the face of all tradition in the show business, the Proctor Circuit, with Christmas and the hard theatrical times fairly on, sent up the prices of the Proctor Theatre at Perth Amboy this week. The new scale went into effect on Monday last.

Instead of charging five and ten cents at his combination picture house there, Mr. Proctor has raised the theatre into the second class of the "small time" by posting 10-20.

MAJESTIC GOING TO OPEN.

Kansas City, Dec. 15.

Though the authorities ordered Alexander Pantages to repair the Majestic before continuing there, and Mr. Pantages replying by discontinuing vaudeville in the house, saying the cost of the required alterations would be too much, the Majestic is now announced to open next Monday with moving pictures under the management of E. B. Chodoys.

K.-P. IN S. I.

Keith-Proctor are spreading over Greater New York, with the suburban box having reached Staten Island. The report is that the firm has leased the Richmond Theatre at Stapleton, across the bay, and will play seven acts along with pictures as a daily entertainment diet, commencing in about a week or so.

Previously the Richmond has given vaudeville on Sundays only.

CRITERION TURNS OVER.

Chicago, Dec. 15.

The Criterion is to abandon vaudeville and Klitz & Gazzolo, who have a stock company at the Academy, will install another at the North Side house.

The Criterion formerly presented melo-dramatic attractions, and for several years was operated by Lincoln J. Carter. Kohl & Castle took over the house this season and offered vaudeville bills costing, perhaps, $800 a week, but as the notice was posted for the orchestra and house attendants last Saturday night, it is safe to say that firm could not make it a go.

The Sittner theatre is located but a few blocks from the Criterion, and it has been doing a good business. This week the Comedy opened with a bill made up of Morris acts of the better grade.

Klitz & Gazzolo have had a stock at the Academy since last spring. It is doing a nice business. An item printed last week concerning the Academy got a wrong twist on the wires. The Academy will not switch back to traveling melodramas, but will select more melodrama for the stock company to present. The stock at the Criterion will be of the same grade as that at the Academy.

CLOSE COMPETITION.

The close competition between the Majestic and the Circle at Columbus Circle is interesting these days. The Majestic opened last week under the management of the People's Vaudeville Co. The Circle had previously turned over to popular priced vaudeville with the Moving Picture & Vaudeville Co. (Jam-Man Lubin-Gane) in control.

The houses are situated less than 200 feet apart, separated only by 90th street. The Majestic, which did capacity business during the week, has the same shows as of show without any opposition is now having difficulty in recovering the patronage, attendance having been light since the reopening. The programme is running a fairly busy season and seems to be steadily building up. The shows run about the same in quantity of acts and pictures.

Commencing the week the Circle and Manhattan (the other of the M. F. & Y. Co. local theatres) commenced to "split" with their bills, "features" only holding over for the full week. The Manhattan has discontinued employing a "feature." The capacity in that house, limited by the authorities to 300, has been taxed without any special attraction. The Manhattan is now about weekly, it is said. Were the full capacity of the house permitted, net returns would be increased to around $1,000 a week.

The opinion of round Columbus Circle is bringing out the "schemes" talents of the rival managers. Bill posting is indulged in largely throughout the surrounding territory, and one firm of the two in opposition has begun distributing tickets which with 5 cents will entitle any woman to the best orchestra seat afternoons. The saving of a nickel seems to be an object, for the matinee attendance has been on the increase since the scheme was started.

LUBELSKI DOES SOME BOOKING.

Tony Lubelski did some booking while in New York. He came on from San Francisco, where Mr. Lubelski has the amusement privilege at the Portola restaurant. With other plans he may play, Tony claimed he can turn over some twenty odd weeks on the coast.

For the Portola Lubelski guaranteed four consecutive weeks, who called upon Lubelski to also furnish in advance-transportation both ways, with the understanding that if the time of an act was prolonged through the Portola engagement, a pro rata calculation would be made.

The engagement of Miss Helena was jointly made by B. A. Myers and B. Obermayer.

S. C. OPENING CHRISTMAS.

Cincinnati, Dec. 15.

On Christmas Day the newly-erected Empress Theatre will be opened by Sullivan-Conadin. Following the S. C. policy, three shows will be given daily, one in the afternoon and two at night.

The opening bill has not yet been completed but it is known thatoland and Lenharr, Selbini and Grovini, Mitchell and some other popular acts will be among the attractions.

Percy G. Williams returned to his office last Monday.

NOTHING SAID TO POLL.

The understanding outside the United Booking Offices is that while this agent, Weber & Allen, who are placing acts in the vaudeville houses at Meriden and Waterbury, Conn. (in which S. Z. Poll, a United manager, is interested) are under the ban of the United Booking Offices for attending to the bookings, Mr. Poll has had nothing to do with putting over a couple on the big agency in this manner. The remainder of the Poli Circuit are "regular" United theatres.

Weber & Allen were both active on Monday and off for a short while in rounding up bills for the Wilmer & Vincent theatres at Allentown and Easton, Pa. This will not bring the agents any Christmas present from the large Long Acre booking place.

NEW "COMEDY" COMMENCES TONIGHT.

Chicago, Dec. 15.

The Comedy, North Avenue (near Sedgwick Street), owned by Jones, Zbind & Schaefer, opened Monday night.

It is gey and fireproof, seating 7,000. Two shows are given nightly, with matinees Wednesday, Saturday and Sunday.

J. G. Burch, manager.

The bookings are from the William Morris office. The house "splits the week." Admission, 10-20.

The opening bill had Edward Bloedewet and Co., Roland Travers and Co., Ina Claire, J. W. Winston, Frank Bush, Mazza and Marzet, and pictures.

GANE BOOKING ANOTHER LUBIN.

Baltimore, Dec. 15.

Commencing William J. Gane, c. f. New York, will add the Lubin popular-priced house to his other Jamin-Lubin's bookings.

It is said that several more small-time houses will shortly fall into Gane's Agency.

DECEMBER QUIET MONTH.

This December is expected to be the usual quiet month it is in theatres, with the managers as well as in the booking offices.

Thus far this month has been unusually still excepting the always active in the chains of "small time" theatres.

SAGINAW HOUSE CHANGES.

Saginaw, Dec. 15.

The Jeffers again changes policy and management. The Bijou Amusement Co. has taken over the house from Thos. A. Newton, of Detroit, W. S. Buttefield, of Battle Creek, is general manager of the Bijou Co. and with Wm. Marshall, of Jackson, as manager, and Glen McInerth, of Battle Creek, as treasurer, the house will hereafter run two shows instead of three a day, with prices advanced.

OLD SHEA'S FOR "POP."

Toronto, Dec. 15.

A report is about that when M. Shea shifts his vaudeville to the new "Shea's" he will ask to receive the theatre, the present house will be turned over to the Griffin Company of this city for a popular-priced vaudeville establishment at an annual rental of $17,000 yearly, considered very low.

The Breakway Barlow's have placed their future bookings with William Masaud.
A show full of good numbers appeared at the Holborn last week. The big mistake was made in cutting down the time of acts that seemingly deserved more time. Lee Storman's company was the big attraction of the show.

Alice Golding put on an Irish song for the opening, and was placed right.

The Durley law was the first to suffer in consequence of the time limit. Miss Retford should always be good for two, as she goes over pretty songs in a way that always goes. Ella also is a fair dancer, but the others were worth something to the lady herself. Better judgment might be used in cases of this kind.

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The Passage bill for December includes Four Freres Riego, acrobats; Astoria Quartet, "girl act"; Ota Gygi, violinist; Inas Troupe, gymnasts; Harry Stellin, manipulator; Byron and Bicknell, clay modeller; Miss Harris, "elastick lady"; Jim and Geo., bar; Two Hartfords, cyclists; and Gusay Holl, dancer. At the Passage Panopticum 36 natives of Senegal are exhibited.

The Wallahia has for December: Four Vincent, acrobats and dancers; Five Colombina, boxing; Twelve Germanic Partner-greiner, Tyroleans; Albertine Melich, cockatoos; Three Tambura, xylophone; Mlle. Van Meeren (jump with horse from polecat); Ali Ben W'Arak, athletes; Italos, equilibrist; Lou von Arnold, soubrette.

George Harrop, general manager of the Tower Circus, Blackpool, has arrived in town, looking for acts.

La Joly Violette will make her London debut in January, at the Pavilion, booked through Paul Schulte.

Berlin will have a new circus next winter with Mr. Sarrasa, owner of the biggest touring circus on the Continent, wanted long ago to erect a circus in Berlin, but could not secure the right place. He has rented ground in Potsdamerstrasse in the old Botanisce Garten, where Nick Kaufman's Skating Rink is situated, and has the circus in course of erection. Sarraza is playing, as present, in Breslau in his building. He has a large number of animals.

The American Roller Skating Co. has built a beautiful place in Berlin at the Kurfuerstendamm, and will open Dec. 9. Wilkins & Crawford are the managers.

The Patty Frank Troupe of acrobats, coming soon to Circus Buehl, Berlin, has been booked through Max Pollak for the Keith Circuit, commencing in May next.

A great number of real Indians are coming to Berlin next summer for a special Wild West Show.

Aubrey Hymas, manager of the Empire, Johanneburg, is still in town, looking for talent. Speaking about South Africa he said business is very well in Johanneburg, but not in Cape Town, where he formerly managed the Empire Palace. This place is closed now, and contracts call only for Johanneburg to play at the Empire for eight weeks. Fares are paid both ways, the journey taking sixteen days from Southampton by boat and two days by train from Cape Town to Johanneburg. They give one show per night and have only one matinee per week, Sundays closed. The admission prices are high comparison with European—60 cents for the cheapest. Mr. Hymas booked a number of acts, among them Joly Violette, the Naas, champion skaters, and the Elegoan, eccentrics acrobats.

A GROUP OF FOREIGNERS.

Milwaukee, Dec. 15.

The Pabst Park resort on Third Street was lately placed under an attachment to secure a claim. The "Figure 8" Mystic Rill and Carousel were seized. The suit was brought by John W. Foster, who demands $120,000.

Geo. M. Young, Variety's Philadelphia correspondent, attended the big baseball meeting in New York on Wednesday, representing his paper, The Public Ledger, of Philadelphia.

WHEN AGENTS ARE LIABLE.

In the action commenced by Dennis F. O'Brien for Martinetti and Sylvester, the comedy acrobats, against H. B. Marinelli, the plaintiff will advance that the defendant is liable under the contract issued through having signed the instrument without disclosing the principal. Mr. O'Brien says an agent can not escape liability in an instance of this kind when signing a contract as an individual or as a firm, even though the contract itself might read as an agreement between the act and the theatre with which the agent has no connection other than the authority to book. Under a contract issued by an agent and signed "Buff & Jones, by John Doe, agent," the agent releases himself, but to execute the agreement by his individual name alone, and often the custom, brings any action arising directly back to the agent so signing. There are several cases with this point now pending. Though the agent may not be primarily responsible for cancellation or the cause of the action arising, his liability remains, says Mr. O'Brien.
WEST NOT SUPPORTING SHUBERTS.
Portland, Ore., Dec. 15.

Through the medium of a local newspaper, Manager W. M. Rollins, of the local Shubert house, tells our town folk that unless they give better patronage to the grade of attractions the Shuberts are sending to the city that he will close the Portland Theatre to melodrama and jump the Shubert shows of the better grade direct from Seattle to San Francisco.

The patronage given two recent attractions—Charles Cherry, in "The Bachelor," and Dallas Wolford, in "Mr. Hopkins"—seems to indicate that the local house is so small that it precludes profit to either the theatre or the companies.

It is more than intimated that it is entirely "up to" the players of San Francisco, Los Angeles, Portland and Seattle to maintain an interest in the Shubert attractions or they may be withdrawn from the Coast, as the Shuberts have no one-night stands this side of the mountains.

VANCOUVER THEATRE CHANGES.
Vancouver, Dec. 15.

The Victoria, several years ago at a cost of $100,000, has been sold to a trust company and will be turned into an office building. The house was erected by the late Robert J. Douglas, a member of the original Vancouver minstrels in order that he might enjoy performances of oper at home.

A handsome new theatre will replace it, erected on a site offered by the city on a long term free lease. The contracting parties are the Canadian Pacific, Canadian Northern and British Columbia Electric Railways. The new house will be transferred the famous drop curtain from the Victoria, painted by a famous French artist who was brought here on a special commission by the late Mr. Dawson.

The curtain cost $50,000 and depicts a scene on La Cane Colce.

ZIEGFELD WANTS DAZIE.
Mark A. Lueischer, the young person with the fertile pen who has made the name of "Dazie" a household word, has a proposition from Miss Ziegfeld, of course, to place the dancer for several weeks commencing about Christmas time, if Mr. Lueischer can procure a postponement of Dazie's vaudeville engagements. An agreement may be reached between all the parties concerned.

There is another ultra important deal on the tapis which concerns Dazie for a future appearance in a very substantial mounting. Mr. Lueischer will not discuss the rumors of it.

FORCED OPPOSITION TO CUT.
Denver, Dec. 15.

The Shubert attractions at the Auditorium have obliged the Broadway, its opposition, to reduce the top Broadway price of $1.50 to $1.

HUMAN SOCIETY INTERFERS.
Cleveland, Dec. 15.

Officers of the Human Society caused warrants to be served, last Saturday, upon C. H. Peckham, manager of the Orpheum, and Michael and Effrid Lambert, actors, because they permitted Edith Lambert, six years old, to sing and dance at the Orpheum last week. Decision in the case has been deferred.

HARRIS GETTING A MOVE ON.

Prepared to get a move on, Charles K. Harris is daily running up in his automobile to the new Columbia Theatre building at Fifth street and Seventh Avenue, where the music publisher has leased the fifth and sixth floors.

Around Jan. 10, there will be tons and tons of "production songs," "popular stuff" and manuscripts gilding up Broadway to the location. About the same day Mayer Cohen, Mr. Harris' general manager, will shoot the "professionals" department of the concern to the new quarters.

VACATION AND "BOOSTING."

I'd rather have some boosting upon returning from my vacation that will set something going in this strip of land," said Maurice Shapiro this week. Mr. Shapiro is leasing for Atlantic City to while away the time until New Year's and to gather his strength for a fresh onslaught in the music publishing field.

"Watch that 'professional-singing' when I return," said Mr. Shapiro. "A new staff, new songs and some boosting; soon I'll show 'em bits in the plugging lines that they will fasten down for future reference.

"You needn't forget, either that my stores all over the country are waking the natives up. Any time you're not busy, just give me my railroad call and run out to Cleveland to catch my 30-foot front on a corner, with 'Shapiro' so big on the sign that people come over from Buffalo to get a closer look at it."

PIRACY SUIT REVIVED.

The second action against Joe H. Howard by Dan Arthur and Sylvio Hain is on the calendar.

M mistake Hain is Mr. Arthur's wife, which reverses the usual description of the married couple. Miss Hain sing's "The Arab Love Songs" which Miss Hain wrote. Hain claims that his trained musical ear can be depended upon to recognize his own melodies. When the composer listened to "I Can't Stop Crying, Doc Knobbed At the Door," he flew to Arthur. Then the first suit started, but that was lost for some reason.

The second action is to prove that Mr. Howard somehow struck upon the "Arab" melody and associated it so truly to the "Woodpecker verse" that Hain, Arthur, Hain, and all, cannot distinguish the difference.

Howard is a dissibler in the revetment history theory, and will fight the case. His defense will likely be "unconscious inspiration."

THE TITUSES COMING OVER.

Through James J. Armstrong stage is being arranged for Lydia Yeaman and Frederick J. Thues to appear at home again, starting late in January. They are now playing the English halls and are well booked abroad, but possessed with a desire to come home for a while.

"STRONG" MAN ARRESTED.
Youngstown, O., Dec. 15.

Santell, a strong man playing at Sharon, Pa., was arrested in a theatre there while attempting to carry an auditor from the orchestra to the stage for some exhibition purposes.

SMITH THE CANDIDATE.

The candidate for the presidency of the Vaudeville Comedy Club is Charles H. Smith, of Smith and Campbell.

R. G. Knowles, who has been in connection with the office, declined the nomination through press of affairs, and a substitute was chosen.

The new candidate, has declared his intention of retiring, leaving Mr. Smith a clear field and all the votes.

It is reported during the week that a call had been made upon Jack Horner to also make a run for the presidency.

THE PARKER-DE HAVEN DIVORCE.

Supreme Court Justice Davis refused, on Monday, to confirm the findings of the jury which granted Florence May De Haven a divorce from Carter De Haven until he had satisfied his mind upon some points in the testimony given by Miss Parker.

Upon the face of her evidence there seemed to have been an arrangement as to alimony which might have indicated collusion, but upon questioning the plaintiff the Justice seemed to be satisfied that she did not understand the questions and was confused in the nature of her answers at some points in her examinations.

The case was adjourned.

The Court's decision will determine the legality of a law enacted at the last session of the Legislature which prohibits billboards within 500 feet of boulevards and parks.

The law was effective July 1 last, but has not been enforced. It is estimated that 25,000 lanceal feet of boards are effected. The Thomas Canuck Company has 10,000; American Posting Service, 10,000; Pagnay & Hudson Co., 1,000, and other companies 4,000, according to estimate.

A SOCIETY MISSING.

The Vaudeville Artists' Benevolent and Protective Order of America is missing.

The last known address of the organization was at 250 West 42nd Street, New York, where its agency representing Veubeck & Parrill, of Oil City, Pa.

The society formed about a year ago and advertised for members. Headquarters were on the fourteenth floor, where Miss H. Stanley or some one of similar name seemed to have all authority.

The removal to the 42nd Street address was made last summer, and the offices were maintained for about four months.

Efforts to trace the V. A. B. D. P. O. A. have brought forth no information.

MAY BE THE MUSIC HALL.

The Shuberts have taken over under lease the plot at 51st Street and Broadway, owned by William K. Vanderbilt and valued at $1,000,000. The yearly rental is reported at around $50,000. The Shuberts intimated they will place a theatre on the site, supposed to have been the one contemplated by William Morris for a big music hall to be backed by a wealthy New Yorker.

ENGAGES "THE HEALER.

Chicago, Dec. 15.

Dr. Carl Herrmann, "the healer," is holding over for the second week at Hamilton, O. While playing last week Pat O'Casey, and Aaron Kesler (representing William Hammerstein) stopped over to see the act.

Dr. Herrmann will probably appear at Herrmannstein's Jan. 3, but the healings portion of his act will be omitted, the doctor restricting himself to the comedy.

WANTED MORE THAN $5,000.

Because the vaudeville managers would not pay Henry Miller over $1,200 a week to present an elaborate condensed version of "The Only Way" in vaudeville, Mr. Miller "dug up" a legitimate play and will be lost to vaudeville for a while.

The amount mentioned by Miller as his only figure was $2,000. M. S. Bentham secured a route at the managers' price. Admiration of the heart when Miller turned it down.

50,000 PT. OF BILLBOARDS THREATENED.

Chicago, Dec. 15.

While the billsters were striking and the Federation of Labor was threatening to withdraw all the organized employees from the theatres unless managers granted demands, other forces were striking blows against the billboards. The heads of the movement characterized them as the city's greatest eyeworses.

A test suit has been recommended, as a result of which it will be determined the legality of a law enacted at the last session of the Legislature which prohibits billboards within 500 feet of boulevards and parks.

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The last known address of the organization was at 250 West 42nd Street, New York, where its agent representing Veubeck & Parrill, of Oil City, Pa.

The society formed about a year ago and advertised for members. Headquarters were on the fourteenth floor, where Miss H. Stanley or some one of similar name seemed to have all authority.

The removal to the 42nd Street address was made last summer, and the offices were maintained for about four months.

Efforts to trace the V. A. B. D. P. O. A. have brought forth no information.

MAY BE THE MUSIC HALL.

The Shuberts have taken over under lease the plot at 51st Street and Broadway, owned by William K. Vanderbilt and valued at $1,000,000. The yearly rental is reported at around $50,000. The Shuberts intimated they will place a theatre on the site, supposed to have been the one contemplated by William Morris for a big music hall to be backed by a wealthy New Yorker.

ENGAGES "THE HEALER.

Chicago, Dec. 15.

Dr. Carl Herrmann, "the healer," is holding over for the second week at Hamilton, O. While playing last week Pat O'Casey, and Aaron Kesler (representing William Hammerstein) stopped over to see the act.

Dr. Herrmann will probably appear at Herrmannstein's Jan. 3, but the healing portion of his act will be omitted, the doctor restricting himself to the comedy.

WANTED MORE THAN $5,000.

Because the vaudeville managers would not pay Henry Miller over $1,200 a week to present an elaborate condensed version of "The Only Way" in vaudeville, Mr. Miller "dug up" a legitimate play and will be lost to vaudeville for a while.

The amount mentioned by Miller as his only figure was $2,000. M. S. Bentham secured a route at the managers' price. Admiration of the heart when Miller turned it down.
ARTISTS’ FORUM

Quote your letters to 100 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 posted 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.


Below is a letter from an English artiste, brought about by an unfavorable review:

—

London, Nov. 27.

You—(word never in print over here):

After reading your rag in the VARIETY, what you throw ink for, rippers (Kipper-Herring) and woodchips (cigarettes, five for two cents). I notice you try to call Mr. Canard (My husband) down for doing an original act. Mr. Canard has been in the business for 16 years & has worked all the first class theatres in Europe & America; is that not enough, you red headed lemon.

You came to "The Bedford" & roasted the whole show, I only hope you will roast in hell, you Mutt, before very long. After reading this I hope you will drop dead.

You said your husband’s act was only to please children, that it was not good enough for grown up people. What are you good for, you brainless oyster? I will see you the day you come hanging around The "cro" waiting for some cow to buy you a drink, you cheap skate.

You roast people when their absolute no call for it, trying to take a living from honest & clever people. Do me the favour to publish this in your letter column.

Mrs. Maria Canard

Wife of

The Man-On-Time.

P. S.—Don’t forget when I meet you, you pie faced Mutt, I am certainly going to hang you something.

Dec. 12.

Editor VARIETY:

A team calling themselves McKenna and McKenna are using my title of "The Janitor" I hold the copyright for it.

Arthur Mandell.

Dec. 10.

Editor VARIETY:

Will you kindly inform me if there is a vaudeville act by the name of "The Piano Mover," and if I can use the same or not.

Young and Phelps.

Dec. 9.

Editor VARIETY:

Michael Scott has seen fit to indulge in sarcasm and his uncalled-for sners at the expense of young performers like Jack Sheehan and Tim Healy, all I wish to do is to ask of the exit from Evin why he left. George Pierce knows. Now let Jig Em Up Scott come back.

Robert Henry Hodge.

Dec. 9.

"IT'S NOT ALL HONEY."

This thing of being a vaudeville manager in a small town has its disadvantages. Competing with the weather and strawberry festivals in summer, and the weather and oyster suppers in winter, it’s tough enough. But added to the sorrows of one New Jersey manager comes a "clinch" with a fraternal society. Annually, in the past, the brothers of a certain lodge have had the opera house for a benefit performance, using two nights in succession. The house then played combinations and its was an easy thing for the manager to select a couple of open nights and rent the house at a nominal figure. Now the house is all vaudeville and the actors are paid by the week. When the fraternal society asked for their usual two nights the manager figured as low as he could, including salaries, and set a price which seemed fair to him. But the "Lodge" thought he was trying to hold them up, told him so and is threatening all sorts of dire retribution. And all this after the vaudeville manager

DE WITT YOUNG and SISTER.

Presenting

"THE COLLECTING JUGGLER."

They have met with great success upon the Morris Circuit. The above pictures the stage setting of the act, this week (Dec. 15) at the Plaza Music Hall, New York. Bert Cooper is their exclusive agent.

SUNDAY" IN IOWA.

Chicago, Dec. 15.

The agitation against Sunday performances at the theatres continues in Iowa. The latest move at Des Moines is a plan for church managers not to patronize the houses open on the Sabbath.

The movement appears to be State wide. In Cedar Rapids Billy Sunday recently held a Sunday "revival," and the theatres closed while it was in progress. Last the theatre managers should attempt to open again when the "big meeting" was over, the reformers tried to frame up an ordinance making such performances unlawful. Vie Hugo forestalled this by securing a delay from the city council and then securing an injunction to be argued some time next spring.

DIDN'T HEADLINE.

Chicago, Dec. 15.

Murray and Mack, who were to headline at the Majestic, Des Moines, this week, did not appear, but are "laying off" here, playing the Temple, Grand Rapids, next week.

THAT TELEPHONE.

While Arthur Rigby was playing the Bronx last week he was booked for this week for the Greenpoint. In the middle of the week his agent telephone him that he had cancelled the Eastern District. Rigby was also booked for the week of Dec. 29 at Keene’s Providence. This too, was cancelled by the agent all because he had booked Rigby to start over the Orphemum time this week. Two days later another telephone communication to Rigby informed the impresario that his Orphemum seat was set back to March 28. Now Rigby stays away from the telephone.

Freddy Weilh, the lightweight champion of England, played last week at the Canterbury, London. Reports from both these places say business was very satisfactory. The boxers’ salary was something near $1,000.

Charles Sweney will winter at Peru, Ind.; George Coffin at Canton, O. (Continued.)

TRYING OUT" TENOR.

Last Sunday at the Manhattan Opera House, Oscar Hammerstein "tried out" his new tenor, Orville Harrold, in "Carmen." The first few numbers, including the pros, were in

It may be that Impressario Hammerstein will have Harrold sing in a few operas before the season is over, shipping him then to Europe for the completion of his musical education. If this plan is not followed Mr. Harrold may go abroad at once. He has been studying since leaving vaudeville, where he played under Gus Edwards’ management with Harrold and Wood ("When Tenor Meets Bass").

While studying he receives $80 weekly with all expenses paid by his patron. For the first season Mr. Hammerstein has bargained to have Harrold sing for twenty-five weeks, on a guarantee of $800 weekly whether employed or no. For the future there is a scale arranged. After the second grand operatic season Mr. Ed- wards will draw an income as Hammerstein’s manager. Edwards having submitted his "discovery."

OBITUARY.

Peter Rhodes, a pioneer theatrical manager of Milwaukee and builder of Rhodes Opera House in Kenosha, died a few days ago at the residence of his son Joseph J. Rhodes in that city. He went to Mil- waukee in 1874, and was in a commercial business there for four years before he went into theatres in Kenosha. He did not go to Kenosha until 1885.

The mother of Sam Drape (Wales and Drape) died in Washington, D. C., last Saturday. Mr. Drape is now rehearsing with the Lew Fields Co.

Harry Franks died Dec. 3, at his home in Chicago and was buried Dec. 6. Franks leaves a widow and four children. The cause was given as peritonitis. He owned an interest in the La Salle Theatre, and in many of the road shows sent out from that house.

George Middleton, aged 40 years, died two weeks ago at Atlantic City, N. J. He was in the profession for a number of years and was one of the famous Belmont Quartet. A mother and two sisters survive.

Mrs. Clara Scott, known professionally as Clara Moore, and widow of the late Charles T. Ellis, died Dec. 6, in St. Peter’s Hospital, Brooklyn, N. Y. She had been ill of typhoid fever for a long period. For twenty years Mrs. Scott was prominent on the vaudeville stage. She lived in Brooklyn since her husband’s death. The funeral took place Wednesday at Zion Lutheran Church, Brooklyn, and interment was made in a plot in the same plot in which lies the body of her late husband.

Mrs. John Burns, the mother of Mrs. James Yoneness, wife of the well-known Empire Circuit manager, died at her home in Cincinnati, Dec. 11. Old age, coupled with paralytic strokes, caused her death at the age of 70 years.

The Milliams, acrobats, are at their home in Kokomo, Ind., having been called there by the serious illness of their two year-old daughter Baby June.

Charles K. Harris is a gentlemanly music publisher, nestled down in the forgotten region of West 31st Street, and sawing wood daily through the production of sheet music, some written by Charles K. Harris.

Engaged in the arduous labor of endorsing checks for deposit, Mr. Harris has been discomfited lately by the receipt of bills for advertising by one "Charles K. Harris" who has an "act" of some sort.

How could it be? Inquired Harris, the original coupon cutter, of his general manager, Meyer Cohen. It couldn’t, agreed Mr. Cohen, as he picked up another bill for an advertisement while throwing in the waste basket eighty-nine letters from other papers asking for the "ad."

Just as Charles K. and Meyer had settled that it could not have happened, another bill was thrown up into the elevator chute by the postman. Then Mr. Harris, the original ballad promoter, told his attorney over the phone that it must continue, that there is only one "Charles K. Harris" and he wrote "After the Ball,"
FOURTEENTH ST. THEATRE WILL
SWITCH TO INDEPENDENTS

New York: Opening Finally Secured. Service Begins Next Week.

Manager J. Wesley Rosenquest, of the 14th St. Theatre, will on Wednesday next, Dec. 29, establish an "Independent" film service in his house. This will mark the first opportunity of any importance that the opponents to the Edison-Biograph combination have had to display their productions and imports in this city.

The shift is a good business move on Manager Rosenquest's part, and has been brought about by the policy which the Patents Co. has laid down and carried out in their attempt to "corner" the moving picture business.

When seen by a representative of Variety Monday, Mr. Rosenquest said:

"I am going to install the Independent service as a matter of self-defense. Whatever fault I have to find with the Patents Co. is nothing that I can retify, and as a matter of fact I have been treated by my rental company (Actograph) with every consideration. It has often gone out of the way to oblige me, but it is unable to serve me with anything sewn in the film line. Competition along 14th St. is so active that I simply must have something for my patrons which they have not seen.

"For months I have been considering this move, and have only waited until the Independents were able to show enough films of the first class to assure me that I could be properly supplied. I am satisfied now they can do this and I am, consequently, going to install the new service next Wednesday. When I pass the places of business of my competitors I see them all ‘featuring’ the same films on the same day, and when I return to my own theatre I find the same films here. If I am to draw any of the East Side patronage I must have something new, and the only place I can get it is from the Independents.

"The Dewey, Unison, Union Square and Comedy are all on 14th St.; if I am to get any of the great volume of East Side patronage I must draw my people past those places. If I figure that with all using the same films, I can offer a real attraction in the ‘Independent’ service; I am going to see the logic of Mr. Rosenquest is beyond cavil. It is a wonder that others have not awakened to a like realization of conditions before this. Doubtless the poor showing that the Independents have previously made in the matter of producing and importing films which average with the Edison-Biograph product has had something to do with the continued use of ‘licensed’ films by so many picture showmen in this vicinity.

It will be interesting to watch the developments at the 14th St. when the ‘Independents’ put their policy into action. If they can “deliver the goods,” they will have here a fine opportunity to display their wares and make whatever showing the merits of their products may warrant. The 14th St. is one of the most prosperous of the several “Pop” vaudeville and picture houses in greater New York. The Independents will have plenty of witnesses to their showings. On Monday, in the pelting rain, the entire lower floor, except box seats, was sold out at 1:30 p.m., and the balcony seats were, at that time, nearly all filled.

ISOLATING FILM EXCHANGES

Cincinnati, Dec. 15.

The Building Inspector has notified all the local film exchanges that they must move their stock to locations in neighborhoods and buildings where the public is excluded and where no other business of any sort is conducted.

THEATRE MEN GIVE IN.

Boston, Dec. 15.

The controversy between Mayor Hibbord and the managers of the Bijou, Washington and Old South picture theatres has ended. Those resorts are again running, but without vaudeville interludes.

Mayor Hibbord closed the theatres, but an injunction was applied for restraining him from suspending or revoking the license. When the case was neither side put in an appearance and it was learned that the picture men had agreed to abide by the Mayor’s decision to cut out the vaudeville acts.

HAS AN ASSASSINATION PICTURE.


A photographic company in St. Petersburg, Russia, is seeking a purchaser for a special film it has been able to take. The price asked is 150,000 roubles. It is a moving picture supposed to have been taken at the time the Cossack murdered the Marquis de Sade, the French revolutionary.

The company had made arrangements to take views of the commission as it passed through the railway depot, never doubting that it would be privileged to record such an historical event as the assassination of Japan's greatest statesman—alas! so the story runs—and they consider $77,200 a nominal figure for the exclusive property.

PICTURES FOR A PENNY.

Rev. John R. Mason, pastor of the Methodist Church in Milville, N. J., believing that the bad effect of the average moving picture show must be counteracted, has issued invitations to his congregation to come to his picture show, which is to open in the church building, and for which one cent admission will be charged.

CHURCH FOR PICTURES.

The old Reformed German Evangelical Church in East Houston Street, an old New York landmark, will be converted into a moving picture theatre at an estimated cost of $25,000. Plans have been filed anger, it is announced by the Department for the conversion of the property to its new uses.

FILM IMPORTS’ BAD BREAK.

Chicago, Dec. 15.

The Film Import Company released "The Song That Reached Her Heart" last week. Investigation shows that this film and another previously released by another firm.

The releasing of "stiff" previously seen in this country is a very bad break and makes the Film Import people the laughing stock of the trade.

SINGER AN AUTHORITY.

Chicago, Dec. 15.

Julius Singer, right-hand man of Carl Laemmle, is unquestionably the best posted man in Chicago on films and is as well informed on the European as on the American product. A wagier made recently in regard to certain film matters was decided by him. The bettors were two of the best known men in the film business.

MASSACHUSETTS MAY LEGISLATE.

A bill is being prepared for introduction during the coming session of the Massachusetts Legislature which, if passed, will mean the restricting of all minors from moving picture theatres after 6 o’clock in the evening. The bill will undoubtedly attract much attention and will probably be strongly opposed.

NEW PICTURE PLACES.

Philadelphia, Dec. 15.

A new moving picture establishment is being projected here. It is to be located at Frankford Street and Ontario Avenue, covering a site 40 x 140 feet. The building will cost about $18,000. The promoter is D. C. Schulier, who is arranging to open a store show place on Germantown Avenue, just above York Street. F. Allee Wilson is also to build an establishment.

$55,000 FOR IMPROVEMENTS.

Thompson’s former Alhambra, now the Automatic, in East 14th Street, is to be enlarged at a cost of $55,000 by the addition of a rear extension 62½ feet wide and 60 feet deep.

A part of the space will be devoted to a store and dressing rooms, which indicates that vaudeville will be introduced with the pictures.

FINED ON ACCOUNT OF MINORS.

Henry Hemleib, proprietor of a moving picture show in Atlantic Avenue, Brooklyn, was fined $50 in Special Sessions last week for allowing children under 16 years of age to attend the show without the company of parents or guardians.

The authorities in this section are watching picture places closely to prevent this breach of the penal code.

BECOME SOLE AGENTS.

Chicago, Dec. 15.

Kress & Bauman, of New York, have secured the sole agency in this country for Ambronio and Italia films. It is said they put up $30,000 or $40,000 in cash.

PRESENT "INDEPENDENTS.”

Chicago, Dec. 15.

The “Independent” releases at this time include Imp, Bisson, Carson, Phoenix, Great Northern, Columbia and Powers. The World at Portland is tied up by law suits with the Patents Co.

“BIG TIM” IN PICTURE GAME.

Among the real estate transactions recorded last week in New York, occurs the purchase by the Film Import Co. of a corner lot at 143rd Street and Lenox Avenue.

It is known that a building is to be erected on the site, a house moving picture show. Timothy D. Sullivan, the big New York politicians and member of the firms of Sullivan & Cosidine and Sullivan & Kraus, is one of the principal parties in interest in the Corn Exchange Co. The suspicion is expressed that he may add moving picture exhibition places to his list of other theatrical interests.

$45,000 IN FIGHT PICTURES.

The Johnson-Jeffries Moving Picture Co. has been organized for the purpose of handling the moving picture privilege when the big fight takes place.

Geo. Kleins is in line for a bid to actually handle the output, for he is now in control of all the films of the recent John-Jeffries fight, and is said to be drawing a tidy sum upon his investment.

The two fighters are principals in the corporation to handle the pictures. They will pay 33 1/3 per cent. of the profits to "Tinie" Edwards and split the remaining money between them equally. It has been estimated that the pictures will clear $250,000.

STUDIO FOR KALEM.

It is reported that the Kalem Company, Patents Co. licensees in the manufacturing of moving pictures, will shortly withdraw their stock company of pantomimists from Florida, where it has been operating in the absence of a permanent home in New York.

COAST TO COAST PLAN.

Toronto, Dec. 15.

John Griffen & Son, declare an intention of establishing a chain of small theatres reaching almost across the continent. The firm has been in operation only four years. Before that father and son were in the circus business. They control or own 50 houses and have booking offices or connections in 15 cities —Toronto, Montreal, Detroit and Buffalo.

The firm also manufactures the moving pictures which are used in their theatres, operating a plant here for that purpose.

15 MORE IN WASHINGTON.


The galleries of the legitimate, burlesque and vaudeville houses are suffering severely in patronage from the swarm of moving picture places which have lately sprung up here. Washington already has sixty of such theatres in operation and twelve more are in process of building or remodeling for that purpose.

New moving picture theatres are projected at the following places: Asbury Park, N.J., Jua Veet, manager, the store show to occupy the ground floor of the Mattison Building, formerly used as a billiard parlor; Philadelphia, the H. R. Dial Co., to occupy the 65 x 107 foot plot at 621 and Sansom Streets. Thomas McCullison, will be the manager; Washington, to occupy a plot 35 x 66 ft. in Street near Thirty-third.
AFAR FOR FILM SUBJECTS, MANUFACTURERS ARE GOING.

Sending Stock Companies Into the Tropics for Local Atmosphere.

A recent announcement by a New York moving picture manufacturer is an indication of the extent to which the makers of films are driven to secure ideas. Either they or their studios are striving to keep up to the world's interest, and the novelty of introducing a tropical subject is certain to create a real sensation. The firm recently introduced a new film with a tropical setting. This film has been greeted with enthusiasm, and every indication is that it will be a success. The producers have made a special effort to secure the best talent and equipment for the production. The film is being released in time for the summer season, and is expected to draw large audiences. The success of this film will undoubtedly lead to a greater interest in tropical subjects in the future.

SUMMER ROMANCE SEQUEL

Jesse L. Lasky, the vaudeville producer, who is associated in the theatrical business with Henry B. Harris, was married Dec. 8, at the Hotel Tuileries, Boston. Mrs. Lasky was Bessie Ida Ginsberg, daughter of Mr. and Mrs. Barnard Ginsberg, of Rochester, Mass.

Several hundred guests saw the knot tied. Among the many attending were: Henry B. Harris, Jules Krumm and Howard Schneebe, of New York. After the wedding reception Mr. and Mrs. Lasky left for Atlantic City, where they are spending the honeymoon.

The wedding was the sequel to a pretty summer romance, commencing last July in the Adirondacks (Long Lake). While paddling about the lake, Mr. Lasky saw a rare bit of scenery and had a notion to paddle up to a little cove, and a clump, over the youth was a fairly good swimmer, but he couldn't look after the young woman and himself.SZ

MELIES SUSPENDS RELEASES.

For a time, at least, Geo. Melies will make no more releases through the Edison-Biograph combine. The reasons given are that photographically the Melies films have not been satisfactory to the producers. In a statement which he made to the Pathé-Journal, Mr. Melies states that he won't release them. Perforators, printers, etc., can be installed, he will again make films.

"ExpliGates of a Cowboy" (Pathé).-Not much of a comedy, although the photography is excellent. A "fiddle" films a couple of gipsies, follows them through the streets and into several houses, and finally, though they killed, and fed after several attempts to escape which causes them to reject it. WALT.

"Willy-Gate Hit" (Pathé).-Not much of a comedy, although the photography is excellent. A "fiddle" films a couple of gipsies, follows them through the streets and into several houses, and finally, through the city, they killed, and fed after several attempts to escape which causes them to reject it. WALT.

"Santa Claus and the Miners Child" (Pathé).-A mining town in the West, where the miners had been tempted to sell out their claims, believing the chances are the best results are obtained by that course. A home is shown and the later, which shows miners winning mother and young girl. The mining is an "easy" one, and the situation is full of perils and possible fatalities during the miner's absence. (WALT.)

"VITAL FROST LEAVES" (Pathé).-An indoor scene in which follows the husband is thought to have been killed. An escaped convict, who is known to be in the vicinity, is seen by the wife for protection, and she биз is enrolling in evading the police. After some time, the wife is told that she protected the man because he was a bandit. (WALT.)

"FROZEN FROST LEAVES" (Pathé).-An indoor scene in which follows the husband is thought to have been killed. An escaped convict, who is known to be in the vicinity, is seen by the wife for protection, and she biz is enrolling in evading the police. After some time, the wife is told that she protected the man because he was a bandit. (WALT.)

"Waltz of the Flowers" (Edison).-Going to the West for its subject, Edison has brought a splendid picture with it, this time. A pipe of the railroad is shown, the interest, and the novelty of introducing a new subject to the film is certainly a great asset to the firm. This is the movie picture Edison has, and he is a great one. The company is manufacturing the film, and has the best talent and equipment. This film is being released in time for the summer season, and is expected to draw large audiences. The success of this film will undoubtedly lead to a greater interest in tropical subjects in the future.
NEW ACTS NEXT WEEK.

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

Otis Harlan and Co., Fifth Avenue.
Michael Fitzgerald and His "Juggling Girls," Fifth Avenue.
Howard and Casino Trost, Fifth Avenue.
"La Danseuse," American.
Boyd and Gilfain, American.
Loralis and Assistant, American.
Wallace Galvin, Hammerstein's.
Barlow's Dogs, Plaza.

Dopé," Fulton.

Hetty Kintz.
Male Impersonations.
39 Mina; One and Four (Parlor).
Coale.

In all lines of vaudeville endeavor there is usually a standard of comparison. For male impersonations Vesta Tilly is the standard. To those who have never witnessed Till's "2nd Birthday," also started off blithely, as depicting the jovial spirits of a youth coming into his majorcy. For this song the scene was shifted to a Paris set, Mina's clothes being an evening of immaculate cut and cloth. An interlude after the opening verse of the song served to introduce a number of the latest cola's, the gait of the father so well beloved, introducing an envelope the contents of which paved the way for a ring at the telephone to develop the tragic fact of the parent's "accidental" death. The letter had told how the father had over-specified with bank funds, and the telephoned news of his having been shot brought the tense scene to its climax. The concluding chorus was "spoken" with feeling and intenseness and the song entire gave an enlightening insight to Miss Kintz and amuses an encore. Heartily demanded after four curtain calls, she changed to a sailor's suit and sang "I'm Going Away" (the favorite on his last visit). A song which tells of a youthful Lothario who is glad to be sent to sea to escape his manifold sweethearts. Of the half hour consumed, probably half was devoted to making the changes. In this Miss Kintz has not the speed which might be wished for, but she rewards the waits delightfully, wearing her clothes "manfully," and her dancing (also displayed in her encore number) is an accomplishment indeed.

W. J. O'Hearn and Co. (8).
"A Romance of Killarney" (Musical Drama).
30 Mina; Full Stage (Special Set).

This is an old-fashioned Irish drama in tabloid. The special set gives it the atmosphere of a "production" and the lighting adds to the effect. The original villain tries to entice the heroine away from home; but her brother is present to remind her of her duty and, by his songs, to thwart the designs of the wicked man. O'Hearn has the assistance of as sweet a colleen as Ireland ever turned out, blond and beautiful in the old-fashioned dress which the Elizians and Normans of Celtic play in invariably wear. Three children contribute more of the typical Irish drama and at the end of the piece a "vision" shows the mother and daughter framed at the back of the set. O'Hearn may have been suffering from hoarseness last Friday night at the Lincoln Square, for it seemed quite an effort for him to get through the songs. He has the appearance of a real Irish hero, dressed in knickerbockers and long black coat with the lace front, long the standby of heroes. The close of stage tradition, sends the villain sprawling with a good punch delivered at the right time, and uses sarcasm for humor all the way. Interest is maintained throughout and the production as a whole constitutes entertainment of a class not common among the "small time" houses.

Granville and Rogers.
Songs, Talk and Dancing.
17 Mina.

Granville and Rogers might just as well cut the talk and make it songs and dances, unless they can secure a quantity of better material. As it seems as though it would be foolish to try, for the pair have in their singing and dancing material enough, if properly worked out, to make one of vaudeville's most valuable acts in "one." Both men have excellent singing voices, and they sing together beautifully without using parodies. They don't need that sort of thing to put them over. It is simply selections and arrangement. The present numbers will do nicely, but they can improve them. The dancing is of the best. It is all done with soft shoes. The comedian does an eccentric dance that is there with any. This is where the rearrangement should begin. The "codc" finish may be all right in the Bronx, but not in other New York houses, where they will find the returns not so big. The big dance thing is what should do for the finale. They dance in a completely Different Insurance. The "straight" could improve his sack suit. He wears very nobby evening dress later on to balance. The comedian has an eccentric appearance. The "straight" could improve his sack suit. Rogers can go into any New York house now and make good, but they should not let this satisfy them, for the boys are capable of going much further than their present offering allows.

Dank.

Adelaide Keim and Co. (8).
"Billy's Sister." 21 Mina; Full Stage (Interior; Special Set).

Bronx.

Adelaide Keim's Harlem stock favorite reputation has evidently extended to the Bronx, for she seemed well known to the good sized audience Tuesday evening. In the more numerous places where Miss Keim is not so popular it will need something better than "Billy's Sister" to "make" her go over for general vaudeville assistance. He is only eighteen and doing wonderfully well for a boy of those tender years. Billy "stays out nights," has a car, never is seen. "Stay out nights," is a term which has made the firm. He is a fine fellow with a French souther. All this takes money. Billy cannot travel this fast on his salary. So Billy forges his checks for $8,000. While in a fever worrying over the result, his sister (Miss Keim) arrives. She "gets" the transaction, but not until after meeting the boss, whom she brings from her brother, the sweetheart of her youth. It seems this boss was a nice little fellow and he loved the sister, but he had a wife so couldn't be married. She only thing to do was to keep the married portion of his life a secret, and have sister run through a mock marriage. You can realize sister's predicament. Her brother is in the hands of the man who would have wronged her because he loved her. So she says she forgives the check. The secondel, however, sees through the game. The boss, the brother, the scheme is, denounces his boss. Sister shall not give herself away, even to uphold the family honor. The boss exists to himself of some importance, telling the paper is important, for without it the piece could not end. Upon returning he shows sister an article which states that his wife died two months ago in London. With no cable across the Atlantic, it only takes the Lusitania or the Mauretania about six weeks to make the trip, with the wind favorable. When sister learns that wife has had the common decency to croak, she finds she still loves the villain. So they go away as man and wife, and she still the sister at the finish after all, though Billy is still her brother. To the successful one who fathoms the piece, Miss Keim will very likely make a present of the sketch. Vaudeville would ordnance welcome Miss Keim with open arms. She is good looking, has style, can wear clothes and, besides, is a very clever actress. But there is nothing in "Billy's Sister" to bring forth her good points. The two men who assist the star cannot be blamed if they didn't seem to meet requirements, for both had roles that could never be played to satisfy a vaudeville audience.

Dank.

Chas. A. Leder and Co. (2).
The Cobbler's Christmas.
30 Mina; Four.

Wall Street (Dec. 15).

Chas Horwits has written a plain sketch without complications, but brimming of human interest. Chas. A. Leder, with his perfect-German dialect, plays the sketch favorite without anything but his sense of humor to assist him in a minor way, essentially they are bringing in the "heart interest" with which the piece fails. He renders a sketch that, his wife and two little daughters dead, and deserted by his son, finds himself on Christmas Eve following his old practice of hanging and filling up the girls' stockings. His neighbor, Mrs. Soonnell, comes in for a friendly call and promises to return with a plate of soup for his delation later on. The new landlord arrives to inquire about the rent. The cobbler is working at his bench. As he works he recites the story of his loneliness, referring to the stockings which hang behind the stove, and recalls the earlier years before his boy left home to go with a circus. He has not seen him since, but in the logic of sketch writing the new landlord is his son, come to bless his old father with plenty of money and the world's goods he has acquired during the years away from home. As they are leaving for a big Christmas Eve dinner Mr. Soonnell returns with the soup, and the old father finds, when the cobber says with disain, "Soup? What do we want of soup? We're going out to have some warm champagne on ice and a big dinner." Mr. Leder plays with feeling (without over acting) a role which a less skillful player might lose all hold upon. He holds to the character without deviation and awakes in every trick in the art he has so thoroughly mastered in scoring his points. The Fifth Avenue Sunday nightgers gave him six hearty curtain calls after listening with close attention.

Walt.

Silent Tait and Alme.
Eccentric Royalty Act.
30 Mina; Full Stage.
Plaza.

Naturally rotund and "eccentric" appearing, evening dress serves as Tait's costume. Very early he "produces" a dummy in the center of the stage (demonstrated to be apparently empty) a pretty girl (Alme) as his assistant. Then Tait rambles through a routine of many tricks, burlesque magic, juggling, real magic, billiard ball and card palming, doing in all probably two dozen different things. The stage is filled with "prop" trees, stands, figures on springs and a wilderness of objects before his act finishes. The stage hands of America will never vote for him for President. The girl does some tricks during the act and for a finish Tait "produces" the glee typical of Chinese con jurers, wearing a Chinese costume after the approved fashion. To all his work he brings an attitude of clumsiness, but nevertheless every trick he does is accomplished with dexterity and dispatch. There is not much comedy in spite of many turns which are well performed with laughter in view. Anyhow the audience is too busy wondering what Tait will wander into next to think much about his ingenious two-minute act on record.

Walt.
Holley and Mesley. Comedy Acrobat. 10 Miss; Three (Special Drop 3); One (2). American.

Holley and Mesley have been abroad for some time, years. They are acrobats and dancers. In their reappearance at the American this week a special drop at the opening of the show presents the interior of a stable, with two tramps asleep in the hay loft. To convey them to the floor beneath a beer keg automatically elevates itself and drops again slowly. Whether Holley and Mesley used this before Ed. Bisley did a couple of years ago or so is not known. When Bisley employed it as a bit it was burlesque show the team were in Europe. The opening now may be the same as employed by them before leaving the States. It is slow with dialog until the shorter man performs some ground acrobatics on the eccentric order which was so well liked that on "No. 2" Monday evening before an audience, anything a second act the former acrobat received a regular encore, closing with a rather good dust dance after the taller man had informed his partner that Buffalo Bill has a better show than Jack Johnson. Sine.

Joe Cook. 15 Min.; Full Stage. Hammerstein's. A door of many things is Joe Cook; some don well, some indifferent, but one badly. Hoop rolling, club juggling, dancing, crayon drawing, magic, a slack wire performance and globe rolling up an incline and down a flight of stairs introduced in bits comic act. The feat of globe rolling serves as the finish and gets the most applause. Through the act wanders a man in blackface, not mentioned on the program. He is placed there for comedy purposes probably, though the comedy doesn't appear. Opening the show at Hammerstein's was no enviable task Monday night with a rain holding an audience back until a late hour. The best work in the act is Cook's club juggling and more of it would be gratefully considered. The show has been considerably reframed since it last appeared around here. Wait.

Caulfield and Dunn. Singing and Talking. 15 Min.; One. Columbia. This team works along robust comedy lines, with much noise and clatter. They make great headway with the woman's laughing, the imitation of a hearty laugh being finely put with use of two chairs, drawn to the center of the stage, bringing on their suit cases as though traveling. They extract many laughs while trying to find out each other's occupation. The songs are of the lively type and the whole act along careless (but well liked) lines of eccentric comedy. The man and woman have a share at the comedy, neither one working straight at all times. In this manner the laughs are divided and more frequent, making for the act as a whole a better impression than though only one essayed the comedy. The act was greatly liked at the Columbia, going better than acts of this style usually do at that house. Wait.

Joseph F. Sheehan. Singing Wire. 11 Min.; One. American. Joseph F. Sheehan is "America's Foremost Tenor," according to the American program. Mr. Sheehan has been an operatic singing star of note, and is appearing in New York vaudeville as a single singing turn for the first time at the American this week. Mr. Sheehan apparently enjoys some personal popularity, and sang three songs. Two were "Those Enduring Young Charms" and "Wearing of the Green." The singing was pleasing, but whether it is Mr. Sheehan or anyone else the lot of a single male songster, dressing and singing "straight" in vaudeville, with nothing else, has been, is and will be a hard one. Even Caruso with his name and troubles would be up against it. Mr. Sheehan unleashed three songs in eleven minutes. A large crowd would have made the applause sound more voluminous, but it's doubtful if a capacity house would have demanded more of him.

Sine.

Sam Mahoney. "Arctic Swimming" Act. 15 Min.; Full Stage (Special Set). Full premiere.

Ice water, a sturdy man swimming among cakes of ice, a display of physical culture exercises, a set of Arctic scenery -five in July! The act is divided into three sections-scenic and light display while Sam is under water; physical culture, and swimming among the cakes of ice with floating in a tank under it. The curtain rises upon an Arctic scene and the lights display a replica of the Aurora Borealis. Sam comes through the ice water like a Hippopotamus mermaid. While sitting on a cake, he explains and illustrates how he became a human walrus. Then Sam moves about, juggling and pushing around the ice while he swims. He is in or under water about nine minutes. There was no indication of anyone in the audience enjoying the job. It is purely a "right" act, novel enough in a simple way, but one to which the audience didn't warm up much. Wait.

Madison Square Four. Songs. Fifth Avenue (Dec. 12). Three of the men dress cleanly and with becoming effect, but the "comedian" is altogether out of place, made up as a cartoon of a Hebrew. His ideas of comedy are as indiscernible as are his ideas of a "joke"—the single routine of talk which is introduced during the act being anything but humorous. There is no occasion to attempt any talking; the number is essentially a singing turn and the quartet will profit better if they will dress their "comedian" in keeping with the other three men and stick closely to songs. There are not many laughs in making faces and running out the tongue; but there always has been and always will be a market for a foursome of singers who can really sing. There is harmony in these voices and the bass puts over a solo with splendid effect. Wait.

Trumbull Sisters. Songs. 15 Min.; One. The Trumbull Sisters receive such a good start with a "rubé" number that it is all they could do to follow the pace set by the act. The act has a funny bit near the finish that is sure of a laugh and as put over by the girls becomes almost a scream. Each attempts a number alone. The better of the two is "Bon Bon Buddy" at the finish might be changed for something more up to date. If the sisters can dance, they should. The girls look well and make changes for each number. They can secure a couple of more numbers equal to the opening one, they should be able to land right. Draft.

Waynes and Metville. Dancing, Talk and Songs. 15 Min.; One. These two young women dress in a sort of "athletic girl" costumes, all white, becoming their type extremely well. They are both blessed with a more than ordinary good looks, lend a snap and dash to their work which builds it up splendidly. The medley is an effect. Sine. Mr. Sheehan's imitation of "drunk" assumed by one of the lasses follows while mounted on Ergott's feet. The act has many salient features of merit and closed a long bill at Hammerstein's with everybody in attendance. Wait.

Ergott and Lilliputtans. Acrobats. Full Stage. Hammerstein's. Ergott is an adept at "Riley" work and the two Lilliputtans who appear with him present a clever routine of acrobatics and head-to-head balancing. The act is clever, full of the um and makes a strong appeal upon the skill which is displayed in every trick. The "Riley" work is particularly well done. After the close, the Lilliputtans mount two high wire acts and in the "throw" the lower one is discarded, the top mounter being caught on the man's feet, a particularly clever bit is the "drunk" assumed by one of the lites which follows while mounted on Ergott's feet. The act has many salient features of merit and closed a long bill at Hammerstein's with everybody in attendance. Wait.

Ted and Kate Gibson. Songs and Talk. 17 Min.; Full Stage and One. There is a bit of a plot to the offering of Ted and Kate Gibson are using. It commences a comedy bit, soon drops into a series of character songs. The plot is hardly new. They come into the bare stage arguing about giving a whole vaudeville show themselves. The girl does an "Ain't It Awful, Mabel" sobbet, getting some of it over and missing about as much. The man in the opening does it only but "feed" the girl. The bare stage portion ends with a travesty drama, somewhat amusing. The girl then comes into "Olive" and sings a "Saleslady" number, on the order of Irene Franklin's "Waitress," out of which she secures a great deal. The man is used in this as a floor-walker. In the spotlight Ted recites one of those pathetic story songs in a very good looking evening dress. The suit should be retained, but the tie was not. The couple did very well at the Majestic. In houses of this class they will continue to do so. If Miss Gibson can carry her characters a little further they should advance. Draft.

Kyle Guernsey and Co. (1). "Her Western Lover." 18 Min.; Full Stage. The honors fall about even between the man and woman in this sketch. Mr. Guernsey "double" the girl's sweetheart and the western hero, whom she has been pledged to marry without having seen him. The girl has much explaining do, making the opening practically a monolog. When her Reginald calls she tells him that their engagement must be broken, for her father has a cow boy for her to marry. The young man takes his medicine, apparently, but returns disguised as the westerner and proceeds to make the girl tired. After he stands disclosed as "her Reginald" and she is glad of it. The plot makes the most of the opportunities, which at best, are limited, for the sketch contains little of value as a medium for the display of much historical talent. They go over the idea is ever so old. It barely passes muster. Wait.

(Continued on Page 19.)
UNION BILLPOSTERS HOLD THEIR ANNUAL CONVENTION

Circus Managers Again Sign the Agreement At Most Peaceful Meeting the Alliance Has Ever Known.

Chicago, Dec. 16.

The International Alliance of Billposters and Billers held a convention at Indianapolis last week and the circus agreement for 1910 and 1911 was arranged. It is practically the same as in effect in 1909 with the exception that the billlers receive a $5 a month raise.

The agreement was signed by representatives of the Ringling, Barnum & Bailey, Forepaugh-Sells, Hagenbeck-Wallace, Sells-Floto, John Robinson, and Louis E. Cook, representing the Two Bills, sent which he would do what the rest did. Charles Ringling was at Indianapolis. W. E. Franklin, representing the Sells-Floto, was also there, as was R. M. Harvey, representing Hagenbeck-Wallace, and L. H. Hockman, representing the Robinson show.

The new officers elected by the billlers are: President, George W. Lowery; secretary, William McCarthy; treasurer, Harry Jones; sergeant-at-arms, A. G. Rahlin, and chairman board of trustees, George Elliott.

The next convention will be held at Buffalo.

During the past season the relations of billlers and circuses were very pleasant. Only two complaints were made against the circuses. Three billposters from St. Louis had a bill for $2,100 against Sells-Floto, claiming they were not called to count with shows. This was so ridiculous that the grievance committee threw it out. John Hester, of Cincinnati, had a bill of $618 against Hagenbeck-Wallace, which was paid promptly.

It was the most harmonious convention ever held by the billlers.

PRESS CLUBS OPENING.

The New York Press Club had a "house warming" during the latter half of last week, dedicating its magnificent new building at the corner of Spruce and William Streets. The denizens of Park Row assembled with their wives and sweethearts for three nights of revelry.

President John Hennessy was the first man to speak in the new building. R. G. Knowles was the second, and because of an interruption in the routine of specially engaged talent, Maj. John M. Burke was the third person to entertain the assembled throngs. Whether Buffalo Bill is in Cody or on the road the Major never forgets him, and until the regularly engaged entertainer appeared on the scene he told of the brightnes of his never-waning star and, as usual, "put it over all" the other press agents.

BAD OUTLOOK FOR "GRAFFTERS."

Chicago, Dec. 15.

"Grafters" are worried a little about next season and are afraid they won't find any place to "drop." As most of the circuses in 1910 promise to be "clean."

The "business" has not been a very profitable one in recent years.

WILL COXEY GO BACK?

Chicago, Dec. 15.

Willard D. Coxey, at present one of the agents of the Boston Grand Opera Co., is in Chicago, it seems, not meaning anything in particular there are many who wonder if he is here to arrange with the Ringlings to replace James J. Brady with the Ringling Show.

Brady announced his permanent retirement from the circus field when he recently joined the Whitney Opera House as press representative, and as somebody must be engaged to succeed him it would not surprise anybody if Coxey returned once again to his first love, the Ringling.

A LIST OF ANIMALS.

Chicago, Dec. 16.

The Ringlings have purchased a number of animals for the Ringling and Forepaugh-Sells menageries next season. They are expected to reach Barbaroo, Wis., some time next month. For the Forepaugh-Sells show there is in this collection a herd of performing elephants which works with a troupe of ten trained dogs, eight spotted zebras, two giraffes, a white-tailed gnu, a tapir, a pair of Indian lamass, a pair of blosseback, a water buck, three leopards, two spotted hyenas, a giraffe, three Russian bears, two striped hyenas, three dozzen monkeys and apes.

For the Ringling circus there will be in the collection two giraffes, two spotted hyenas, two striped hyenas, two zebras, a female lucycy, three dozzen cage monkeys.

These animals come from Carl Hagenbeck, at Hamburg, Germany. The two pair of spotted hyenas will be the only ones in this country. The zebras for the Ringling show are of a kind not exhibited here with the exception of a pair with the Barnum & Bailey show.

"TODY" HAMILTON, INVENTOR.

Last week R. H. ("Tody") Hamilton came to New York from his home in Baltimore on business concerning a series of patents which he controls covering inventions which he has been largely engaged upon since retiring from the circus business. Tody is organizing a company to back one patent in particular which concerns an appliance for an air brake which the Westinghouse Co. has endorsed as practicable and desirable.

He visited several of his old friends among the newspaper men who formerly handled his "copy" as chief press agent for the Barnum & Bailey Show when James A. Bailey was in control. To one of these men it is said he intimated that the present Barnum & Bailey management all have the desire to have him handle a special campaign of newspaper publicity for the show when it comes to the Garden next spring.

ELEPHANT, 100 YEARS OLD, DIES.

Evanston, Dec. 15.

The Norris & Rowe Shows, in winter quarters here, have lost their big elephant, "Tricerbus," who died Monday at an estimated age of more than 100 years. The elephant was once the property of the Barnum & Bailey and Ringling Bros. Shows and was at one time in the Phila- delphia Zoo.

Tomah, one of the Ringling elephants, was injured at winter quarters at Bara- boo, Wis., recently, being crowded in some way by another bull. Tomah's ankle was sprained. He now has it band- aged up and his weight is supported by a swing. At night the keepers place a large bale of hay under and a tub in front of him, upon which to rest his head. By leaning his heavy body against the brick wall with these props, Tomah manages to get a little rest.

HAS "TWO BILLS" PROGRAM.

The firm of L. M. Sothern & Co. will publish the program for the Buffalo and Pawnee Bill Wild West next season. This privilege has been held by Joseph Mayer for several seasons, but now the firm of Gordon W. Lillie is in command and has shifted to Mr. Sothern, who formerly published the program for the old Pawnee Bill Wild West.

Sothern will also publish the programs for the Hagenbeck-Wallace Shows, Miller Bros. "101 Ranch," the John Robinson, Norris & Rowe and the Gollman Bros. Circuses. Maurice, who was formerly Joe Mayer's scenographer, has gone to Sothern in a like capacity.

OLD HEADS RE-EMPLOYED.

The Ringling Brothers have re-engaged most of the heads of departments who held over with them from the old James A. Bailey days, for the next Barnum & Bailey season. John McLaughlin, train master; Dan Taylor, master mechanic; Tom Lynch, boss hostler, and Arthur Graven, boss property man, are among the old timers who have been able to conform to the Ringling methods with entire satisfaction. Such was not the case with Geo. Conklin, boss animal man, and "Doc" Ellinwood, superintendant of ring stock who failed to last out their first season under the Ringling way of doing things.

LOOKING FOR FEMALE TRAINER.

St. Louis, Dec. 15.

George W. Rollins from the "101 Ranch" is looking for three young women to spend the winter at the quarters in East St. Louis where the show is for the cold spell, and to learn to subdue wild animals while there.

JEPTHA GUINN KILLED.

Jeptha Guinn, said to have been at one time a circus clown, was run over and killed last Saturday by a dummy engine at Big Stone Gap, W. Va.

Tim Keeler is back in town for the winter after a season with the Yankee Robinson Shows. He says that Fred Bu- channan will put the show in better shape than ever when its winter at quarter of the Melones and will increase its size for next season.

A SELF-MADE MANAGER TO HIS BOOKING AGENT

BY J. A. MURPHY.

(MURPHY AND WILLARDS)

(Even the booking agent, Murphy, details the hypothetical reports and trials of a "small time" man.)


Dear Mike:

You're welcome, whereof you ask when I want Winter and Simax to come back and I want to say right here I don't never want them. I told them when they was here that they could come and act for me any time, but I tell everybody that because you said I must be jolly with the actors. I had a spast with them about a barrel when they was here. They wanted a barrel to use in their play so I got one and charged them forty cents for it when I paid them off. Then Walter took the barrel out in the alley and broke it up.

Actors want an awful lot of foo things anyhow. Lowery and Gunther, the side actresses, that's here this week wrote in ahead of themselves and wanted a maid. There is a lot of old maids up in the north of town they say is being imported into the town. It's too finicky to have around a theatre stage, so I got the Swede girl that works for Mrs. Gastric to come over. The sister girls put on four or three suits of clothes once which I couldn't do with strings instead of buttons, but it seems the Swede girl got kind of mixed up and pulled the wrong string which yanked off all four of them with no clothes on and they went on at all and they couldn't go on with their part.

Ed October, the comic feller, said he couldn't act without a piano on the stage so I borrowed a second-hand one from the music store. They wanted to charge me five dollars to haul it so I hauled it in my own wagon and will deduct five dollars from October's wages Saturday. The troop of monkeys is first rate but they cost ten dollars more than the other ones that was here, which is some more of your telescopes. Also I Brisk have a house with a lot of flaps and shutters which they jump through and hit each other with buckets and clubs. They made a drive through one of the windows last night and landed in the middle of the troop of monkeys and got startled up so bad they had to stop the show till they got them sorted out. The Operatic trio of two men and a woman yelped out a lot of tunes that nobody ever heard of. They had a lot of spats with the fiddlers because they kept tearing loose in the wrong place. They brought a scenery joll along with them and one sung outside to someone in side.

The newspaper man says the show this week is nearly ocher, which I suppose means it has a yellow streak in it. The Ladies aid Society is havin a benefit show at the Oprey House this week which I think would keep away some of my cus- tomers. This reminds me to ask, how can I have a benefit without the actors knowin it is for me. Acters always work for the most and I would like to fix up one for every week. You could hire actors for two days and one benefit and it would make the shows a little cheaper.

Let me know about it.

Adam Sweeney, Manager.
OUT OF TOWN
(Continued from Page 17)

R. A. Roberts.

"Cruel Copinger" (Protea).
37 Mins.; Full Stage (Two Scenes).
American. Chicago.

The opening scene is a furnished apartment with bedroom on the right. The story is of the Jekyll-Hyde type. Cruel Copinger is a murderous pirate, who has been living a double life. He falls in love with a daughter of Sir Clifford Rose, who some time previous had wrecked the pirate's ship killing half the crew. On this occasion he recognized the pirate as his daughter's suitor, and the first scene shows him in the pirate's apartment, accusing him. The pirate makes a plea for the life of his daughter, promising to lead and draw a revolver shoots at Copinger who mysteriously disappears. Ross leaves the house with the declaration that he will inform the police. The scene takes place at a table, the stage and house absolutely dark, a strong light thrown on Roberts from the left of the stage. One character is seated at the table, the other standing. It seems that Copinger had disclosed the secret of his dual life and love affair to Red George, his lieutenant, who was killed in the wreck of the pirate brig. Kate Rose returns Copinger's love, ignorant of his life. The pirate's brief taste of love is bittersweet. He has been asked to reform when notified heavily laden vessel was due to pass a given point that night. His lieutenant threatens him with death at the hands of a band being formed to join them in the loot. Copinger summons his power to assist him in retarding the temptation, but angered by Rose's action and fearing his associates, he finally becomes the outcast again. Meanwhile police surround and search the house, but he eludes them, leaving for the rendezvous. The second scene is a rock-bound shore, the water in view at a distance. The effects and properties are perfect. The pirates wait for the vessel to wreck itself against the rocks. They learn that Ross and boasted that he is going to "play" the part of the band being formed to join them. It is determined to save instead of wrecking them and calls to his crew for aid. They demand revenge on Ross, refusing to join. Standing on a huge rock Copinger sees the mutinous singleminded and with guns directs the others in work of avoiding the wreck. Roberts has given vaudeville something new and has assuredly proven artistic veracity. Seven characters are played with the changes made wonderfully quick. Mr. Roberts was a riot Monday night. "Dick Turpin's" successor has come to stay.

O'Connor.

Orpheum, Reading, Pa.

This is an enjoyable condensation from the three-act farce of the same title. A cast of six under the management of Mr. A. Rolfe presents a first-class performance. When the smoothness necessary shall have been obtained in the running of the piece, and some self-consciousness on the part of several of the cast disappear, the act should prove a big laugh getter in any house.

G. R. Howsell.

Broadway, Camden, N. J.

Charlie Dooin, the crack catcher of the Philadelphia National League baseball team and one of the most popular ball players on the east coast, is in a conversation with James McCool, for many seasons one of the stars of Dumont's Minstrels. The date in Camden was the second attempt. Their act is still in the rough. McCool in the character of an old line pitcher is waiting for his son (Dooin) after a ball game. The son enters and explains his long coming in describing a fourteen-inning game which was lost by them with two men on bags, two out and a hit needed to win. There is just enough talk to introduce the principals when both sing solos. Dooin, a popular song and McCool's "Irish Song." Dooin then sings "Kilkenny" with Dooin joining in the chorus after which the two have a rollicking "walking" song for a finish. It is well that the song is two dependent form while McCool is a clever actor, this is Dooin's first attempt at reading lines on the stage. The singing will take them through the season. Dooin has a voice of good quality and only needs confidence and schooling in the knowledge of how to secure the best results. There is nothing to be said about Dooin but McCool has been classed with the best singers of Irish ballads the stage has ever known, and it is not giving him too much credit. McCool has a smooth, sweet voice of good quality and knows how to use it. To hear him sing "Kilkenny" is a treat in itself. All the act needs is "acclaim." As a duet they appeal from the front of a palace drop. A special setting in about "charge" with a finish in "one" would help the act a lot and increase its value for vaudeville. In addition to this the act is an invaluable asset for a box-office attraction, for Dooin or his ability as a ball-player is known wherever baseball is known, and it will not need much coaching to make him as well as Mike Donlin can ever be. Knowing Dooin and his habits it might be suggested that he drop the cane. If he needs anything to keep his hands busy, a bat will do just as well and look better. It is a good act now, will draw and ought to keep Dooin busy when he is not behind the plate, for Dooin is dead set with the idea that he is an actor.

George M. Young.


A male and female contortionist appearing as frogs have special scenery which adds to the effectiveness of opening. The stage was too dark at first performance of the week at the Majestic for the figures to be distinct, but after lights were turned up the act gained the attention. A trapeze swings in centre of stage upon which they perform the feats along the usual line. For a finish they stand erect and remove headgear. Careful working of the lights might make the act more acceptable, as the work of the artists is clever.

Merry.


As the case with his other vaudeville productions Mr. Hart's newest offering, "Snap Shots," has for its big idea a series of pictures or scenes with the accompanying costume changes. A song is given with each. To the tune figures. Herbert Cyril and Kathleen Franklin are "the act, four girls completing the cast. The first scene depicts the exterior of a Broadway shop. Two large windows are shown with drawn curtains. During the chorus the curtains are raised showing the girls first as bust models and then as full length figures. The latter step from the window and exit with the song. The second scene is that of a military camping ground. The sun is seen at dawn—just rising. In a half circle around the rays are shown the faces of the girls, probably by means of a micrograph. Cyril dressed in "regimentals" gives here a short monologue with an English accent. Fully suited and was the only talking in the act. The last scene showed all in canoes paddling in a stream. This was necessarily dark, the river glistening on a back drop. The costumes are pretty but the music can be improved upon.

I. B. Pulaski.


A composer for a music publishing house is seated at the piano when a scout enters. His preliminary talk has shown his hopes for a partnership in the firm. After she has talked a few moments he receives a telephone message that his services are no longer needed, and makes a proposition to the young woman to "double up" in vaudeville. While he shows what he can do, she has entertaining lines. He assumes a Paderewski makeup, and while she plays a French horn, provides some good comedy. Surasali has a good voice when used, while Bazail works in a little better. The en- core at present leaves the act's value instead of increasing it.

Merry.

Murray and Linn. Talk and Songs. 13 Mins.; One.
Young's Pier, Atlantic City.

From their entrance Murray and Linn were liked and they received many laughs. This was mainly because of the directly opposite types these two young men present. Linn is shaped like a human toothpick; his clothes are always in a manner to accentuate his thinness and lacks capital out of it. Murray, on the other hand, is a real fat boy. He has an excellent voice and his songs were a big asset in the act. The first gave "Wild Cherry Rag," and scored heavily. The talk was mostly handled by Linn. While the latter was a bit amusing Murray's "You'll Come Back," Linn joining in the chorus. It went big and the audience insisted on more.

I. B. Pulaski.

The Hildickas.
Sena. 14 Mins.; One.
Wilson Avenue, Chicago.

This act has the style, essential for success on the big stage—or will have it when the male Hildickas becomes more confident. He appears neat in a natty street suit and then in evening dress, immaculate. Having a good voice, the only fault is he appears ill at ease. The young woman is nice looking, wears four beautiful gowns and has a sweet lyric soprano voice.

Merry.

Glenn Burt. Songs and Soliloquies. 15 Mins.; One.
Central, San Francisco.

In the customary Hebrew characterization, Glenn Burt, on his first trip to the Coast, sings all parodies, opening with one on "Rainbow," at the Central this week (Dec. 13). "Rainbow" gave Burt a flying start held up with good poetry well put over, and it landed him solidly the reception increasing to a regular riot when he closed with a "Slyvester" parody.

Fountain.

Erie, Chicago.

This act will find favor on the medium "small time." The four girls are fairly good dancers and Checkers Von Hampton has appearance in his favor. He has not yet mastered the art of leaving the stage gracefully or the stage has been at fault. One of the girls does an imitation of Della Fox, and Checkers sings several songs with the little chorus in his support.

Merry.

PAT ON BOTH SIDES.

Pat Reilly and wife are playing Dock-stader's Garrick, Wilmington, this week, one of the stands on the "United time." They were last week in Williamsport, Pa., an "independent" house, and go next week to Lancaster, Pa., to another house not booked by the United.

Their pilot, James J. Armstrong, also steered them into Kernan's Baltimore. Md., a few weeks ago and brought them right back to the Independent time the week after.

There is a prospect of Reilly securing a whole string of United time very soon through Armstrong.

WOULDN'T STAND FOR CRITICISM.

Jacksonville, Fla., Dec. 15.

The owner of one of the smaller houses here where four shows daily are required (and a "change" for each desired) is also the proprietor of a dry goods store ad- journing his "Hall of Mirth." Let's write an artist and ask the manager why there were no reviews on the program in his "theater" in the local papers. He'd like to see them put any criticisms of my show in their papers," he replied. "I'd take our "ad out mighty quick.

(The advertisement referred to is about two inches in size.)
LADY BUCANEERS.

In “The Lady Buccaneers” Harry Strouse has a good, sensible burlesque show. It is not a “big” show and there is no “big” cast, elaborate scenery and stage effects, but it is amusing and amusing all the way through. The show is lively, the music catchy and the costumes attractive and above all, they are clean.

The show is “clean,” although at the Eighth Avenue a snappy line or two was given, probably placed solely for this house.

“Amauteur night” is a poor time to catch a show at the Eighth Avenue. It made little difference in the show, which is saying something for the show, for unless the entertainment is to the liking of the upper portion of the house they are inclined to treat the real ones in the same manner they do the amateurs.

There is a reason for the show carrying the name it does, though the plot of the two-act piece has no more to do with the general run of shows than the transcription of the text of the show. The first act shows the deck of a pirate ship manned by the female portion of the company. A ship-wrecked crew of salters are picked up and made pirates, and instantly the wreck of the vessel is wrecked. The crew and prisoners are stranded on a desert island, which gives the setting for the second act.

A very good cast handled the two parts. The comedy is first rate, Most is supplied by Joseph K. Watson, featured with the organization. It is not tiresome or monotonous, and a sensible measure to Watson’s easy methods. The lack of long bits of “business,” and a display of rare good judgment in introducing the numbers at the proper time, are the numbers you are familiar with. Watson is to be safe to say that no other burlesque show can bring of a set that appealed as strongly, as a whole, to a house as The Lady Bucaneers” did Friday evening.

Sixteen choristers are carried, eight “show girls” and as many “ponies.” The girls are ahead of the standard for looks and their action to dressing should be complimented.

Allen K. Foster has staged the piece well, managing to put over several very effective numbers. The two-act number in act two is the strongest.

Marion Blake led it, and aided by the chorus made a good and remarkably clever performance. There were several others almost as good, among them, “Grand Baby,” led by May Mack. A very good medley is sung by Watson and Miss Mack, “Sadie Salome.” Watson puts over in this a brand new one (chatter chorus in German). It is a good idea and the “chatter” sounds doubly clever in the foreign tongue. “Lady Love,” led by Helen Van Buren, was also a big winner.

The individual honors of the show fall to Mr. Watson and Miss Mack. Watson is a genuine Romeo and a fine, sparkling period. There were several others almost as good, among them, “Grand Baby,” led by May Mack. A very good medley is sung by Watson and Miss Mack, “Sadie Salome.” Watson puts over in this a brand new one (chatter chorus in German). It is a good idea and the “chatter” sounds doubly clever in the foreign tongue. “Lady Love,” led by Helen Van Buren, was also a big winner.

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BRONX.

It’s a big nine-act show at the Bronx this week. The upturner who kicks off the program this week, after having its money worth looking over the array could easily be sold, even in a picture show. If anything, the program runs a bit too long. One act might be taken out after intermission without hurting the show at all. The act still nanerous. The show seems to run good at the Bronx, for the audience takes an interest in it and all the acts are hits.

A. B. Beyer, the Brothers opened the show, and the bike brothers did extraordinarily well. Beyer has improved his offering a hundred percent since last seen. The riding and the comedy were far more than a couple of a following acts for laughs.

The Three Kastons, without the aid of the bandleader, also put over a very interesting show. Buster improves with every show, and the youngster will undoubtedly be a better comedian as a man than he is as a boy. By which the saying: "Kaston is a bad little comedian himself, though he will have to work on a man of this particular craft to bring it away."

Miss Blake played an eccentric old lady in grotesque makeup. She injected plenty of spirit and got things to a laugh whenever a gag was called for.

William Harris was a very satisfactory "straight," but with little to do. The other men also only figured in small ways. But Mack, brought himself into prominence with his dance of dancing. His hard shoe work is a bit too noisy. He may be wearing clogs that are over heavy. At any rate something is the matter for he is not securing all he should have for the really first-class dancing be does.

In the olio made up entirely from people in the show, Miss Van Buren sang several songs, scoring a solid hit with "Put On Your Old Gray Bonnet." She is singing it better than any one heard to date.

Hanson and Bonet got a very good start with "The End of the World," and went all to pieces in the middle and then picked up strongly at the finish. That talk in the center should be bolstered up. The Two Macks put over a lively singing and dancing turn. The pair work almost too fast.

Alvin and Kenny closed the vaudeville section with a comedy ring turn that scored strongly. The pair have a few new tricks around the rings, and the comedy is first class. The comedian takes several startling falls. The act stacks up with the best in the line.

DASH.

The Columbian penitentiary has a song writer and composer, Lee Mitchell, among its inmates. "Thinking Of You," his latest song, has just been published in New York. As he is serving fourteen years for burglary, somebody else will have to "plug" it for him.

Jeanette D’Aville, of the D’Aville Sisters, has recovered from a severe attack of pneumonia.

Julie Delmar has purchased a home in New Rochelle, meaning a house and lot.

DASH.

AMERICAN.

But nine acts made up the program Monday evening at the American. The difference between nine and fifteen is six. One from nine leaves eight, and night from fifteen leaves seven. That’s all simple mathematics. A good comedian can take a whack at this: Is Pauline equivalent to seven acts, as a turn by himself, or in the running time? (The announced policy of the American is “15 Acts.”)

The hypnotist is back at the American, at the top of the bill, and closing the show as much laughter as he always derives from his comedy "scientific" number. In the second half there were but two acts ahead of him, the remaining six taking up the first part.

Monday evening the people present hardly made a crowd. It was raining blue streaks outside, but a few straggled in until nine o’clock you could see the orchestra. The orchestra was doing. This did not make an enthusiastic gathering, but there were enough about Montgomery and Moore, hold over for the second show, to gather in the hit of the evening. With their beautiful rendition of "Come Back" has been a success. One of their best hits, besides the repeated reference to "Zit," the Evening Journal was mentioned in an article a few weeks ago, and the American was mentioned in the evening shows. The piece is new to the Bronx crowd, and they enjoyed all of it. There is a quantity of brightness lines ably handled. One of the chief guests of the evening was "I Want a Home," was the short travesty on the "Hula Hula" dance of Toota Paka, just ahead of them. It was quite funny, and recalled that Miss Papa and her Hawaiian "Trio scored the second big applause success of the night, even if they did have to close with the dance in "one." The "Hula Hula" should have a setting, at least in "two." When mentioning "muscle dancers," slip something to Toota. The girl is there with a big movement that suggests a "cooch," without a "cooch" in sight. The previous Hawaiian music on native instruments was liked to a certain extent of three encore for the player, and the bass scored with a slow song that seemed to hold up the act, though it did bring the grand noise. Mr. Bass' singing was also a fast entertainment or one not quite so familiar among the deep-chested fellows.

Opening the show was The Trow Trio, who were very good, very pretty girls. They may have been thirty or forty, but they picked up a nice encore, and would have looked good further down in this week’s mix-up.

Terry and Lambert, No. 3 were also located badly, but pulled through quite well, with the handicap of singing "Sally In Our Alley." The band. While it is reckoned possibly by the pair to give this song a comedy twist, still they like it for harmonizing purposes, and the fun in doing it is great enough. Their "English Types Through American Eyes" brought forth likable character sketches, and many quick, also handsome, changes of costume by Miss Lambert.

Junie McCreed received a reception upon entering, and "Consul" closing the first part repeated his performance of last summer’s changes, which were also improvements, notably his attempt to ride a bicycle while wearing roller skates.

Sime
Geo. Nagel wishes it known that the act he played at the Lincoln Square last week, reviewed in Variety under the title of "The Try Out" was not of that name, but another new one he was "trying out."

Sam Mahoney, the ice mixer, delivered a feature at the Fifth Avenue Theatre on Wednesday morning on the physical benefit of drinking close to water. Mr. Mahoney is appearing at the house this week.

Last Friday night the Court Theatre, Wheeling, W. Va., caught fire at 11:30. "The Girl From the Golden West" company had just left after finishing the performance. The house will reopen next week.

Edna Luby imitated Irene Franklin singing "Bring Up the Family" last week when Miss Luby played the Alhambra, New York. Miss Franklin was at Keith's, Providence, during the same period.

The Fourth Anniversary Variety of last week weighed 31 ounces, costing 16 cents per copy to mail to Europe and 8 cents to Canada. It was the largest special number ever issued by a theatrical newspaper.

Edward P. Sullivan, who was with "The Heir to the Hooplah," has a playlet, "Taming the Barbarian," taken from "Ilmago," with a moving picture prolog. Mr. Sullivan will show the playlet for vaudeville managers.

Not many people are aware of the fact that Sam Scribner is a member of the Civic Society's Committee of 100, a group of representative citizens of New York who are allied in the interest of a better local government.

The dramatization of "St. Elmo" by Willard Holcomb, known as the writer of many sketches and popular-priced musical comedies, opens Christmas week at the Academy of Music, New York. It will stay there two weeks.

Aaron Kessler has been permitted to introduce his application for membership in New York Lodge, No. 1, Elks. Joe Keaton, Al Crosby and Harry Mock sponsor young Mr. Kessler, who is a member of That is at Hamlet's.

Lavina Shannon, in "Fine Feathers," commences a tour of the western big time at the Grand Opera House, Indianapolis, Jan. 30. The piece is an Orpheum Circuit production, launched by Charles Fekely, head of the producing bureau.

Billie Montgomery, of Montgomery and Moore, had a small law suit in a municipal court delaying him on Tuesday. Mr. Montgomery didn't know whether to miss his matinee performance that day or postpone the action. He postponed.

George Fuller Golden is negotiating for a London appearance in a large music hall there, a difference of salary only preventing the closing of the agreement. Mr. Golden will accept a few weeks commencing in the spring at his figure.

Paul LaCroix will open at the Empire, London, Feb. 28, next, for a run of six weeks, then going over the Barresford tour for about twenty more. Paul Murray, of Morris' London office, placed Mr. LaCroix, who has played abroad before.

Herbert Cyril, "The London Johnny," has brought suit in the New York Supreme Court against his wife, Charlotte Pearce-Brown, for absolute divorce, through his attorney, Maurice Harold Rose, of 140 Nassau Street, New York.

"Le Danesee," a foreigner, will make her debut over here at the American, New York, Monday. Boyd and Gilfillan, also from the other side, will be on the same program, both acts booked through Paul Murray, of the London Morris office.

Martial and Maximilian have been booked through the Morris offices for an English engagement commencing next February. Carson Brothers have also been placed by the same agency to open at Sheffield, Dec. 27. They sailed Wednesday.

The heavy steel work, including the main and cantilever beams, which were delayed for some time in shipment and again on the cars, arrived on the lot of the new Miner theatre, Bronx, last week. Immediately the girders began to move into place.

Steff, Mehlinger and King, held over for a second week at Hammerstein's starting Monday, have been engaged as one of the opening features for the Roof show, opening May 30 next. They will add a fourth person to the act by that time, if not before.

The Three Keatons have been announced by the Shuberts as members of the company which is to present "Dick Whittington." Joe Keaton says he has everything they have written about him and save a contract. He began cancelling his vaudeville time, but stopped it.

Peter Barlow, who broke in and handled the Hippodrome (New York) elephants, has purchased the Thompson & Dundy dog and pony act, and will offer it to vaudeville managers under his own name and control. He has been lately working it in the west as a vaudeville number.

Jack Norworth met Corse Payton the other evening. "Where are you acting, Corse?" said Jack. "Laying off," answered Corse. "Have you been inducted?" inquired Norworth. "Nope," said Payton. "Well, you ought to be," remarks the College Boy student of law as he ambled along.

Sullivan-Conidine have secured an option on a piece of property in Hennequin's, 1677 Broadway, Minneapolis, upon which a theatre may be erected. If the house is built it will be modelled as much as possible after the Majestic, Denver, and will be ready to open next season.

While making an act at the Garrick, Chicago, Sunday night, Lee Kohlmar, of "The Yankee Oli," slipped and fell, suffering a compound fracture of his right leg at just above the knee. He was immediately taken to a hospital and the property manager finished the show in his role. Monday night a new actor had the part.

Clifford C. Fischer, the vacillating agent, has rejoined the Marinelli office staff, probably by special request from Fischer. He has replaced Leo Massae at the Berlin office, taking charge. S. Wollteiner, who succeeded Massae, will be Fischer's assistant. Massae is in the London Marinelli branch, helping out A. Wohlen.

The judgment convicting Mrs. Ben Teal of conspiracy was reversed by the higher court on Friday last, and Mrs. Teal released from the Elmira penitentiary. On Saturday Judge Foster, before whom she was tried, dismissed the indictment on the opinion handed down, the higher court having said 4-3.

The management of the Lyric, Bridge- ton, N. J., is reported to have changed their program last week, and they are now running "Three Cranes formerly "The Anniversary" week. They have run the house. Mayce M. Crawford, Ralph F. Taylor and Lyda Lewis, who appeared last week say they were obliged to divide the Saturday night receipts ($36) to secure something on their weekly salary.

Florence Masterson, the youthful actress for Alf T. Wilton, surprised callers at the latter's office in the Long Acre Building early this week, by appearing in a draped empire gown with a train. In her usual short-skirted dress Miss Florence looks sixteen, but in her trailing empire she has the dignity and bearing of twenty-five.

The New York Court of Appeals, the highest tribunal in the State, last week handed down a decision confirming the decision of the lower courts, refusing a restraining order to John T. and Eva Pay, preventing a team of men from doing an expose of the "Thaumaturgy" act in vaudeville. Since the action was started John T. Pay has died.

Tom McNaughton, of The McNaughtons, is anxious to have it known that he has ceased smoking cigarettes. Tom is in the far west now, and instead of inhaling the poisonous smoke, he is inhaling some breeze they don't get in England. "Laying off" is adding weight at a rapid pace, claims Tom, and goodness knows, the boy can stand a lot of it.

With the acceptance of the new post created for him in the Orpheum Circuit Offices, Arthur Hopkins will forego the management of the Brighton Beach Music Hall next summer. His successor has not been announced. The Music Hall, which will again be opposed by Dave Robinson's Brighton house, will probably renew its franchise for United acts during next month.

A fire last Saturday morning gutted the building, 141 Broadway, occupied in part by Helf & Hager's boys, Westman's, both music publishers. The business of Helf & Hager had been carried on by a trustee in bankruptcy since the petition of the firm was filed. Westman recently started. Of all his commercial possessions, two plates at the printer's only remained out of the blaze.

When Neil Lockwood and Hazel Bryson (Lockwood and Bryson) returned to their home town, Los Angeles, at the Orpheum, they found that nearly all their crubs lodging in their throat. Although she finished, the crumb annoyed her so much, apologies were falling when it was finally dissolved in the wings.

G. Molasses produced his latest pantomime, "Paris by Night," at the Warburton, York, last week. There are at least twelve people in the production lead by Miss Minar. The Warburton is the Jack Nor- worth theatre, and doing very well. Jack "looking over" the persons for them for his last week "The College Boy" drove to the Unique on 14th Street in his auto to "catch" an act. "It wouldn't do."

The other evening Dave Genaro and Harry Mayo, of the Empire City Quarter were walking along West 56th Street. Pointing up at the window of an apartment house, Genaro said, "Gates pays $45,000 a year for that." "How can he do it, with only The Three Twins out?" asked Dave innocently. "I mean John W. Gates, not the Mayo sisters."

Then Genaro had to do a foot race to escape punishment.

Leo Edwords and Ed Madden have written "Lord, How He Can Love," with a chorus reading:

"He don't know nothing about theology.
Can't add two and two;
He don't know nothing about sociology.
Broke when the rent comes due;
He don't know nothing about geology.
On the stump above;
Just plain, ordinary man.
But, Lord! How he can love!"

At a small time vaudeville house near Pottsburgh, booked by the Gus Sun agency, an impersonator lately appeared. After his first performance he retired to the wings and remarked, "Well, even Classey Loftus or Henry Lee couldn't make good here." "What do they do?" inquired the manager of the house. "Impersonate, like me," was the reply. "Well, I guess I had better write Mr. Sun not to book them in here then," said the manager as he withdrew. (J. Roger West told us this)
In spite of a downpour of rain which the wind blew in sheets across the whole surface of Manhattan Island Monday night, the house filled almost to capacity when the audience was all in. They strolled along until Valeska Suratt started to close the first half, when indicated that she was the magnet and made it further evident that there would have been a monster turn-away given an even break with the weather.

In first place Joe Cook (New Acts) passed fairly well. The Two Pucks followed. Away from the grasp of Gerry they lose the charm of their act, formerly tinged their act with interest, and now come in evidence on their merits as entertainers. Monday night, on "No. 2," they found trouble before the light house in the "Merry Widow" wrestling-dance which capped their act with a finish which brought them rousing recalls. A number of acts on the program with pianos forced the Pucks, who also have one, into the play.

Fred Bond and Co. entered third with "Judy Awful Day," the film is a success, in two of the leading houses which is a wide apart. The warming up process worked out when Stepp, Meihinger and King held the stage, for they gave the spectators just what they wanted to see and didn't bring the thing across the biggest hit of the evening. The four acts which made up the program seem new.

Following intermission Armstrong and Clark began proceedings with a snap. The funny "slide and fall" which the black-face member of the firm has invented, was a great hit. They don't let it all hang up on the dead cat and for the singing and piano playing there was warm appreciation. Their parody on "Carrie Mary Harry" provided a scream for the "in one" bit repeated. In the following, they stopped right there.

"Swat Milligan," with little Vienna Bolton, the shining star, got laughs for points all the way. Miss Bolton fairly captured the sketch and held it for her own.

Eighth was a hard spot for comedy talk and some singing but Smith and Campbell held their own without losing a listener. They are doing an interchange of laugh material which is right up to their standard. Precisely what it is they are doing is going on within five minutes of eleven o'clock Egrotti and Lillianpianists (New Acts) held their audience well.

Four of the nine acts on the bill had a piano.

**SMOKATION**

**BY JOHN P. REED.**

It's delightful to tour the country with a ministrel organization. When the food supplies comprise the choicest vegetation; When your train must pull a dead rat at every station; And your wardrobe embraces every known Broadway creation.

When at 11:45 you get no invitation To stroll around the town behind the musical aggregation. When your engagements are all of long duration, Where the theatres and scenery defy all limitation.

It's delightful, at times you're prone to dissipation, And imbibe to the extent of jocose intoxication. The manager teeters you a mouch, and Where you pay, on salary day, your full remuneration.

When you enjoy work to wilt the season's termination The heartiest approval of a swagger congregation; For your actions assumed to electrical stimulation. And all the press commend your appreciation.

Again I say (though with some hesitation): It's delightful at each performance to deliver your oration With impunity, and with no fear of its appropriation. By some contemporary with a "choosing" reputation.

**VARIETY**

**SETTLING CANCELLATIONS.**

Chicago, Dec. 15.

Harrigan and Gilles booked to play seventeen weeks on Western Vaudeville Association time, were cancelled at The Temple, Grand Rapids, last week, and have been replaced by The White House. When the matter was brought to the attention of C. E. Bray he offered the act seven weeks' work, but as Harrigan and Gilles decided in the meantime to return to New York they accepted a week's salary instead. It is said that the team has twenty weeks in the east.

Mr. and Mrs. Shone, who were cancelled by the United Booking Agency at the Irving owing to the house reverting to stock, settled with Washburne & Irving by accepting new time. The United is conducted by very young men who signed the contract as principals. They will not do it again.

Shaw and Sargeant cancelled last Septem- ber and are now living in the east. They have settled and hold a claim against Lew Goldberg, at that time the manager, have accepted $25 and two weeks' work as a balm. Lew Rose, who juggles stereoscopic pictures, is now a controversy with Max Weber, agreed to an amicable settlement when Walter Keefe acted as peace-maker.

Lew Rose and Mayo are at the Trocadero this week. They were booked there once before and cancelled. They take this week's work in settlement.

**HOPKINS' ESTATE IN COURT.**

St. Louis, Dec. 15.

Blanche C. Hopkins, widow of John D. Hopkins, who died before several Rats, has been before the Circuit Court to have set aside two transfers of personal property which Col. Hopkins made last August. He then transferred to a trustee $60,000 of park land and real estate for his daughters, Emma and Ethel, by his first marriage.

His first wife obtained a divorce from him and is now living in the east. Blanche C. Hopkins claims that the transfers of personal property which Col. Hopkins made to his daughters defeats her dower rights.

**OPPOSITION FOR STRAUS.**

For several years Frank V. Straus has had what has been generally amounted to a monopoly of the theatre program pulp business in New York and Brooklyn. With the exception of some of the minor theatres he has furnished the play bills for everything in the line of theatrical entertainment hereabouts.

With the start of the present season opposition sprung up in the firm of the Major-Allen Program Co., which now print for four of the Shubert theatres (Comedy, Maxine Elliott, West End and Broadway). When the Nazimov Theatre, which the Shubert circuit building in Thirty-ninth Street, near Broadway, is ready to open that program will be added to the list. Next season the Major-Allen program list will run to twenty houses, it is said.

**THE UNION DID IT.**

Out in Cleveland a couple of weeks ago Manager Wolf, of the Plaza Theatre, cancel Mullay and Wisnel on three day's notice. As a member of the Actors' Union, Mullally went to the Central Labor Council in a friend with his grievance, and last Saturday obtained satisfactory settlement of his claim.

When answering advertisements kindly mention VARET.
**WEIGHING LESS AND WEARING LONGER**

As if the weary old-fashioned covers were wood grilles has given the "BAL" FINE TRIMMER a permanent place in your home. Wood grilles can be renewed or repaired, but are not re-usable in the same way. A ruined grille, once it is ruined, must be replaced. It is a matter of strength, of economy, of convenience. "BAL" Fine Trimmer, 24c. A good idea of the kind of wood filer is as strong as 4½ lb. of wood, there is no reason for it in the strength competition, Wood is an advantage. Read the article, which is an advantage.

**WILLIAM BAL, Inc.**

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When answering advertisements kindly mention VARIETY.
The EDMOND'S FURNISHED FLATS

The Only Flats Catering exclusively to Performers.

274-76 8th Avenue, Between 66th & 67th Sts.

- $1.50 single, $2.00 double. "No higher."] A room by the day, with private bath attached, $1.50; single, $2.00. "No higher."

- From $5.00 to $10.00 per week, single; and from $9.50 to $11.00, double. "No higher."

- Every room has hot and cold running water, electric light and long distance telephone. Restaurant a la carte. Club Breakfasts.

T. SQUINT, Manager.

The best place to stop at in

NEW YORK CITY

"80 Seconds from Broadway!"

THE ST. KILDA

103 West 40th Street

"70 Seconds from Broadway" Furnished Rooms on the 7th Floor.

- Electric Light.

- Drop in

JOE ADAMS

4 West 44th Street

"70 Seconds from Broadway"

Everything that's to eat and drink.

DINER HOTEL

ERIE, PA.

- Professional rates. One block from théater.

"THE CENTRAL"

1212 W. 46th Street

NEW YORK

-Free every performance.

LARGE AND SMALL, ALL baggage delivered free between the building, rail stations and boat landings.

HOTEL PLYMOUTH

38th Street, Between 7th and 8th Avenues, N. Y. City

NEW-PIECE-POURING-BOOZE!

- The stone throw from Broadway!

- "Notice the rates." A room by the day, with use of bath, $1.00 and $1.25, single; $1.50 and $1.75, double. "No higher." A room by the day, with private bath attached, $1.50; single, $2.00; double. "No higher."

- Rooms, with use of bath, from $5.00 to $8.00 per week, single; and from $6.00 to $9.00, double. "No higher." Rooms, with private bath attached, from $8.50 to $10.00 per week, single; and from $9.50 to $11.00, double. "No higher."

- Every room has hot and cold running water, electric light and long distance telephone. Restaurant a la carte. Club Breakfasts.

T. SQUINT, Manager.

We are at the old stand better than ever.

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MISS EMMA WOOD, Mgr. C. C. KILMER, Prop. 412 7th Ave. (Europea)

AMERICAN AND EUROPEAN PLAN.

"The Actors' Home."

Café attached. Baths and Steam Heat on all floors. PROFESSIONAL RATES—77 double, 8 single.

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FINEST TABLE D'HOTE

214 W. 43rd St., New York, N. Y.

NEW YORK

- Lunch 45¢, with warm lunch accommodations for the profession. B. E. WOOD, Prop.

- Furnished Rooms Reasonably.

- UPSTAIRS ROOMS PRIVATE.

- FAMILY BUSINESS.

- 242 W. 43rd St., New York, New York.

- 507 French St. (Europea), Half Block from Battery Place. E. WOOD, Prop.

- Rooms for Gentlemen and Ladies, Singles and Couples. Baths and Steam Heat.

- Furnished Rooms Reasonably.

- Mail and Telegraph Address: "DOROTTY'S," 242 W. 43rd St., New York, N. Y.

- The Central 212 W. 44th Street, New York, N. Y.

- Lunch 45¢, with warm lunch accommodations for the profession.
**MONTAGUE'S COMEDY COCKTAILS**

"Circus at Bird Town." The "Ginger" Act. Funnier Than A Whole Car Load of Monkeys

NEXT WEEK (DEC. 20), CRYSTAL, MILWAUKEE.

Ready in November

A Spectacular Novelty

FIVE-SHELF BROS.

"Three Act" new feature over the POSTAGE CIRCUIT.

CHAS. GLOCKER

ANNA JAMES J. JEFFRIES AND FRANK A. GOTCH CO.

**NOTICE FOR ROUTES**

Until further notice all routes for the ensuing week must reach the New York office of VARIETY by Thursday at noon, to ensure publication in the current issue.

**ALICE ROBINSON**

With a twinkle in her eye and a tingle in her voice, Address VARIETY, Chicago.

**THE RACKETTS**

"Beg, Steal and Borrow," Dec., 1927, Main St. People's Direct. PAT GARDEN

**PASQUALINA (DEVOE)"The Flower of Italy"

**THE REPRESENTATIVE ARTISTS REPETITIVE PEGUROS**

**VARIETY**
When advancing advertisements kindly mention VARIETY.
CORRESPONDENCE

Unless otherwise noted, the following are parts for the current week:

CHICAGO

VARIETY Chicago Office.

E. B. MEREDITH

| CONVERSATION |

MAJESTIC (Lyman B. Glover, mgr.; agent, George H. Egan).—The meeting of the MIlWaukee IONA of the Majestic last week was attended by a large number of members. The program included a variety of subjects, including music and general entertainment. The meeting was well attended and the members were pleased with the program. 

AMERICAN (William Morris).—Got a free pass on the Chicago Rapid Transit, riding in a cub with a couple of men. It was the first time I had ridden in a cub, and I must say I enjoyed it. It was a fine day, and the weather was perfect. 

MERRY (W. A. Musgrave, mgr.; agent, A. E. Morris).—Took a walk in the woods today, and enjoyed the pleasant weather. The trees were in full bloom, and the birds were singing sweetly. It was a peaceful afternoon, and I felt refreshed and renewed.

WASHINGTON (W. B. Critz, mgr.; agent, A. E. Morris).—Went to the theater last night to see a new musical called "The Magic of Oz." It was a wonderful production, and the cast was excellent. The music was delightful, and the story was captivating. I thoroughly enjoyed the performance.

NOTICE TO ADVERTISERS

To be certain of standing, all advertisements ordered in all sections should be in the New York office of VARIETY by Tuesday afternoon. Standing advertisements are subject to change in whole or in part weekly.
VARIETY

FASCINATING

LILY LENA

Direction PAT CASEY

United Time

VELDE TRIO

In their Exclusive Weekly Association Combination, including the "LOOP-THE-LOOP" Door.

(Original, not a supple.) Now Playing the Middle West.

MAE L. MACK

of the

PEERLESS TWO MACKS

YOUNGEST LEADING COUPLE IN VICTORIAN

Season '95-'96, "Lady Grammaw,

MANAGEMENT: HARRY H. STROUSE

VERNON

VENTRiloquist

NOTICE TO MANAGERS, ARTISTS AND FRIENDS: Send all Christmas Present to COLONIAL THEATRE, NORFOLK, VA.

PEDERSEN BROS.

Change from opening to closing the show. DEO. 18, SHEA'S, BUFFALO.

BOB ALBRIGHT

"THE MAN MELBA"

VOCAL RANGE OF 1% OCTAVE.

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GUY RAWSON

AND

FRANCES CLARE

"JUST KIDS."

DEO. 18, CORINTHIAN, ROCHESTER.

Dick and ALICE McAVOY

"Herald Square Jimmy"

Address manuscript VARIETY.

ELLA CAMERON

"THE NUTTY FAMILY"

Written by Ella Cameron.

DEO. 20, MAJESTIC, CEDAR RAPIDS, IA.

DEO. 20, SHEA'S, TORONTO.

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FRED MARD

of THE WILLIAM MORRIS, INC., CIRCUIT.

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Will be in the New York office TUESDAY and WEDNESDAY OF EACH WEEK to book acts for the IMMEDIATE AND CONSORTIUM BOOKING. SHORT JUMPS.

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WEEK DECEMBER 20, PLAZA, NEW YORK
WILLA HOLT WAKEFIELD
WILLIAM MORRIS CIRCUIT
BESSIE WYNN
IN VAUDEVILLE
CLIFFE BERZAC
HAYWARD AND HAYWARD
"HOLDING OUT"
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UNUSUAL NOVEL
HAYWARD and HAYWARD
"HULA-HULA-DANCE"
THE GREAT MANKIN
WILLIAM KILDUFF COMPANY
PLAYING WILLIAM MORRIS TIME
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THE GREAT STADIUM TRIO
Buchanan and Cogswell
THE 3 CASADS
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ARCHIE ONRI TROUPE
This is an unusually well staged and handled act for lovers of this line, and it made a big hit. Smiths in a great spot with a revolver, some of the actors shone by their starring. A list of who's who, all throwing their very best, to the other members of the comedy added marvel to the act. The comedy bits, from Yankee Doodle to the High Hat and Longfellows, were all put together with the precision of a madcap chorus. But by far the best of the acts was the "Three Stooges." They delivered their lines with comic timing that was a joy to watch. The"Great Dane" was a hit, and the "Three Stooges" were roundly applauded. The audience thoroughly enjoyed the show and gave it a well-deserved "encores."
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AND "Jim"
L. H. BAYT, LONDON
Communications, NEW YORK, New York.

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James and Lucia Cooper
TALKING ACT IN "ONE."
Weiner & Allen, Agents.
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Daly and O'Brien
These "Tangletop" Dancers.
NOT ONE IN "ONE" LIKE THIS ONE.

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Vaudville.
William Masaud, Agent.

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Management, EDWARD L. KELLER, Long Acre Building, New York City.

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TWELVE MINUTES IN "ONE."

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Jack Dunham
Sam Edwards
Joe Parrish

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Assisted by Frances Rider, in the Comedy Success,
"THREE ROUES AND THE THROAT."

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DESCRIPTIVE PLAINET, EXTRAORDINARY.
Especially "STORM." Pictures with ELECTROPLATE Effects.

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Look! Look! Look!
That Comedy Ring Act
Fun on the Flying Rings.

Alvin and Kenney
WEEK DEC. 20, EMPIRE, BROOKLYN.
Playing "A.D. "LADY BUCANNEERS."
Merry Christmas and Happy New Year to All.

Deas, Reed, and Deas
Some Singing, Some Dancing,
Some Comedy and Some Clothes. Big Hit on Parisian's Time. HEADED EAST.

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ORPHEUM (Frank D. Hill), mgr. — agent, U. D. O.; reopened Monday, May 15th. M. P. and John Yount, booker, "The Willow Bros," new act; Charles Recanati, well received; Africa Linda, excellent, decidedly above and clever casting act.—BIZOU (Frank M. Foy & Sons), mgr. — agent, M. P. Co.; reopened, Monday, May 18th. M. P. and Lewis Martin, good; F. A. and Demay, booked; Verrick and Langdon, leading; Bill Nielson, well received; "MAESTRO (Frank Dornellen, mgr.), — agent, R. C.; — Romance, Co., high class and good; Gardner and Golde, very funny; Four Follies, good, should close half: Marie P. Gilmore, Celinda B., Treonato and Co., good sketch; Frank Mayskev, very clever. W. C. T. U.

BOSWORTH, N. C.

JEPHERS (C. W. Porter, mgr.) — Flanagan and Edwards, bathers; Eddie and Co., modern jugglers, good; Charlotte Barnekoff, sing- lar, very clever; and "Bosworth, very good; — BIZOU (W. A. Bruce, mgr.) — "Mississippi Belles," Co., well received; Three Mitchell sisters, (colored), good; Eble Bare and Co., very good; "Bosworth, well performed; "The Caffeine, very good; and "Bosworth, leading; Miss Caffeine, well received; "HAPPY HOUR (Tom Mills, mgr.) — agent, Billie and Sidney, well received; "Bosworth, leading; "Bosworth, very good; "Bosworth, and Co., well received.

SOUTH CAROLINA, ALL

ROYAL, (Lloyd Spencer, mgr.) — C. R. Briscoe, — Work songs by Billie, helpful, Andy and Jean Cartwright, sketch, pleasing; Verse Phillips and Dave Columbus, special act, appeared; Cohen and Clifford, a, and d. fair; "Bosworth, and Co., sketch, good; "Bosworth, leading; "Bosworth, very good; "Bosworth, and Co., well received; "Bosworth, leading; "Bosworth, very good; "Bosworth, and Co., well received; "Bosworth, leading.

SAVANNAH, GA.

CRITERION (Frank & Robert Band, mgr.) — agent, William Morris; — Lee Emmong, mousse, clever; Charles Davis, character change, good; Gratias, popular,Europeus, jugglers, popular; Hal McDougal and Co., bathers, leading; "Bosworth, very good; Pictures and Co., bathers, leading; "Bosworth, very good; Frank and Robert Band, mgr.; — agent, Empire Exchanges; "Bosworth, very good; "Bosworth, leading; "Bosworth, very good; "Bosworth, leading; "Bosworth, very good; "Bosworth, leading.

AN ACT WITH CLASS

Lillian Hoover and Florette Clarke

In refined singing and dancing specialty. A big hit. By Wynn Brothers' "eight bells" Company.

For a year

BOOED SOLID

CAROL BRADLEY

You know he is on the Merrie Time.

You know he is doing well.

It is very successful.

A LAUGH IN EVERY LINE

$1.00 Parodies $1.00

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"PUT ON YOUR OLD GREY BOOK" 4 "WILD CHERRY RAG" 4

"ON WHAT I KNOW ABOUT YOU"

Is it very successful.
NETTA VESTA
SINGING COMEDY
UNITED THEATRE
Managing Director J. J. HOFFMAN
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WILLIAM DILLON
"Keep Your Feet on the Soft, Soft Pedal" WILLIAM MORRIS CIRCUIT

ALBERT WESTON

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DEFREJ
"A Night In A Monkey Music Hall" PRESENTED BY
MAUDE ROCHEZ
At Orpheum Road Show
KING AND BAILEY
Featured in "William and Walker's" "Chocolate Drops." GEO. L. ARCHER, Manager.

DUNEDIN TROUPE

RAY W. SNOW

THE GREAT SHIELDS
VIOLET PEARL
Featured with M. M. Tabor's "Ying, Woman and Song." WAGNER AND LEE

EDDIE LOVETT
"Doing Straight." "Sam Scriber's Big Show."

Chas. F. Semon
"THE PIOTTIS"
Presenting
"THE ITALIAN AND HIS SWEETHEART." George VARIETY, Studio Wall.

W. E. WHITTLE
In his latest "A M. AT THE WHITE HOUSE." SIGNED for twenty weeks this season on the WILLIAM MORRIS CIRCUIT.

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World's Only and First Only-Such of Natural Origin in the World, Wilson's, Manager, Featured Engagements. Address VARIETY, 846 Better St., San Francisco.

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"Harry and Madison" in "A SHOPPING TALE.""Hedwen M. KEITH.

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"Maude Brown's Troupe""Dorothy M. KEITH.

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MUSIC

FLORENCE BINDLEY
HELD OVER FOR ANOTHER WEEK. "Florence Bingley has made musical history." Argus Afteriio in San Francisco "Mourned." "Lively."—San Francisco "Evening Post." "Florence Bingley is getting better conditions for the coming seasons."—San Francisco "Chronicle." "What are you waiting for? Get your tickets now."—San Francisco "Call." "Bingley's success is not only the result of her musical ability, but also of her management of the business."—San Francisco "Call." "Florence Bingley is the greatest operetta star in the world through her management of the business."—San Francisco "Chronicle."

THREE COLES
"The Man, the Girl and the Million Dollar Manger." L., E. S. M. KARR, Manager.

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"World's Greatest Juggling Gnomes." Manager, E. B. MORGAN.

HARLAND & ROLLISON
"Return Engagement." OPENING CALGARY, DEC. 10.

Juggling Normans
STILL DOING THEIR HIGH
When answering advertisements kindly mention VARIETY.
ARTISTS: ATTENTION! For satisfactory bookings, with convenient jumps, send your open time IMMEDIATELY to our nearest office.

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167 Dearborn Street
ACTS DESIRING TO PLAY THE NEW ENGLISH EDITIONS COMMUNICATE WITH OUR CHICAGO OFFICE.

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Martin G. Brennan
Australian Vaudeville Bureau
We are prepared to deal with acts that have too much spare time on their hands providing they have transportation fees to this country. Anything up to $600 will be considered, but must be specially noted: taking acts as no. 2 acts and never as good acts or at $125.00. Good acts and specialists require the best of attention. Los Angeles Bureau.

MARTIN C. BRENNAN
104 OXFORD ST., BOSTON, MASS., U.S.A.
Immediate attention to all communications.

"CHARLEY CASE'S FATHER"
Written by Charley Case, comedian. Send $10.00 order for no. 12, Case Publishing Co., Lockport, N. Y.

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BEAUTIFUL PICTURE THEATRE
DUQUESNE, IOWA
Turn 60.00. On one of the Principal Corpses. English Lobby, Opera Chairs, Raised Floor and Stage. All money now will stand close investigations.

J.A. ROSENTHAL, Bijou Theatre, Dubuque, Iowa.

HAMMERSTEIN'S VICTORIA AMERICA'S MOST FAMOUS VAUDEVILLE THEATRE. Open the Year Around

VAUDEVILLE HEADLINERS AND GOOD STANDARD ACTS
If you have an open week you want to fill at short notice, write to W. L. DOKKINZER, Garrick Theatre, Wilmington, Del. Can close Saturday night and make any city east of Chicago to open Monday night.


HYDE & BEHMAN
1877 AMUSEMENT COMPANY 1909 TEMPLE BAR BUILDING BROOKLYN, N. Y.
A. E. MEYERS
167 Dearborn St., Chicago, Ill.
Can handle anything from a Ragle to a Circus. Write or wire open time.

CHARLES HORWITZ


FOR SALE
TWO Hardman Upright Pianos
One slightly used. JOE. B. TRAY. 500 Fifth Ave., NEW YORK, N. Y.


FILL THAT OPEN TIME
Why lay off?
About eight weeks with small jumps, including PHILADELPHIA. CHESTER, MAESTON, MANHATTAN CITY, CARBONDALE.
Write HARRY KNOBLACH.

CONEY HOMES
Good acts wanted at all times. Acts going East or South wire or write immediately. P.O. BOX 100, Philadelphia, PA.

WASHINGTON, NEW ENGLAND AND CANADA.

ARTHUR RIGBY
PLAYING UNLIMITED TIME
Greetings to all my friends.

EDW. J. FISHER
VAUDEVILLE AGENT. Announces that a branch office has been opened, with Arthur Tuma in charge, at 607 Parker Building, Minneapolis.
MANAGERS IN WISCONSIN, MINNESOTA, THE DAKOTAS AND CANADA, writing VAUDEVILLE TALENT please write or wire.

S. B.—Artists East of Chicago write to EDWIN E. LANG, Dressler Building, Chicago, for open time.

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THE

JAMES B. DONOVAN

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RENA ARNOLD

SINGERS OF VANDYVILLE.

DOING WELL—THANK YOU.

Director and Adver., King Pat Casey.

Harry Atkinson

THE KRYLE BELLE OF THE MOTLEY

Who has hopes to happen but "Ammerstain's in

Broadway St. very shortly,

who will show proofs that he has been up the

"Prince polo.

January 20th, Columbus,

Cincinnati, Ohio.

PAUL DURAND, Agent.

Van Cleve, Denton

and

"Pete"

Closing that big bill

this week at Proctor's,

Norwalk.

Direction.

M. S. BENTHAM.

JOLLY AND WILD

AND COMPANY,

Presenting

"P. T. BARNUM, JR."

Giles Mask has a dollar dated 1845.

By ginger! he

must be a light wind.

KATHRYN PEARL

Featured with F. M. Thome's

"WEEK, WOMAN AND MOB."

"Pete" Wagner

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Open for Clubs, etc., 145 West 17th St., N. Y. C.

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Playing the 4th of the "Hugger" Sketch.

"MAD MARGUERITE M. D.

By WIL H. GROPP.

HUGGER KIT of all.

Revived and elaborated into a screaming

success.

This week (Dec. 19), Empire, Hoboken.

Playing for William Morris.

Management BERT GOFER

109 W. 50th ST., NEW YORK.

Bert H. Colton

Opened on Association time at Bijou, Denver, El.

this week.

Marshall P. Wilder

ATLANTIC CITY, N. J.

Ring and Williams

In the funny South.

Ask Sam DeVries.

The Boys Who Make Them Sit Up, Look, Listen and Laugh

When answering advertisements kindly mention VARIETY.
When You Advertise
Place Your Advertisement
in
VARIETY
The Best Theatrical Medium
CARRIES WHAT YOU HAVE TO SAY ALL OVER
MR. MARTIN BECK SAYS THAT
"Gus Edwards' 'Night Birds'"

NELLIE BREWSTER
In the BIGGEST VAUDEVILLE NOVELTY I have seen in years and positively the BEST OF THIS SEASON'S VAUDEVILLE PRODUCTIONS. Messrs. MEE, MEYERFELD and ANDERSON attended one of the performances of the "Night Birds" at Percy Williams' Greenpoint Theatre week of Nov. 10th. Upon Mr. Beck's return to his office he immediately laid out a route for the DEFENDED CIRCUIT for this act.

EVERYBODY SAYS THAT
GUS EDWARDS' "HOLLAND HEINIES"

JANET PRIEST
In one of the RAINBOWIST, MOST PICTURESQUE, and COMPLETE MUSICAL COMEDIES in one act that Vaudeville has yet produced.

SPECIAL SCENERY by FRANK DOMES
Right dialogue, catchy numbers especially written for this act in GUS EDWARDS' best style, seven of the prettiest "GUS EDWARDS' GIRLS," a really great act for both children and grown-ups.

At the FIFTH AVENUE, NEW YORK, NEXT WEEK (Dec. 20)

EUGENIE FOUGERE
With ALL NEW SONGS and Beautiful Gowns

HARRY HOUDINI
THE HANDCUFF KING AND JAIL BREAKER
SAILING FOR AUSTRALIA JANUARY 7th, on the P. & O. Liner "MALWA," for a tour of Australia.

Address: TIVOLI MUSIC HALL, Sydney, Australia

H. H. HOUDINI has the distinction of being the FIRST AVIATOR in the Theatrical Profession, having, with a Voelkon Balloon, flown for 20 minutes at Wandsbek, Hamburg, Germany.

LEO CARRILLO
NEXT WEEK (Dec. 20) KEITH'S, PHILADELPHIA

Fixed up by PAT CASEY

When answering advertisements kindly mention VARIETY.
We Wish EVERYBODY A MERRY XMAS and A HAPPY NEW YEAR

JEROME H. REMICK & CO.
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HOME AGAIN AFTER A YEAR OF CONSECUTIVE BOOKING
Leaving a Wake of Rippling Laughter Across the Country and Back Again

MARGARET MOFFAT “Awake at the Switch”
Assisted by JOSPEH GRAYBILL, LYNES-WOOD and the incomparable "CLAUDIE".
“THE MOST REFRESHING, SPARKLING AND UNIQUE COMEDY IN VAUDEVILLE.”
“PLAYED BY THE BEST ACTING COMPANY IN VAUDEVILLE.”
THIS IS THE COMPOSITE OPINION OF A THOUSAND CRITICS AND A MILLION THEATRE-GOERS.

COLONIAL, NEW YORK, this week (DEC. 20)

MERRY XMAS AND A HAPPY NEW YEAR

AVON COMEDY FOUR
GOODWIN-COLEMAN-SMITH-DALE
IN THEIR LAUGHING SKIT
"THE NEW SCHOOL TEACHER"
MAX HART, Agent

A MERRY CHRISTMAS and A HAPPY NEW YEAR TO ALL

PAUL DURAND
INTERNATIONAL VAUDEVILLE AGENT
Room 312, Long Acre Building, NEW YORK

Ernest Pantzer Warns

And advise PIRATES to NEWARK. BE ORIGINAL. Use your own brains as the PANTZER FAMILY have always done.
All my latest Sensational Novelty INVENTIONS are now fully PROTECTED by PATENTS in the U.S., Canada, Great Britain, France and Germany.
Don’t work on their models.
New FEATURED on SULLIVAN-COMEDY CIRCUIT.
When answering advertisements kindly mention VARIETY.
EDWARD BLOOM LEAVES CAHN
FOR THE WM. MORRIS CIRCUIT

Will Become General Manager of the Independent Vaudeville Chain on Jan. 3. Well Known and a Shrewd Operator

The change of base from the offices of Julius Cahn to the headquarters of the William Morris Circuit, by Edward Bloom will come to most theatrical folk as a complete surprise. Mr. Bloom takes on the new duties Jan. 3. The papers were signed yesterday, or were to have been. There is a single chance in a thousand of that not having occurred.

In the Morris headquarters Mr. Bloom will take the business management and direction of the theatres operated by or booked through William Morris, Inc., relieving William Morris from many burdens he has assumed, leaving the head of the circuit free to arrange programs, route acts and attend to the booking and show making end.

"Ed." Bloom is a shrewd operator, knowing both legitimate and vaudeville down to the ground. He has been supposed to be a fixture with Cahn. During the seven past years Mr. Bloom has given to the general management of the Cahn Circuit of popular-priced houses he saw the circuit grow from a list of six (which it had when he entered the office) to the 520 legitimate theatres now on the Cahn sheets.

Before and since linking himself with Cahn, Bloom engaged in vaudeville, dating back to the early "music halls" of New York City. For the past few seasons he has followed the advance of variety in the playing of every kind of bill in several New England theatres on the Cahn Circuit.

Whether Mr. Bloom has houses to add to the Morris Circuit he will not say, nor has he said anything regarding his future with the independent circuit, excepting that all his time will be devoted to the business of William Morris, Inc.

If Bloom enters the Morris headquarters as a salaried officer, his remuneration for the position must be a large one, for he is known to be a "high-priced man." It indicates a degree of confidence in the Circuit by Mr. Bloom who is thoroughly up in theatrics.

MIDWIT WIFE OF GIANT DIES.

Maurice A. Growdy, a seven foot giant, is mourning the recent death, in Hot Springs, Ark., of his wife, known to the stage as "Princess Nouna," a midget of thirty pounds. Four years ago these extremely contrasted persons were married. Last week the little wife died in childbirth. The baby was put in an incubator, and physicians say it has a good chance to live.

BRICK HITS ROBERTS.

Cincinnati, Dec. 22.

On last Sunday morning during the first rehearsal at the new Orlando, R. A. Roberts stood on the stage chatting with Ethel McDonough, "The Devine Myrma." Mr. Roberts told Miss McDonough of how one of his assistants, while on the stage of the Coliseum, London, was killed by a bolt falling from the flies striking him. Mr. Roberts had no sooner concluded than a brick falling from above struck him squarely upon the head, knocking the actor unconscious. He was obliged to forgo the matinee, but gamely struggled through the night program he was headlining, though still dazed from the blow.

SURRETT IN A PIECE?

It was reported this week that Valerie Surrett and Al H. Woods have about reached an agreement for a starring tour, Miss Surrett to commence it in March under Wood's management, either in a new piece written by Paul M. Potter and to be called "The Dancer from Cairo," or as the titular player of "The Girl in the Taxi-cab."

FOUGERE CLOSED AGAIN.

Eugenie Fougere is the Monday matinee closer. At the Fifth Avenue Monday, Eugenie had her experience of the week before at Minstrel repeated, and left the program at once.

It appears from the talk that the Keith-Proctor management, somewhat alarmed at the reports from Montreal, instructed the Frenchwoman to "clean up" at the Fifth Avenue. Fougere did so, and was promptly closed for giving a weak performance. In Montreal the reason was just the opposite, her act there being termed too "strong" for the town.

It is said by the Monday matinée frequenter of the Keith-Proctor house that Eugenie had so many clothes upon her they weighed down her feet; likewise her hips.

An individual contract given by Hammerstein to Fougere for next week has been postponed, although the Frenchwoman is billed to appear at "the corner" Monday. She may play there following the conclusion of the next week booked for her in burlesque.

Early in the week Fougere "flirted" with the Morris office and a time was set for her to "show" at the American Tuesday evening, but she did not take advantage of the opportunity.

Before opening at the Fifth Avenue, the Morris office made her an offer of ten weeks and Fougere was inclined to accept, particularly as the Fifth Avenue management was looking for another act to replace her. The Maximelli office, which booked Fougere, insisted that she appear as agreed, which she did.

Fougere is asking $600 a week.

35% DIVIDEND IN 2 WEEKS.

The passing of a 35 per cent. dividend in two weeks on the investment represented by one of the Lowe Enterprises companies, operating the Grand Street Theatre, New York, blocked the investors who offered Marcus Loew a big bonus for his lease of the house. The amount is named at $90,000. Loew is reported to have said he would not accept $150,000.

The Grand Street is a valuable gold mine in the small time class, charging $10-15, holding 3,000 people, giving several shows daily, with policemen regulating the waiting crowds for each.

GREAT SKETCH, BUT TOO DRAMATIC.

(Special Cable to Variety.)


Arthur Bourchier and Violet Vanbrugh played in vaudeville for the first time Monday at the Palace. They presented a great dramatic sketch, "The Knife," but probably too dramatic for vaudeville.

The plot was written by Henry Arthur Jones. It treats of a famous surgeon called to perform a serious operation upon a close friend, and discovers the friend is the paramour of his wife. Notwithstanding he successfully operates upon the man.

BULLIER NOUVEAU OPENS.

(Special Cable to Variety.)


The Bullier Nouveau opened on Saturday under the proprietorship of Maiche & Biaisot. It is on the former site of the famous "Bal Bullier" ballroom, in the Latin Quarter, and the only establishment of its kind in the vicinity.

The music hall plan of entertainment is in effect, and a full trial will be given the scheme, even to the playing of English and American acts.

Leo Trelane is the manager; M. Roch, late of the Paris Opera, musical director.

PRIZE FIGHTER AT OLYMPIA.

(Special Cable to Variety.)


Taking after the lead adopted by the American and English halls, of playing pugilists as features, the Olympia has introduced into its program Marc Gaucher, the French champion, who spars with MacMa, the latter also giving a bag-punching exhibition. The couple are proving a big attraction.

NIBLO GIVES UP TOUR.

The traveling tour started by Fred Niblo, the monologist, has been abandoned. He reopen in vaudeville at the American, New Orleans, Monday next, having engaged for twelve weeks on the Morris time.

Mr. Niblo arranged his travels at a big expense, and has a large sum of money invested.
COURT FINDS NEW POINT IN THE COMMISSION CASE

Judge J. J. Spiegelberg of the Municipal Court handed down a verdict in favor of George Homans, the agent, for $1292.50, the full amount claimed in Homans' action against Kate Elmore and Sam Williams for commission, this being the weekly salary paid the act by the William Morris Circuit.

A defense had been raised by William Grossman, of House, Vorhaus & Grossman, that under a New York State law of 1909 commission upon a contract for over four weeks of over five per cent. could not be collected. Mr. Grossman set up that this payment was made through the Morris office deducting the amount weekly from the act's salary, and that Homans was debarred from pressing his claim.

In his decision, Judge Spiegelberg, after going into the merits of the case, says by Chapter 20 of the Consolidated Act, a remittance of the two weeks' salary of an agent is entitled to charged for the employment of a theatrical artist (not included in the specified classifications) the full first week's salary, in this incident in amount to $650. As the amount of Homans' claim was considerably less than this amount, the question could be raised. The Court added to the agent's claim the amount deducted by William Morris, altogether making $855, which was still inside the limit.

The Court also says in its decision that, while Homans sued for the amount of commission, or the exact time Miss Elmore and Mr. Williams had paid for Miss Elmore, there was no reason why he (Homans) should not have brought his action for the full amount due, since the Court held that he was entitled to recover, as the entire fee was due upon the agent procuring the contract.

The Court did not pass upon the question whether two agencies violate the statute by charging two full fees, saying that point was not before it for decision.

The commission question may require a further legal adjudication, for under the facts, as stated to the courts, the Elmore act signed with Morris for 28 weeks at $650 weekly. Homans' commission as agreed, five per cent. on each week's salary, would amount to $32.50 in all under the contract, while the Morris office would receive as much for the full term, or in all for the act to pay $1,375. The Court stated that only the first week's salary of $50 could be collected as the agent's fee.

August Dreyer, the attorney of 146 Nassau street, who pleaded the case for Mr. Homans, when asked by a Variety representative what he thought of the decision would have on the agency law as it now stands, said:

"I think the entire law will be practically taken off the statute books, if not through decisions of the court to follow and be joined with this, then by the incoming Legislature, which will most likely enact a new measure."

DOCKSTADER CHANGES MINSTRELS.
During the past week the Lew Dockstader Minstrels, as usual, "layed off" before Christmas. The opportunity was utilized to give a show around. The people with Dockstader all season are retained, and there will be no additions to the company, but when the show opens Monday next its material will all be new, and the program entirely shifted around with a view to improving the performance.

FUSS OVER SONG.
Boston, Dec. 22.
There is a fuss in "The Jolly Bachelors" over a song. On behalf of Emma Carus, House, Grossman & Vorhaus, of New York, through Jacobs & Jacobs, local attorneys, have served notice upon Nora Bayes and Jack Norworth not to sing "Has Anybody Here Seen Kelly," which Miss Carus claims ownership of.

NEXT WHITNEY SHOW.
The next production to be made by Fred C. Whitney will be called "Baron Trenk." Nothing beyond that has leaked out. The date of production is in the distance of the end of spring. Remick & Co. will publish the music.

15 YEARS' TIME AFTER "SHOWING."
London, Dec. 16.
A young comedian named Julian Mack was brought into London last week by Ernest Edelen, the agent, to deputize for Willie Bard at one of the Syndicate halls. Mack did so well that the Syndicate placed him under contract until 1921, and he will play about 25 weeks each season on that time.

KENDALL CLOSES OWN SHOW.
Up in the northwest last week Ezra Kendall, in "The Vinegar Buyer," playing on the John Court time, closed his own show there through failure to find a performance.

The theatre he was then appearing in was obliged to refund the money taken in, and the tour was abandoned, from fifty to sixty people engaged with the company out of work.

APRIS REPORT.
It is reported here that Dorothy Russell, daughter of Lillian, is engaged to marry Prince Mutshita, who claims to be a nephew of the Emperor of Japan. The Prince is now on his way from Japan to San Francisco, and the wedding will take place next month. The "romance" is said to have begun when Mutshita was a student at Yale.

BECK GOING TO COAST.
In the early part of January Martin Beck will leave for San Francisco, re-remaining away from New York for about a month.
Mr. Beck will probably have company to the far west, but just who hasn't been told. The object of the visit is believed to be an important one.

HAROLD G. WILLIAMS AND ALICE FRANCES THURGATE, OF ENGLAND, MARRIED THE LATTER END OF LAST YEAR. Young Mr. Williams is a son of Percy G. Dockstader.
LAUDER’S WESTERN ROUTE.

San Francisco, Dec. 22.

At Dreamland Rink for the week commencing Jan. 10 Harry Lauder and his Road Show will appear in San Francisco for the first time. The Lauder show will play Los Angeles Jan. 7-8; Portland, 17; Seattle, 18-19; Vancouver, 20; Tacoma, 21; Spokane, 22.

The engagement of Lauder at Salt Lake City in the Mormon Tabernacle there will be on Jan. 5.

This is the western route of Lauder as far as can be learned at this end.

Vancouver, Dec. 22.

A report is out that the Harry Lauder Road Show will appear here for one night, Jan. 19, at the Imperial Rink.

The Harry Lauder Road Show will play the second week of the Orpheum, Cincinnati, opening there next Sunday (Dec. 26). From Cincinnati the show goes to Denver, playing the latter city Jan. 3, and then losing a day to Salt Lake, also losing another to Los Angeles, the only loss of time anticipated in the 4,000 mile tour to be made by the Scotchman.

In the traveling show to be seen on the coast will be Julian Etttinger, Marlim Hand, Bennington Bros, and Zimmer, besides another, perhaps. The Morris Office offered Missi Loftus the tour, but Miss Loftus’ husband made conditions, and insisted upon the imitator’s salary previously paid, $1,760, which blocked the deal. Morris’ idea in a big company surrounding Lauder while West was to waive profits for the resultant advertisement. The addition of Etttinger is with this in view.

Joe Vion has “gone ahead,” making his first stop Denver. Ted Marks, reconciled to the advance plan, also is ahead, having stopped off at Salt Lake.

Four weeks’ further postponement of English time has been obtained for Lauder, extending his American stay under the Morris management until March. Lauder is still under contract to the “Syndicate Halls” of London for three more years at $800 weekly. They are “old contracts.” New agreements made by the Scotchman with English managers call for $2,500. He now receives weekly with Morris to be exact, $4,600. Of this Lauder is required to pay one-half the amount for his weekly release abroad, about $1,600 in all, the Morris circuit making good the other half. It is estimated that Lauder will return to England with over $100,000 as the profit of his engagement.

TWO MODELS ONE.

Chicago, Dec. 22.

Morris Kaplan and Nellie Rafferty, of Maxie’s “Models,” were united in marriage last week at Springfield, Ill.

Timothy P. Sullivan ("Young Tim") died at his home in New York Wednesday, Dec. 22, a victim of tuberculosis of the throat and a general nervous breakdown. He was an influential member of the New York Board of Aldermen and prominent in local politics, also concerned in several theatrical enterprises, principally with Felix Isman, William Morris and Larry Mulligan. His death will not affect the theatrical ventures in which he was interested.
SCANDAL OVER BENEFIT.


There has been considerable comment over the recent benefit given at the Chestnut Street Opera House in this city for Laura and Florence Reed, the aged sisters of the late Roland Reed. A suit in court may result.

The sisters allege that notwithstanding the reports that large sums of money were donated by actors and former friends of their brother, they have not received their shares from the Percy G. Brotherton of this city managed the affair and arranged the bill. Charles J. Ross was the stage director of it.

The defense of the charge Brotherton is said to have fixed his accounts as follows: Receipts—Donations, $325.58; flowers and tickets sold outside, $157.50; sold at Opera House, $190; total, $603.38. Expenditures—Oct. 11 to Dec. 15, office and personal, $341; advertising, $11; total, $452. Net balance, $188.38, of which the Reed sisters received fifty per cent., or $94.19 each.

Brotherton admits he arranged to give the benefit and signed a contract with the Reed sisters to receive fifty per cent. of the net profits. He says he hired an office in the Mint Arcade, bought furniture for $110, employed clerk and office boy, and solicited aid from actors all over the country. He sold circulars to 300 theatres. Severe criticism follows this announcement, especially the $110 for furniture, which was donated by Felix Isaac and of the "personal and office" expenses. It has been figured by a local manager that with theatre, light, service of stage hands and orchestra given free the expense should have been but a few dollars.

The Reed sisters have placed the matter in the hands of Attorney Henry M. DuBois, who will verify the figures Brotherton is to give him. It is said that many of Roland Reed's friends have sent money to aid them. Francis Wilson sent $100, and Grace George, James T. Fowers and others also contributed to the fund.

"GEOISA GIRL" DESERTS.

St. Louis, Dec. 22.

The "Geisha Girl," left town last Saturday without Matsu Molioli, the prettiest and liveliest of the collection of Japanese Misses. The act appeared at the Columbia. During the stay Matsu saw a chop suey palace, which looked so good to her she is now the cashier in it.

BAD TIMES FOR ONE-NIGHTERS.

Chicago, Dec. 22.

The majority of the one-night stand attractions are resting this week, and glad of it, for the small vaudeville houses have cut out of them materially.

The shows cutting out of them are doing ordinary business. One troupe, costing $500 a week to operate, showed a profit of $70 week of Nov. 22, loss of $30 week 29 and $168 loss week Dec. 6. "The District Leader" paid $2,500 in Ohio and Indiana and closed until it could arrange to play better territory.

"The Red Mill," one of the larger "one-nighters" traveling out of here, has been doing a fair business. Harry Akin's "Lo" has been closed, temporarily, at least.

SHORTAGE OF "FEATURES." It is said the United Booking Offices is being pushed so hard to locate "features" through the scarcity of new material that for the first time, it has been noticed, the Percy G. Williams office in the United suite now looks over the big "route book" of the agency for large turns.

It has been expected that a short market on "big acts" would occur, but it was not looked for until the latter part of February or in the early part of March. It has, and to last until the musical comedies with the shows closing early released a new supply for "woodsville." In speaking of the condition this week a producer who knows vaudeville and his business very well, and is also close to

PAULINE LAYING OFF.

There are still eight weeks left unplayed on the Morris Circuit contract which Pauline holds, but the hypnotist is laying off this week, with no assignment on the Morris time for next week. Pauline was engaged by Morris at $2,000 a week for twenty weeks of this season. There were reports of Pauline starting an action against Morris. When William Morris was asked about this he said nothing of that kind had reached him. Mr. Morris added that he had talked it over with Pauline, and understanding he had had offers from other circuits in this country, also Europe, suggested that Pauline accept one of these, returning to the Morris time to complete his contract later on.

FROM 3-10 TO $1.


The Richmond Theatre here, playing the cheaper of the small time shows (pictures and a couple of acts at 5-10 admission), has been taken by the Shubert for two nights weekly, when their traveling combinations will stop off to play in the house at $1 admission. On those nights the "bill" will lay off with full salary.

North Adams is a "college town," probably the excuse for the move.

COMEDY CLUB OFFICERS.

The annual election of Vaudeville Comedy Club officers will occur Dec. 30. On Sunday last, Mr. Smith, the able nominee for the presidency, had not determined whether he would accept the professed nomination, although influences were being brought to bear upon Mr. Smith to step into the office James J. Morton is vacating.

Mr. Smith said the duties of the president demanded such strict attention and time he wanted to see his way clear.

The other offices to be voted for, without opposition, are Bob E. Matthews, secretary; Frank Otto, vice-president; Robert Rogers, vice-president; Harry Tilton, treasurer, and Johnny Johnston, chairman of the House Committee. The officers compose the Board of Directors.

DESERTS HIS BRIDE.

New Orleans, Dec. 22.

Nothing has been heard of Lewis Gold, who deserted his wife here last week. Mrs. Gold is said to be the daughter of a New York dressmaker. She met her husband while he was performing in a moving picture theatre in the metropolis.

Shortly after arriving here, Gold vamped, first disposing of everything salable the couple had. He is thought to be in California. The wife is destitute.

DOESN'T BLAME "PICTURES."

Chicago, Dec. 22.

 Eugene Moore, thoroughly acquainted with conditions in small towns, is loath to believe that picture houses are responsible for the falling off in business of the one-night stand shows. Mr. Moore says he can show by figures that business is no better in towns without picture houses at all than in those where pictures and vaudeville are in great favor.

DIVORCE AND ALIMONY.

Cincinnati, Dec. 22.

Mrs. Sadie Bauer, wife of Daniel Bauer, proprietor of the Majestic, has secured a divorce on the ground of adultery. The court awarded Mrs. Bauer $5,000 and $20 weekly during her lifetime.

Charlotte Le Ture, a vaudeville player, was named as co-respondent.

BONCI MAKES A HOLLER.

The Metropolitan Opera House tenor, Bonci, let forth a yell on Monday when the morning papers carried a story he had engaged with Percy G. Williams to give a series of grand operatic concerts in the Williams vaudeville houses following the closing of the opera season.

Bonci cut out a denial. At the Williams office it was said that Bonci's own press promoter first issued the yarn.

The tenor threatens to sue somebody for $100,000.

THEATRICAL PHRASES

BY HENRY CLIVE

NO. 6.
"HOUND DARK."

the booking system of the United, said to a Variety representative: "I think that article in your Anniversary Number 'The Producer Has Gone' was just right. It is exactly what I would have written. There is no answer.

"It's impossible to hold producers under the system such as is practiced. The idea of leaving it to one man to jett down on a brown slip or a pink slip the particulars the producers may give, with no assurance that the pink slip or the brown slip won't reach the waste basket. The producer is discouraged before he even gets a hearing, for you can't call this a hearing. The best proof is that so few productions have resulted from the system."

Billie Cross, of Cross and Holden, has recovered from his recent illness.

It is reported the Pantages Circuit has submitted an offer to Pauline. How his affairs with Morris will turn out, no one knows just now.

MORRIS IN VANCOUVER.

Vancouver, Dec. 22.

J. C. Hines, representing William Morris, Western, Inc., has stated that arrangements have been completed in this city for a Morris vaudeville theatre. It will be centrally located, and cost $200,000.

IMogene Comer's REAPPEARANCE.

Seven years ago, Patsy G. Williams' Orpheum, Brooklyn, Imogene Comer, the singer of ballads, retired from the stage following the week's engagement. She is to return to vaudeville, appearing Sunday at Hammerstein's.
Fred Curtis, of the Morris staff, has returned to the New York offices from the Chicago branch.

The Martinelli office has placed Harry De Cos to open at Martinelli's Olympia, Paris, next September.

Alex. Orr returns to New York within a few days and will probably play on the Morris Circuit Jan. 3.

The 2 Youngrays open at Calgary, Canada, on the Pantages Circuit, Jan. 10, engaged by Louis Pluas.

Vera Mihalcsens will appear at the American, Chicago, Dec. 27. Following, she will join a Singer production.

The Auditorium, Autunn, N. Y., will play a Morris vaudeville show Christmas Day, placed by William Joshy Daly.

The starring tour of Julian Eitmg under the management of Al H. Woods has been postponed until next fall.

Eddie Garvie with the Frank Daniels show has been assigned a principal role in "Dick Whittington" by the Shuberts.

Marc G. Dale and Mamie Kendall were married Dec. 16 at Chicago. Miss Kendall was formerly known as "La Auto Girl." 

Fredrick Bond and Fremont Banton have cancelled their vaudeville engagements to enter a forthcoming production.

Next week (Dec. 27) at the Plaza is the last for Clasie Leftus under the Morris contract, not Jan. 27, as wrongly printed last week.

The Richmond Theatre, Stapleton, Staten Island, opens to-morrow (Saturday) with K.-P. vaudeville at 25, 50, 75 cents to about a 9000 bill.

DeMaro, the contortionist, landed strongly when opening at Amsterdam Dec. 1, according to advices received by the Martinelli New York office.

"Nuit De Noel," which translated has something to do with Christmas Eve, is being played by the Cortez and Bertele Co., under the direction of Jules Ruby.

Mrs. Martin Beck is the patroness for the entertainment to be given at the Hebrew Technical School at Second avenue and Fifteenth street on Dec. 30.

Keno and Morris open at the Orpheum, Denver, Monday, booked for the Orpheum tour by Pat Casey. Sandberg and Lee have also been placed by the same agent for the Orpheum, commencing Jan. 2 at Spokane.

Al Davis has returned to the headquarter offices, handling the advance press work for the Lauder show from that office.


May Yohe is showing New York her "single" turn for the first time at the Lincoln Square the three last days of this week.

Irene Franklin returns to her tour of the United States at the time of the Dazell and the English singer is playing under the direction of George Brier.

James A. Corbett decided to return to vaudeville one week earlier than he expected and will play the American, Chicago, next week, coming east to the Fulton, Brooklyn, Jan. 3.

The opening of Al Woods' Liberty Theatre in East New York has been set over until January. Several are angling for the booking, with Felix Isman coming in as a stockholder.

The latest press sheet of the Shuberts now says that Marie Dressler in "Tillie's Nightmare" will open Friday, Dec. 24, at Allamny, there being only a few towns on the Shuberts' route sheet left for Marie's premiere.

Hamburger's has visiting cards printed (not engraved) reading "Dr. Herman's, Hammerstein's Victoria, Jan. 3. Office hours, 3—9:30; 9:30—10 p.m." The Doctor may be held over for a run at "the corner" if successful.

No one looks prominently for the office of License Commissioner, to be appointed by the incoming Mayor, Gaynor. The present incumbent may hold over before the selection is officially declared.

A "bar act" with Perry G. Williams this week asking for an engagement. Besides the regular commission of 5 per cent, wrote the act, they would make Mr. Williams a present of $10 if time were given.

One of the Otto Brothers becoming ill caused a vacancy in the Bronx program this week, filled by Edna Loby. Lillian Shaw received the requisition first, but could not make the "jump" from the Alhambra twice daily.

Straus & Co. are again printing the Fifth Avenue program. For a time an- other firm with an idea that to find a misspelled word was the only enjoyment a Fifth Avenue patron expected, published the booklet in a fancy form.

Mose Gumble is even now calculating the number of days until his wife, Clarice Vance, shall leave New York for London to open at the Palace in the latter city on May 9, following that engagement with a trip over the Trans-Stoll Tour.

Ernest Luck and Co. are "breaking in" at the New Rochelle theatre this week. Mr. Luck is Hettie King's husband, and was formerly of the Six Brothers Luck, now in England. Pat Casey has the handling of the new act.

"Moritz," the "monk," died last week while exhibiting in Europe, on the Continent somewhere. A chimpanzee is acutely susceptible to the weather. The trainers are continually on the watch against a cold which will readily develop into pneumonia or galloping consumption.

Fred Lindsay, the Australian bushman, who does a whip-cracking act, suffered a severe injury to his shoulder while playing the Orpheum, Kansas City, last week. His whip-lash struck the scenery and was deflected back with such force that it cut his right hand, the one most in use during his act.

The Shuberts have arranged to do the booking for the $20,000 theatre which James F. Burns has been building in Colorado Springs, now nearing completion. The arrangement will run for five years and the house will be booked in opposition to the Opera House, which K. & E. provide-attracting.

When Karon's Comedy Co. played the Fulton, Brooklyn, a couple of women leaving the theatre spoke of "A Night in an English Music Hall," the younger one saying: "I think it is very funny." The older woman replied: "Oh, yes, dear, it is. I have seen it now four times, and every time that man in the box (Albert Weston) has been drunk. It's a pity."
WESTERN WHEEL IN HARRISBURG.

The Empire Circuit Co. has arranged to make the Majestic, Harrisburg, a stop- gap in one of the two "lay-off" weeks its Western Burlesque Wheel is playing. There has heretofore been an open week between Newark and Philadelphia. Another week's lay-off is between Cleveland and Chicago.

The eastern week was cut through about provisions which had been made for the accommodation of the new Bronx house, still a long way from completion.

If it is possible to change the routing in time for Monday next (Dec. 27) the Harrisburg house will be played on the way from Pittsburg to Washington. This will be done, in any event, as soon as the changes can be made. The Western Wheel shows have been hailing right through Harrisburg. No extra railroad bill will be caused by the new arrangement. Harrisburg is a town of about 100,000 and has been receiving its entertainment from the Majestic, on the M. Rel Circuit of legitimate theatres, and vaudeville at Wil- mer & Vincent's Orpheum. The Majestic is listed with a capacity of 1,133. The burlesque shows will play there a full week.

This will be the third house on the Rel Circuit turned over to other uses within the past two weeks—Wilkes-Barre, Scranton, and now Harrisburg. Business in most of the interior of Pennsylvania has been very bad all season. It remains to be seen whether only a vaudeville and a burlesque house providing entertainment Harrisburg will recuperate.

DIAMOND-GORDON WEDDING.

Toronto, Dec. 22.

Last Wednesday while "The Rose of Algeria" was in town, James Diamond, a comedian with the show, married Phyllis Gordon in the office of the Christian Guardian, the paper's editor, Rev. Dr. W. B. Crigton, officiating.

Mrs. Diamond is the daughter of Robert Gordon, the manager.

FOUND DEAD IN BED.

On Monday morning when Miss De Garmo, of Kenyon and De Garmo, called for her partner, Peter Kenyon, to fill an engagement for the week at the Keith-Proctor Jersey City house, the woman found Kenyon dead in his bed.

The cause of his death has not been determined. He was about 65 years of age.

A SPECIAL TO "MAKE IT."

Omaha, Dec. 22.

Gus Hill's "Masquerade" will play the Burwood Saturday (Christmas Day), attempting to make Minneapolis, the next stand, in time by a special train. Otherwise the "Masquerades" would not play Saturday.

NELSON LEAVES "JACK SHOW."

Battling Nelson leaves the "Sam T. Jack" show next week at Milwaukee. He contracted for twenty weeks and played nine. Robe Winch to Karl Franke close with the same show there Saturday night. This show played to $1,600 in Detroit. The record is $8,000, made during the week Karl Franke pictures were added attractions.

SETTLED THAT KUSON'S OUT.

Chicago, Dec. 22.

It has been settled by the Columbia Amusement Co. that Kuson's in this city will not be on the Columbia Circuit next season, thereby reducing the number of Columbia shows by one. This has already been provided for.

HYNICKA GIVING UP ONE.

Rudolph Hynicka, of Cincinnati, will give up one of his two Columbia Circuit attractions now touring under the management of Charles B. Arnold. The one passed over will be "Fads and Follies." Mr. Hynicka retaining "The Serenaders." "Fads and Follies" will pass to Charles Robinson, who will replace his present show with it, or continue with the one he is now producing, merely working under the Hynicka franchise.

WAVERING ABOUT SCHENECTADY.

The Western Burlesque Wheel is wavering over the closing of the Empire, Schenectady. On Monday the Empire Circuit had about concluded to cease operating in that town, word came with the information the Monday matinee was passed. The best previous afternoon's receipts at the Empire had been $65.

With first this day's business on the opening of "Christmas Week," the Empire executives had to wait a few days before reaching a final decision.

THE WOMEN SMOKE.

When "The Parisian Widows" played at Waldman's, Newark, a couple of women in a box were lighting smoking cigarettes by the chief usher. He called upon them to stop. They attracted his attention to a sign upon the wall, "Smoking Allowed." The women defied the manager to stop them, and completed their smoke in peace.

Hughy Schubert has joined "The Widows," and Ida Clayton is now a principal with the company also.

COOK DOES A FLOCK.

The special committee of scientists appointed by the University of Copenhagen to examine the records submitted by Dr. Casey, his North Pole discovery, has reported that the doctor had stopped on his way north and never landed on the top. The first joke about it on Wednesday was that Dr. Casey cooked a good one, but forgot to turn it over.

CASEY SPLIT, 50-50.

The many large advertisements of acts booked through Pat Casey in Variety's Fourth Anniversary Number, in each of the cases, have brought wondwment how Mr. Casey arranged with his clients to that end, the same having occurred a year ago when Variety published its Third Anniversary Number.

Speaking to Mr. Casey this week on the subject, and the interest displayed both by professionals and newspaper people, the one asked him what his acts to take a page advertisement in Variety, remitting to him $20.00, one-half the charge, and that he would pay the remainder, in return requesting that his name be prominently displayed.

CURTIN BUYS "AVENUE GIRLS."

James H. Curtin came into the possession of "The Avenue Girls" last week, an act that operates under a Campbell & Drew franchise. Mr. Von Ottinger, a member of the Shubert's executive staff, controlled the show up to the time Mr. Curtin purchased it. The management of the show has been turned over to Leon H. Curtin, a nephew of the new owner.

Leon went to Boston last week to take possession. There are likely several changes in the personnel, and it is possible that a new burlesque and first part may be introduced.

WANTS $600 FOR BREACH.

M. Straussen, the attorney acting for George Dollinger, has brought suit against Benjamin Von Ottinger to recover $600 for his client.

Mr. Dilling is a musical director and was engaged by Sheppard Camp for "The Avenue Girls" for thirty weeks. Camp subsequently left the show, when it developed, according to Dollinger, that Von Ottinger, who was manager of "The Midnight Sons" at the Broadway Theatre last summer, was the real party in interest behind the Western Burlesque com-
pany.

The defense of Mr. Von Ottinger to be heard this month when the case is reached in the City Court is that he is not liable for the amount.

ENGLISH GIRL MARRIED.

Vera Campbell, one of the English girls with "The Parisian Widows," was married to Harold Dady, son of the late Brooklyn politician, Michael J. Dady, last Saturday, in Brooklyn, where the company was appearing at the Gaiety.

Mrs. Dady immediately gave in "her notice" and will leave "The Widows" at Philadelphia Saturday night.

Daisy Atkinson, of the company, was fied as bridesmaid at the ceremony.

WOODHILL TO RETIRE.

Cliff Gordon and Bobby North will have two shows on the Columbia Circuit next season. In addition to their present engagement for the Woodhills, the company will have H. S. Woodhull's "Lid Lifters," though probably under another name.

This is Mr. Woodhull's last season in burlesque. He intends to retire from management.

VOLTA ASKS $3,000.

A summons in an action commenced by Volta to recover $3,000 from the Western States Managers' Association was served upon Louis Pincus, New York, last week.

Mr. Pincus is the Eastern representative for the Pantages Circuit. Before Pantages took over all his shows, the Western States Association houses, Mr. Pincus was under- stood to have acted in the same capacity for that company.

The summons has been turned over to August Dwyer, who will demur to the suit upon the ground of defective service, alleging there is no Western States Managers' Association at present, and that Pincus was not the proper person to serve if there is.

Denis P. O'Brien appears for Volta, who sues to recover the amount under a ten-weeks' contract on the Western States time that he did not play.

GEORGE W. RICE DIES.

At his home in Centerego, Long Island, George W. Rice passed away yesterday evening at 5 o'clock. He had been ill for over a year, and around Dec. 1, was compelled to retire from the stage, going to West Baden, Ind. A week ago, Mr. Rice was brought east.

Mr. Rice was one of the dozen men who was the best known burlesque manager-comedian, and a partner in the firm of Rice & Barton. His career has been an eventful one, attended with success.

TWO NEW SHOWS IN.

The two new shows for the Columbia Circuit start off Jan. 3. Charles Rob- son's "Crescent Girls" (or "Night Owls") open at Philadelphia, taking the week after the Gaiety, Brooklyn, the route being changed by this move to shift the shows thereafter to the Metropolis, instead of Philadelphia.

Hurtig & Seaman's "Ginger Girls" commence at Albany, going to Schenectady for the last half of the week, and then coming into the Olympic, New York.

If a delay should occur in the opening of the Casino, Boston, there will be a "lay off" until that does happen.

CORNELLIAN'S NEW MANAGER.

Rochester, N. Y., Dec. 22.

Fred Strauss, a former manager at the Cornellian (Columbia), has taken- ceased G. W. Coleman, who has had charge of the house for the past two seasons. While here Mr. Coleman placed the Cornellian on a profitable footing, and aided materially from the present good standing the house enjoys.

JOHNSON THE ATTRACTION.

Boston, Dec. 22.

The management of the Howard (West- ern Burlesque Wheel) has set Jan. 10 as the likely date its opposition, the new Casino (Columbia Circuit), will commence business with Irving's "Big Show."

Although the Howard has a quiet idea the Casino may not open until Jan. 17, it has engaged Jack Johnson as the added attraction for the first of the 10th to provide against the emergency if Wal- dron's new one should throw open its doors on that date.

FRANK STAFFORD AND CO.

The pictures on the front page this week are of Frank Stafford and Co. The centre oval is occupied by Marie Stone, Mr. Stafford's support in his novel vaude- ville offering. The dog, "Rex," is also shown. "Rex," as playing of the piece, has become an attraction in it. The animal is seen at the opening on a stand, and retrieves a bird shot by Mr. Stafford. At the finale he wins the girl for the city hustman.

The act is an original one, with a story of a hunter out for a day's shooting meeting a summer girl. This permits of humorous "sure-fire" dialog.

Special attention has been given to the details by Mr. Stafford, who imitates through whistling alone birds in the nature of a riddle and thrill. The patience of this with the setting, and the embel- lishment of two handsome young people as the principals have brought success in the act wherever appearing. It is at the Colonial, New York, this week (Dec. 20).
"SMALL TIME" AGENCIES IN THROES OF DISRUPTION

Metropolitan Vaudeville Exchange (Joe Wood) Dissolves Independent Booking Agency Expected to Explode.

People's to Book Direct.

The big "small time" booking agencies in New York are a shattered and battered mass at present. Last Saturday morning at a meeting of the Metropolitan Vaudeville Exchange (the Joe Wood agency) it was voted to dissolve the corporation, which will be done at the final meeting to be held Jan. 19.

This takes the Metropolitan, supposed to have been connected with the United Booking Offices, out of existence and removes Pat Casey from his interest in the "big time" agencies. Joe Wood, the president, is now Mr. Shea.

Joe Wood will remain in the Long Acre Building until Jan. 1, when he will secure his books and expects to book independently as before.

The People's Vaudeville Co.'s theatres, about twelve in all, will leave Wood, going into an office of their own, where bookings will be handled direct, said Joe Scheckel, the general manager, this week. Scheckel also stated that he would do the booking in person hereafter.

It is reported, however, that with the People's Vaudeville Co. may be the Sheedy and Quigley circuits, now of the Independent Booking Agency. Of the four circuits represented by the People's, Mr. A. M. Leatherman, division is Feiber, Shea & Coutant and Mozart against Sheedy and Quigley, though this alignment may be changed, excepting that there is no possibility of Feiber, Shea & Coutant becoming linked again with the Sheedy time for booking purposes. The feeling between the two is bitter, so much so that it is learned Feiber has been president and called the meeting.

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LEO JACKSON.

The wonderful young trick cyclist, who has made such a sensational tour in the big vaudeville theatres in Greater New York, is now visiting Chicago. He is famous for the remarkable feat of turning a triple somersault or triple somersaults around the handlebars of his bicycle while performing other tricks. He is also noted for his ability to balance his bicycle on the hand. He is now giving a vaudeville act at the American Music Hall, New York, where the act is a big success.

VARIETY

SPREADING OVER CHICAGO.

Chicago, Dec. 22.

The S-C invasion is here in earnest. The firm has taken over the leases of the People's and the Marlowe, and it is believed a company including Charles B. Martin (formerly lessee), has taken them over.

THE CITY'S WEEKEND.

People's is dark this week and opens Xmas day with more costly bills and with Ed. Sheld (a S-C manager) in charge. John Considine was here last week when these transactions were arranged.

The old deal for the People's was to give up 20 per cent of the gross for rent, which included heat. Last week the show cost $600, and it attracted but ordinary business. It is believed that S-C will now put in bills costing perhaps $800 weekly.

NOTHING HAPPENS IN TORONTO.

Toronto, Dec. 22.

Despite threats made by A. J. Small, Harry Lauder appeared at Massey Hall without interference. The threat of Small's to invoke the Alien Labor Law against the company, excepting Lauder, was met with a reply from the Morris side that if Small did this, all travelling companies playing his legitimate houses over Canada would be stopped from appearing for the same reason.

It is said now that Small may bring suit for damages to recover a percentage of the Massey Hall returns. That ball seats about three times the number which can gather in the Majestic. Small's house, now playing the regular Morris shows here.

CRIMES IN PHILADELPHIA.


Persons connected with the theatre in various capacities have been prominent in some of the smaller theatres in Philadelphia. It has developed that Angela Moraci, the Italian woman who had been appearing in some of the small vaudeville and picture houses, and who was found dead in the bathroom of the house where she was living, was murdered and did not commit suicide as first reported. The woman was last seen looking for the murdered, thought to be an Italian. It is said to have been a love affair.

William Bostick, who has been employed at a stage hand at one of the local theatres was shot and probably fatally wounded by Joseph Murray, of Philadelphia, Md. At the time the crime was committed Bostick was in company with Mamie Casey, who came to this city from Milton, Del., and secured a position in a department store. Murray is said to have been jealous of Bostick and after he had shot Bostick he shot the girl and then killed himself.

Lillian Hinton, reported to have formerly appeared as a "kid" impersonator, has been arrested for the second time for swindling storekeepers. The woman is about 30 years old, but has never worn anything but children's clothes in the street and used this disguise in her swindling operations.

She admits that she has appeared in vaudeville under the name of Lillian Mink. She has a black wig and make-up with her when arrested. When arrested the last time she said she had signed a contract to play vaudeville dates and promised to dress like a woman in the street.

FOX TO CONVERT CHURCH.

The church on Houston Street, New York, has been taken over by William G. Fox, the picture and vaudeville magnate, who will convert it into a small time theatre seating between 1,700 and 1,800.

Behind Fox in his theatrical enterprises are those of "Big Tim" Sullivan, the East Side's political boss, and Martin Engel, a Sullivan henchman and Democratic leader in a down town district.

SMALL TIME BUSINESS BAD.

The past two weeks have been bad business ones for the "small time." The Yuletide appears to have had the most saddening effect upon the audience in the smaller grade of vaudeville houses, lessening the receipts there more, comparatively, than in any of the other theatrical divisions.

BALL-BEARING CHAIRS.

The orchestra chairs for the new Columbia Theatre, New York, have ball bearings for noiseless and easy folding up. The top of each chair holds a metal eagle. The seats are embossed in light leather. It is said they are the first orchestra seats manufactured with ball bearings.

BLANEY'S FOR JEFFERIES.


Blaney's Theatre, New Orleans, now a small time picture and vaudeville house, will be booked by Norman Jefferies, of this city, commencing Jan. 3, when the prices of admission at Blaney's will be increased.

NO CHANCES ON LUBELSKI.

Before Tony Lubelski closed a contract for the Columbia Musical Four to play his Portola Restaurant in San Francisco, and other recent area bookings, he was engaged for the Pacific Coast, the reinvigorated Californian manager was obliged to deposit in New York one hundred dollars for the four weeks' salary. The contract has been engaged for, along with transportation to Frisco and back.

Joe Wood, who booked the act with Tony, made up the condition, and Mr. Lubelski unbalanced.

Other acts in New York have been engaged by Lubelski, but it is not known what protection they have against emergencies.

ACTS BACK FROM WEST.

Some acts placed in the west, known there as "Casey acts," have returned of late, cutting the western trip short. Reports have spread about that the easterners met with rude treatment from western acts playing in the middle-western houses, who looked upon their fellow acts as eastern interlopers. The eastern acts are said to have quit rather than suffer annoyance. When this story was repeated to Pat Casey this week, Mr. Casey replied it was not so. He said a few acts booked through the Joe Wood agency for the middle-western houses, who booked upon their fellow acts as easterners, and that on his last trip in the west, by his own orders, the turns were canceled.

There are many of the Casey acts now playing that territory, and have been for many weeks. Some who have written east, other than saying that there were a few inconveniences to contend with, offered no other objection to the time.

NEW COMEDY STARTS NOTHING.

Chicago, Dec. 22.

The New O medly did not cut into the business at Sittner's very much last week. Though Sittner's is a "third floor" house, it is said that he has had the largest gross receipts on the week. Both theatres gave Wednesday and Saturday matinees. The Sittner's was packed as usual Wednesday and did well Saturday. The Comedy fared badly at each.

A report has it that the Sittner bill cost $865. The Comedy show cost about the same; perhaps more.

The new Comedy is not entirely completed, which may affect business to some extent. Weather conditions last week were unfavorable. The Comedy uses the newspapers; Sittner's does not.

DEATHS FROM FIRE PANIC.

Cleveland, Dec. 22.

Three deaths have resulted from a panic that last week followed a cry of "Fire" that started when a woman fell down stairs at the Majestic. The three women met their death by being jammed by the crowd as it was struggling out of the house. Many other women and a number of children sustained minor injuries.

TULANE, MEMPHIS, FALLS IN.

New Orleans, Dec. 22.

The Morris Chicago office will book a vaudeville bill averaging from $600 to $700 weekly in the Tulane, Memphis, dark for some time. The Tulane opens Christmas day.

HIBERNIAN'S DAY PLAN.

Chicago, Dec. 22.

The Plan from Chicago is that 3,000 tickets will be sold for the "Hib," and last week when an attempt was made to slip them into K. & P.'s 12th Street house, representatives of the society called the act out after one day in the show.

ITEMS OF INTEREST FOR 1910.

By BILLY GOULD.

Grover Cleveland was born in this country.

Iszy Ward is thinking seriously of going on the stage.

Hammerstein's is contemplating putting vaudeville in the Victoria.

Mand Adams will star next season.

Geo. M. Cohen is going to write a musical comedy.

U. B. O. is going to blacklist any act that plays for William Morris.

William Morris will have a vaudeville circuit of his own next season.

Al Sutherland will be an agent next year; so will Pat Casey.

Maggie Cline will make a vaudeville plunge next year.

Charlie Case will talk about father.

Jim Thornton will deliver a monolog.

Jim Morton is going on the stage.

Fields and Lewis (English act) may come over to America in the near future.

Somebody will give an imitation of Irene Franklin.

Teddy Marks may go to London.

Harry Lauer will do a Scotch act.

Jerome and Schwartz are thinking of writing a song together.

Ted Snyder may open a music publishing house.

Res Shields may receive some royalties.

The U. B. O. is going to move from the St. James Building to the Long Acre Building.

Willie Hammerstein will learn to play poker.

Percy Williams is going to smoke cigars.

Jack Levy will enter a Marathon contest.

Gus Edwards will sing Harry Von Zell's songs exclusively.

Lee Harrison is going to save some money.

WATCHING THE "FOOTBALL DOGS." Officals of the S. C. P. A. are keeping a close watch on the "Football Dogs" which Joe Hart imported from England, booked into the Hippodrome, and sold to Charles Smith.

It is said that the society forced the act to close after four weeks at the "Hip," and last week when an attempt was made to slip them into K. & P.'s 12th Street house, representatives of the society called the act out after one day in the show.
**COPYRIGHT UPHeld.**

On Tuesday in the United States Court a temporary injunction was issued restraining Edna Luby from imitating Irene Franklin on the stage.

The argument was held last Friday, Nathan Burkan appearing for Miss Franklin. Several affidavits were submitted from prominent managers and producers to the effect that imitations are harmful to the originator.

This is the first action of the kind brought under the new copyright law, Miss Franklin having had her copyright registered under the title of "Queen of Vaudeville." The number employed by Miss Luby as an "imitation" was Miss Franklin's "I'm Bringing Up the Family." It was sung by the imitator at the Orpheum, Brooklyn, on the Monday afternoon Miss Franklin appeared at Hammerstein's. An injunction then applied for was held pending for a few days and Miss Luby again used the song for one day only the following Monday at the Alhambra.

With Miss Franklin and other well-known stars outside New York protected by a court order, Miss Luby will now probably rest a week or so to arrange a new act. She is now billing herself in a vaudeville at the Bronx, and has the promise of a date at Keith's, Providence.

**POLI CHANGERS MANAGERs.**

Directly after the first of the year there will be several changes in the local manager staff of the Poli theatres. Oliver Edwards, a New Haven newspaper man, takes charge of Poli's, Hartford, replacing Geo. N. Hamsomb, who goes to Norwich in the employ of the New York Journal.

Lewis D. Garvey, now at Poli's, Hartford, will be transferred to Bridgeport, where he will manage the Poli house there. Both Edwards and Garvey are trained newspaper men of long experience and this fact may have something to do with the changes. Other shifts are said to be on the way.

"PAUL'S ACT" AN AGENTs.

The act called "Paul's Juggling Girls" expected to open on the Morris Circuit Jan. 17, is said to have been made up by Paul Schultze, the German agent, who secured the young women in the turn from Madame Roma in Germany, who had a girl juggling act until Schultze saw it.

It is also said to be a "copy" act, the original having played for some years abroad.

**SLAVIN AND GIRLS.**

Direct from the defunct "Air King," which closed in Chicago, John Slavin, the comedian, reached New York, heading for the offices of M. S. Bentham, who will assist Mr. Slavin in organizing a vaudeville number to be head by him. About four girls will be required.

**CORNER STONE EXERCISE.**

San Francisco, Dec. 22.

On Jan. 12 the cornerstone of the new Morris vaudeville theatre in this city will be laid. It is the week when the Harry Lauder show appears in San Francisco. William Morris and Lauder will drop the stone into place.

**NO FOREIGN "BLANKETS."**

The injunction of the United Booking Offices placed into effect at the closing of last season that no more "blanket" contracts would be issued by the agency, is now said to extend to foreign tours as well.

While the booking for next season of the material from across the pond has not commenced, it is understood by the foreign agents in New York that the United will not place "blankets" for their numbers, leaving them in the same position as the domestic managers. It is further understood that a foreign agent will have no book for this side. When a foreign act is submitted to the United hereafter, its time will be allotted as applied for or taken and individual contracts issued from the respective managers.

The foreign agents say that if this course is adhered to they will be in danger of losing place through the process proves speedier than has been the custom so far under the practice.

**BIRMINGHAM OPENING MONDAY.**

The Orpheum at Birmingham, Ala., opens Monday as one of the Orpheum Circuit. It will have for the first program Tom Nawn, Anna Laughlin, Camille Trio, White's "Dancing Bugs," Jimmy Lucas and Walthour Trope, besides pictures.

Max Fabish from the Orpheum, Memphis, will attend to the inauguration of the house. When it is fairly started, Fox Travers, now the new Ophra Orpfhem press representative, will be promoted to the position of manager at the Birmingham, Orpheum, Fabish returning to Memphis.

**RESISTING THE AMERICAN.**

The American Music Hall was resisted this week in the orchestra, the operation taking place after the evening performances on Monday, Tuesday and Wednesday.

The loops along the sides have been removed, their place taken by 90 chairs, and all new seats are now installed, giving a total capacity to the ground floor of 765, without the boxes, the former two on either side.

**100,000 KEYS FOR "AD."**

One hundred thousand keys, attached to cards reading "Geo. Lashwood's My Watchkey," are being given away to advertise the English singer, who opened at the Plaza a couple of weeks ago.

"My Watchkey" is Mr. Lashwood's song. Geo. M. Leventritt, of the Morris Circuit, caught the key-giving inspiration, and 30,000 have been spread about in the past few days. Of that number it is said that not one has been found upon the floor or about the theatre upon the departure of the audience, testifying that each carried the key home.

The keys cost four-fifths of a cent each.

**ELMER ROGERS IN CHICAGO.**

Chicago, Dec. 22.

Elmer F. Rogers, general manager of the Morris Circuit, has taken temporary charge of the American here, William T. Greely having been reassigned to the American, New Orleans.

Mr. Rogers will remain in Chicago until he elects someone to take the local direction of the house.

**NOTHING IN MURDOCK RUMOR.**

A rumor abroad early in the week that John J. Murdock, the erstwhile Chicago vaudeville manager, would be on the pay roll of the United after Jan. 1, was denied at the United this week in toto.

The rumor is supposed to have resulted from several reports emanating from Chicago that Mr. Murdock may soon leave his moving picture interests, represented by the International Production & Projecting Co. of Chicago, an "independent." Some time ago, when the feeling between the United and the Beck western interests was at a keen point, it was thought that Mr. Murdock would be engaged by the United to lead any campaign planned against the western people in that section if they attempted to come east. This report, revived, probably helped to give strength to the present untraceable rumor of a United berth for Murdock.

**ORPHEUM'S QUICK ACTION.**

"Action" was given an act at the new Supply Branch of the Orpheum Circuit last week. When related, it fairly stunned the hearings who consider any "action" on a new act received in a few weeks or more quick work around New York these days.

A copy of local repute in Minneapolis applied to Charles Beehler, of the Chicago Orpheum offices, for a hearing in a new sketch. Mr. Beehler referred her to the New York offices, and the actress, Minnie Ericson Green, taking Mr. Beehler at his word, came direct to New York with her company of two, arriving last Friday.

Presenting herself to Arthur Hopkins, in charge of the Supply Branch, Mr. Hopkins arranged to have her sketch, "A Minnesota Romance," played to "show" at the Bijou, Brooklyn, Sunday evening.

Monday morning Miss Green was booked for the Orpheum Circuit, and opens Sunday at the Columbia, St. Louis.

Martin Beck is delighted with the success of the new branch of the Orpheum headquarters, he told a Variety representative this week.

"YOUNG" HENNESSY MARRIES.

A very quiet, if not secret, wedding on Dec. 8 made William S. ("Young") Hennessy and Harriet E. Fenstamacher husband and wife.

"Young" Hennessy is a vaudeville agent, and the son of Daniel F. Hennessy, of the United Booking Offices. The newly wed Mrs. Hennessy is from Easton, Pa., and a non-professional.

The Hennessys, pater and mater, showed their blessings upon the couple when the news became known to them, Mr. Hennessy, Sr., being at a health resort in the west at the time.

**FIELDS AND LEWIS COMING BACK.**

The same old story is sending Fields and Lewis to their New York home from England. The act went over there for $400 weekly, and was placed in the "hard- caste" house on the Barmafford Tour, Newcastle. Their success was emphatic, and they repeated their winning song.

Then the salary question arose. That proved a bar to further progress with the English managers, Fields and Lewis are returning to the States with the same story to tell many other American acts, successful on the other side, have had before them.

**AUTO FOR PRIZE.**

During the first two weeks of February, when Willa Holt Wakefield will play the Plaza, Miss Wakefield's manager will offer a runabout automobile as a prize in a contest among the paunch of which has not yet been settled upon.

**ASKS LEAVE TO APPEAL.**

Chicago, Dec. 22.

The suit for possession of the La Salle Theatre has been decided against Moe Singer, the present occupant. Singer has asked the court for a thirty-day stay in which to appeal.

Smith Brothers have forthed a second act, to be called "The Sensational Smiths," featuring a "slide for life," and "drop of death."
London Notes

VARIETY'S LONDON OFFICE.

(Staff for Americans and Europeans in Europe if addressed to VARIETY, as above, will be promptly forwarded.)

London, Dec. 15.

Gertie Oliva seems to be the big thing in "girl acts" around the Oxford just as present.

De Varensie, a pretty show brought from the continent by the William Morris office, are at the Holborn this week.

Liane D'Orve, French, is at the London Hippodrome.

Marie Lloyd started a tour on the Stoll circuit this week, playing the Empire, Liverpool.

The ballet "Psyche," at the Alhambra for some time, will shortly be withdrawn and sent over to the Olympia, Paris. A new piece called "Our Flag," will replace it.

Gobert Bellon is putting on a very good laughing act at the Alhambra. It is a burlesque bull fight.

At the Tivoli last week Dusty Rhodes appeared in the place of Dan Crawley, and Jesse Collins departed for Wilson and Varing.

George Robey is singing a couple of old ones, "Archibald, Certainly Not," and "Mrs. Bobbe," both laugh numbers. Robey is going to Birmingham for pantom.

Daisy Dormer is using a song that Chas. Whitley first introduced. It is of a factory girl up north. Ella Retford has been singing a song that calls for the same costume for almost a year or possibly longer.

Dates for the following have been given out by the Empire, London, through the William Morris London office: Venus and Elvis Palls, Chemesee Brothers, Hastings and Wilson, and Paul Le Croiz.

Advice from South Africa say that Helen Trix has duplicated her English success in that country.

Harry First played a return date last week at the Empire, Skeriditch.

Radd Furman is rehearsing for pantom in Bristol.

At the Palace last week Les Trombetas made their first appearance in London for two years. They ought to stay quite a while.

When Dorothy Kenet arrived in town this week she was immediately informed by the Empire management that Alfred Butt of the Palace would not permit her to play the hall, but Butt had an option on her services. Butt, however, after a little argument, allowed Miss Kenton to appear.

Phyllis Foster, daughter of Grace Foster (Kitter and Foster) will join Olive Lind's "Harvest Time" next week. Miss Foster will sing the contralto part.

Jack Lorimer started another engagement at the Palace, London, last week.

The boxing matinee idea has reached the Gibbons offices. Last Monday there was hardly a two-a-night music hall in town without some kind of a fight. The Holborn Empire, the best of the Gibbons halls, started also with boxing.

Lady Constance Richardson, of "society," who has been giving private entertainments as a "classical dancer" was booked for the Palace some time in January. Lady Richardson gave a performance for New York society some time ago.

Thales, a French pantomist, seen in Paris by Burt Howell, opened at the Metropolitan last week and was a tremendous success. The act will stay at the "Met" for another week, the first hold-over there in months. Alex. Carr will sail for America Dec. 18.

The circuit to be headed by the Palace, London, will be in full away over there within the next two years. It will take in only the big towns and will attempt to run a high class hall in all. Report is a Birmingham house has been offered to this proposed circuit.

The Crown Peckham, up to a few days ago booked through the Gibbons offices, is now supplied by the Syndicate office. It will be called the Hidrope hereafter.

Joe Hayman, of Hayman and Franklin, had an operation performed this week. He will soon be around.

A one-act play called "Sanctuary" will be produced at the Empire, London, next week by Malcolm Watson.

Vardon, Perry and Wilber play the Empire until January, when they leave to finish the Barnsford Tour, where they have three weeks yet.

Foti-Gers, the French comedian at the Tivoli, has met with wonderful success at that hall, and is booked there indefinitely.

Wilson and Waring, billed at the Tivoli, have been off for the past two weeks owing to Miss Waring having an operation on her throat. The team will probably resume at the Tivoli next week.

Phil and Nettie Peters come into London next week to play the Coliseum.

The Four Amat Sisters will appear at the London Coliseum next week.

A rumor is around that George Robey will not be allowed to play the Empire next week, where he is billed to appear. An injunction will stop him, the reports say, but it cannot be found out at present who will bring this proceeding against the comedian.

Harry First plays a week at York before returning to London for a run at the Pavilion.

Cornelia and Eddie play the Coliseum, London, next week, going from there to the Provinces to finish their Stoll time.

Le Dent finishes his engagement at the Alhambra this week, playing the Coliseum, Glasgow, next, his first week on the Stoll Tour.

The Colonial Septet will go to Paris in the spring for a month at the Alhambra.

M'illie Payne returns to London next week to play the Stoll suburban halls.

Bill and Whitaker will sail for the States Feb 22 on the Adriatic.

The Palace management is placing clauses in the contracts with artists for future dates relating to an option which they hold to play the acts at the Palace in Glasgow. This may have some effect on the other Glasgow halls, especially the Palace, which is surrounded by the great mass of small time houses "Leo" now places acts in.

This week the Leo agency is booking for the Broadway, Brooklyn; and in London, Imperial, Newburg, and Crescent, Kingston, "small time" theatres formerly supplied by Joe Wood. The Broadway is a Walther's house.

The "Exclusive Act Department," said Mr. Leo this week, would contain the turns booked exclusively by him and under his personal management. These acts will play any time they may be assigned to. At present the agent stated he had 40 on his list, and expected to raise the number to 100 in short order.

The Fors, an "escape act," were the first to become a "Leo exclusive" and the success the agent met with the Fords suggested the scheme. Other small time agencies have acquired a few exclusive numbers, here and there, but Leo is the first to go it by the wholesale.

The odd houses booked by the Leo Circuit are those bored through the lower East Side, New York; or Delancy, Essex, Hester and other streets where the Hebrews are gathered in large quantities. The managers of all time houses are amateurs, "just giving a show" because of the money that is locked for, with no better use to which the stores may be put. The East Side is dotted with them, and one, or two or three acts are played in each.

The "Yiddish" managers, though, know not the word "act." To them all the turns are "a Spitz," "female" (single woman) or "male" (single man). It is an everyday occurrence in the Leo offices to have a manager from the down town offices call up the phone: "Send me a female; I don't like this male you sent down." Or he may say: "Take away this male; I want a team," or the East Side manager, "Leo Act." Neither does he call an animal act by that name. Instead the query is "I want a fellow with some dogs. I have only room for one dog, so if he's got more, tell him to leave the others behind." Leo's offices are about the busiest place in the show business, and more difficult of entrance than the big agencies.
ARTISTS' FORUM

Your year's letters to 100 words and write on one side of paper only.

Anon. 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 in 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 doing so again.

Charlotte, N.C., Dec. 15.

Editor Variety:
In your Anniversary Number there is something that I might say hurt my feelings and does not give justice to all concerned and interested.

The article, "In Small Time Advanced," gives outside everyone of Geo. Greenwood of Atlanta an awful kick. Now we do not claim we are the only ones. Sam Du Vries, Greenwood, Gus Sun and Chas. Hodkins, as well as Norman Jeffries and our little firm have been trying to improve at all times the acts and condition of the south.

We have on our circuit houses with a limit of $300; several with a limit of $200, and quite a few with a limit of $100 to $200.

(Williams, Kusche & Co.)

[Mr. Kusche either received a wrong impression from the article referred to or intends to give one. Neither Sam Du Vries, Gus Sun nor Norman Jeffries were mentioned as a "southern booking agent." Each books the south in northern cities. Mr. Du Vries is located in Chicago; Mr. Jeffries in Philadelpia, and Mr. Sun at Springfield, O. The "southern agents and managers" referred to as a generality were those in the south. The article also qualified the condition to the extent of saying that the small time in that section as well as in others is in a chaotic state at present, but will gradually weed out.—Ed.]

Bristol, Eng., Dec. 4.

Editor Variety:
Note there is an act in America called themselves "Cycling Zanoras." Whoever they may be they have no right to use it.

We are doing a cycle act under the name of Zanora and Berg, and first used the above title about a month ago. The parties now using that name can show proof that they did previous to this time are welcome to it.

We intend to come back to the States next year.

Zanora and Berg.

London, Nov. 20.

Editor Variety:
I desire to call your attention to an injustice which artists often have to suffer from the use by other artisrs of an expression or form of advertisement.

For instance with my daughter, Alice Pierce, who presents a series of "Impres- sions" of stars. I find the word "impression" is now being used for the first time by several artists.

My daughter has used this word unchallenged for over seven years.

M. Pierce.


Editor Variety:
In answer to H. S. La Rue regarding "Imperial Musical Trior," will state I have used the name "Imperial" since 1905 only and learned of any other "Imperial Musical Trio" until two years ago, when I found we were working in Chicago with Mr. La Rue's act. To avoid conflict, then, I changed name of our act to "David's Triumph." The name "Imperial" is in such general use that I do not consider any one has any exclusive right to it.

W. M. Davis.

Mobile, Ala., Dec. 15.

Editor Variety:
I will appreciate publishing this letter as a warning to all booked for the Dreamland, W. C. Pooley, manager, Mobile, Ala.

I was engaged to play this house week Dec. 13 by John Simon, representative for Gus Sun, Birmingham, Ala. I do not blame Mr. Simon. It was not the agent's fault. I had sent billing and photos a week ahead, also writing a personal letter regarding my engagement, etc.

When I arrived I reported to the stage manager, turned over baggage checks, etc. Mr. Pooley was nowhere to be found. Upon locating him I introduced myself. Previous to rehearsal he appeared to have left me. A friend working in another theatre there informed me Pooley had engaged an acrobatic team at a very small salary previous to my coming to Mobile.

After the Monday matinee Pooley called me, stated I had pleased his audience, but did not please him, or his secretary and treasurer. Billy A. Fells.

("The Assassin of Sorrows")


Editor Variety:
I understand that there exists a quartet of singers who are accepting engagements in and around New York at clubs and other places under the name "The Basques Quartet." I am the founder of the original Basque Quartet under that name. I am naturally curious to know who it is that assumes to trade on our name and reputation.

A. Jarvis.

Niles, O., Dec. 18.

Editor Variety:
At the Niles Opera House here the manager, after we arrived, wanted to close us before opening because we did not make a certain train. We were here four hours before show time anyhow.

We were booked for three days and held a contract to that effect. Friday night there was a Welsh choir and we did not have to work, but when he paid us off we found one day's salary deducted. Think it just as well to make this known for the general information of the profession about the Niles Opera House.

Harley and Hacket.


LEAVE FIELD TO DOCKETADER.
"Bill" Docketader, of the Garrick, Wil- mington, is to lose the opposition placed against him since the opening of the sea- son by Fuller, Shea & Coutant in the Grand Opera House.

Concluding Dec. 27, the Grand passes to the management of John P. Harris, the general manager, Harry Duff, Pittsburgh. Mr. Harris has taken the house in the name of the John P. Harris Amusement Co. He may operate it for a variety show of some kind in con- nexion with the remainder of his small time picture circuit.

With the departure of the "three-firm" Docketader is about abevelled from im- portant competition. Fuller, Shea & C ou tant having made an effort to create a healthy opposition with high grade shows at the Grand—for the admission scale.

A SELF-MADE MANAGER TO HIS BOOKING AGENT

BY J. A. MURPHY.

(MURPHY AND WILLARD.)

(The thirteenth of a series of Mr. Murphy, dei- nating managers and agents who trade a "small time")

East Cranberry, O., Dec. 21.

Dear Mr. B.:

This week you sent me McFadden and Sloam, the colored minstrels in plantation songs and dances, but I thought I could not pay for them. Bill, they got here, for I didn't want any more fuses like I had with O'Keen. But come to find out they was a couple of real darkies, and couldn't have made pretty much the same sign I made for O'Keen if he hadn't broke it up. I forget to tell you I deducted fifty cents off of O'Keen's wages, and sent my youngest boy to hand him his pay. But he never counted his money at all, he just shoved it in his vest and walked out and I could have deducted a dollar. The fire is gone around and they came into my piece yesterday to see if I would have to put in a exit gate in the side of the building, but they said it was the safest place in town for if there was a fire the audience could fall through the place any where. The lightain sketcher this week made pictures of a song and dance of Jere Depuy, the book handler at The Carnegie Library. The likeness was right natural but he dropped a lot of lamp black around the building and I had to clean up. The contrat of this dancer with the yellow tights got through her show she had mopped up a lot of it.

McFadden and Sloam did singin and a lot of dancin and raised such a dust that it had to be cleaned up. Merino with his educated monkey is the best I ever seen but he ought to have brought more monkeys for the money he been paid. We had plenty of hands up with a fiddle and guitar and sung in French or Italian or something. They take real good but I don't care much for fevers or their music but I used to think it would be a good idea to have one here for my actors, and get a lot of fuss made about it in the papers. So I got my wife to boil some cod Liver oil and I got a jug of cider from the grocer for eight pence. I spread the feed out in an empty store over the streets and in front of about forty of my best customers. Then I told the actors and fiddlers not to go home after the show as I had a supper for them. Well, everybody came that was present. He who wasn't wanted we didn't make the feed run short for while the actors was tellin jokes and singin songs the customers eat up everything in sight and there was nothin left for the trio. They was pretty mad about it and one of them got saucy and asked if there was a restaurant open any where. There is a bunch of men by the door that uses that runs all night and the troop went down there and eat up eleven dollars worth of grub and had it charged to me. I got the names of this whole show down in my book.

Where is Millie Lamont now? She never went back that money I lent her.

Adam Sonnenschein, Manager.
PARIS NOTES

By EDWARD G. KENDREW.

Paris, Dec. 13. The queche master, a baritone, of the opera at Florence (Italy), has just died, leaving a million. It is said his nod was sufficient to decide the fate of any artist on the stage, and it is shown by his fortune that he did not base his appreciation of talent on intrinsic grounds. The story is told of a singer who refused to "square" in Paris, and then可想而知 that he did not have his wisdom. "I could never dream of hiring such talent," replied the applause leader—and he meant it. When the artist sang that evening the best part of his song was drowned in unsteady applause, and whenever he appeared it was the signal for hard clapping from all parts of the house. The big tenor had to leave after trying in vain to make himself heard.

The revue at the Olympia is playing to capacity and the daily takings reach of an average $1,250. Some changes are to be made shortly. The clever little Spanish girl, Rosario, from the London Hippodrome; and Messrs. Prince and Moroisy (of the Theatre des Varietes) are to be given big parts. This revue was originally planned to run until January, but in view of its great success, the management is considering keeping it on, although preliminary arrangements were made some time ago to play another revue by Max Dearry, as already mentioned.

The theatres are still complaining of reduced receipts, but the Folies Bergeres, Olympia and Alhambra are all playing to capacity this month.

Herbert Clark, an Englishman, and Jeanette Vallier, alias Jane Walker, from Chicago, two music hall dancers, were arrested in Paris last week, the charge being attempt to rob a woman named Comparey, who they met at a theatre and who invited them to her flat. Clark is also to be charged with robbing a profession beauty and obtaining jewelry by false pretenses.

I hear that a new show will be given at the Chatelet, interested in June, which will be a Chinese troupe of music hall performers. The title will be "Les Hommes & Deux Têtes," by Louis Forest. It will be a spectacular piece like "Petite Caporale," at present occupying this stage.

I have never seen such a troupe of French talent at the Alhambra as we have this month. The topliner is a sketch "Le Chauveur," in which fun is derived from the nonchalance of a gardener out of work who accuses his boss, not knowing the difference between a sparking plug and a steering wheel. The only part of the mechanism he can work is the pneumatic horn. This sketch, produced at the Grand Guignol a long while ago, has never been seen by the public of the Alhambra. It is success and will warrant the playing of similar pieces at this hall. There are still rumors whispered that Parraford will soon dispose of his Paris property, the latest rumour is that he will not sell sub-let as he did in Brussels. It is not at all improbable that we shall see some change at the Paris Alhambra next year. The December program includes among its sixteen numbers Mile. Lantelme, a very fine artiste who has now reached her apogee; Dufor, a singer who appeals; Carlton, card manipulator; Darlina-Tessa, duettists; 3 Dardines, comic jugglers; 6 Juanitas, acrobats; Adams and Ward, ec- centrics of a good class; 4 Amarantha, acrobatic dancers; The Silvas, performers on ladders; Linn, the versatile im- personator, and Leo Nino, comic violinist.

MODERN OPERA.


Two new works were given at the Opera Comique Dec. 8. Both will probably be seen in New York as usual next season, though they are not to be brought over by any of the older opera companies as disdained at present. "Le Coeur du Moulin," by Magre, music by Deodat de Sepерa, is a story, of the simplest description. A young peasant returns to his village to find his sweetheart mar- ried to his friend. The wife regrets, and would fain follow the old love. But the call of duty is heard from the old mill in mysterious voices, and poor Jacques de- parts alone.

"Myrtil," the second production, by Ernest Garnier, is a mythological drama in a sacred wood in Greece. Myrtil spins wool on the feast day of Bacchus. As a priestess of Diana that is very wrong. Why she did so, however, is not known, excepting that it gives an occasion for Hylas, who has fallen in love with her, to try to save her from the penalties of the sin. Women were ever jealous and revengeful, and Bacchus, loving Hylas her- self, prevents the missionary from accomplishing his object. Myrtil slowly changes into a tree, the most beautiful of all that of Lot.

Both works are well mounted and sung, but there is little in either to satisfy the demands of opera for the average play- goer or lover of music even.

FINE ENDANGERS BROADWAY.

Prompt work by the fire department saved the Broadway Theatre building from destruction early Saturday morn- ing last. Improper insulation caused the electrical wire to start the flames in the partition which separates the office of James J. Armstrong from the hallway on the second floor.

The Morris Music Co., which occupies a part of the offices with Armstrong; Felix Isman on the floor above, and all the tenants to the roof were damaged more or less by the fire or water. The flames were discovered at 5 o'clock in the morning.

Mrs. E. L. Fernandez, the first female theatrical agent in America, and mother of Bijou Fernandez, died on Tuesday in New York. Mrs. Fernandez was one of the best known theatrical people in the country.

HAMBURGER "DOM."

Hamburg, Germany, Dec. 13.

Managers and others were, as usual, disappointed over the "Dom," but still the same. There was nothing in the bills to attract attention.

The Hanse has the following acts: Houdini (second month), Five Yamagases, a very clever act; Three Turkish eccentric singers and dancers; Mabel Bierra, doing very well; Mini Giizi, bright drawing room scene; March and March, with lions; Lina Wansle Trix, Russ- ian dancers; Elise, Wolff and Waldorf, equilibrist; Two Balzara, manipulators. Historic pictures from the Metropole, Ber- lin, a failure, cancelled by all managers. The Flora has a big bill but nothing startling. Sold out every night during the "Dom." Tickets only obtainable sev- eral days in advance. New manager at the Flora, Mr. Prinz, formerly of Apollo, Konigsberg. The old manager, Schilman, made a fortune and is looking for a new hall.

The biggest show is offered at the Singel, but only in quantity. Over fifty acts are on the different bills, playing in four different halls. There has never been such a scarcity of good material at the Singel. Among those present at the "Dom" were Paul Murray, Richard Pictor (called by artists "Mr. Sure"), George Harrop, Blackpool; Ed Leamy, of the Leamy aerialists; Hyman, of the Stoll office; Masse and Pahker (Marinelli people); Franz Steiner, Ben Tiefer, Fritz van Haaren, A. Rigod and Roger Tolomei, Seguin Tour, (South America) and Tichy from PLetsch. Very few bookings have been made.

CHICAGO LICENSES UP.

Chicago, Dec. 22.

The idea of asking for a reconsideration of the new amusement license ordinance has about been abandoned. It passed last week by vote of 44 to 11. Instead of trimming the licenses downward, as ex- pected, they were revised upwards.

The most conspicuous case refers to high-priced theatres. As amended the classifications read: Entertainments of a theatrical, dramatic, variety, vaudeville, dance, beauty, etc.; and the character where the fee is $1 or more, $1,000 a year; between 50 cents and $1, $400; 50 cents, $350; more than 20 cents and not over 20 cents, $250; not more than 20 cents, $200 a year.

NORFOLK MAY HAVE ANOTHER.

Nofolk, Dec. 22.

Considerable gossip is running round Norfolk regarding a new first-class house to be erected by the Leath Theatre Co. Inasmuch as Otto Wells, the director of the Leath Co. and Jake Wells' affairs locally, is retired on the subject, there is nothing definite to be learned. However, it is understood that the lease on the Van Wyck Academy of Music held by the Leath Co. expires July 1, 1910. It stands on leased ground, and the Sel- ders, strong in a way and willing to re-lease. It is necessary for the Leath Co. to either obtain a renewal of the present lease or buy the property to re- open the building. If the other lease nor sell, the Wells and Leath in- terests will acquire property elsewhere.

BILLY GOULD "AT HOME."

BY WILLIAM GOULD.

My! What a stillness around the "Lone Actor Building." They all take a noise like a Christmas present time.

The Knockers' Club held their weekly meeting last Wednesday night and their anthem, "I'm afraid he's made a hit."

Hammerstein's was the only vaudeville house in town last week that did not have an English act for a headline. P. S.—Hammerstein did the biggest business in town last week, which speaks well for the drawing powers of one Val- kea Suratt.

By the way, Felix Isman and Al Woods offer Miss Suratt the choice of three Broadway theatres to star in.

Ralph Post and Eddie Russell have two very good parts in the new Shubert production of "Dick Whittington." At last these two clever artists are about to receive due recognition.

My pastime during my western trip was visiting the picture houses. I found to my amusement in many ways. Most of the picture vaude- ville proprietors don't know an interior from an aeroplane. They come from different trades and in order to tell an act that they do not like it they use terms that fit their former vocations. For in- stance, one propietor who was a barber up until six months ago told me to tell an act how bad their sketch was and here is what he said: "Your act is dull. Sharpen it up. Needs clipping. Trim it. One of the songs should be sham- pooed." Another manager's place was originally an Atlantic & Pacific tea store. On account of the depth of the store on a busy thoroughfare some one suggested "Moving Pictures." As a last resort he tried and was successful beyond his wild- est imagination. He told a sketch team how to improve their act as follows: "You are putting one pound in a two- pound package. Blend it; put a little weak oolong; mix it with green, steep the finish and you will get a much better beer." Another manager's place was a black- smith. Automobiles drove him to dis- traction and road houses. He had a fine, big place. The blacksmith shop now is a "Bijou Dream" or a "Heavenly Palace." His advice to an act was: "Needs pounding into shape. Hammer down the rough edges. The trouble is when you take your iron out of the fire it is not hot enough. Keep swinging on it until the sparks fly." Next year, I suppose, all these "self-made managers" will be shooing. "The trouble with 'youse' actors is you want too much money."

Next week I'll tell you about two Ger- man comedians who I saw in a picture house in New Orleans—New Orleans—New Orleans. They passed the biggest laugh I have ever had in a theatre.

The goods and chattles of Dorothy Richmond, the all star house all last week in the hallway outside her former office door in the Long Acre Building.
AN ACT SCOOPED UP.

Last week Horace Wright and Rene Dietrick appeared at Union Hill, N. J., in a singing turn, with a previous report from out of town to the effect that "they were good.

The act had engaged with some agent in the Long Acre Building to look after their interest.

About Friday Mr. Wright was called into E. F. Albee's office at the United and given a contract for the remainder of the season. Somehow the name of the agent credited to the couple was left off the contract. They are appearing again in the building they say it was no accident, but that the United just scooped up another.

W. Z. Tiffany, Pantages' local representative.

COUPLE OF "EMERGENCIES."

About Chicago, Dec. 22.

The train coming from Winnipeg carry-

The Alhambra Theatre Co. has secured a location on the north side of Fifth Street. It is about 50 feet front, with a depth of a little over 100 feet. In the next few days the erection of a fireproof vaudeville theatre will be started. $85,000 was paid for the site. The real estate brokers refused to make known the names of the parties interested in the Alhambra Theatre Co., but stated he was commissioned to secure desirable locations in other cities also.

DAYTON'S $10,000 SHOW.

Chicago, Dec. 22.

Fred Barnes has closed a deal with the City of Dayton to put on a $10,000 show the week of Jan. 31, running to Feb. 2, inclusive.

WIGWAM'S TEMPORARY HOME.

San Francisco, Dec. 22.

Negotiations are now pending between the Gramman's and the Wigwam Co. whereby the latter may take over the Star, two blocks above the Wigwam, for the later's attractions, pending the erection of a building meeting with the requirements of the fire regulations upon the present Wigwam site.

Denial is made that the deal has been closed, but as the Star is dark now excepting Sunday (and possibly Saturday afternoons and evenings) it looks as though some understanding has been reached. By running under the above arrangements until the building of the new Wigwam is done upon, the overflow from this house can be comfortably accommodated at the Star. An abundance of acts can be secured. There was a rumor afloat of Pantages' attractions going into the Star, but this is denied by W. Z. Tiffany, Pantages' local representative.

COULDN'T "COP."

Cook and Lorenz are playing at the Orpheum, Brooklyn, this week, just because they would not permit themselves to be "copped" by an agent who did not allow the "matchers" to put one over on them.

Cook and Lorenz will remain in vaude-

COUPLE OF "EMERGENCIES."

Chicago, Dec. 22.

The Orpheum opened Sunday matinees to nearly capacity business. In the evening every person who could secure a seat was there. Cincinnati County from the vaudeville jungle by the opening of this house. The great bill sent here by William Morris was a big success. At no time has there ever been a show offered which gave such satisfaction. It is the talk of the town.

The new house is a beautiful one. The staff is: I. M. Martin, manager; J. B. Martin, assistant manager; Maurice Wolfson, press representative; Miss A.V. Rockwell, private secretary; Neil McGuire, stage manager; Gus Uchtmann, property; Harry Redmond, electrician; Paul Hillman, treasurer; E. Johnston, assistant treasurer; Al Cates, chief doorkeeper; Albert Wiegand, orchestra director.

AN ACTOR'S LIFE

By HARRY R. HAYWARD.

I often sit and wonder if an actor ever struck

I've moved this country over from Minneapolis

Dorothy Bouman's Opera Troupe I've peddled out the dope.

Bold intestine, electric balls, corn salmon and shaving soap.

I played a part in the Texas and sold a guinea.

But received my pay the usual way, in district out at the bar.

I sold a wagon show for a quiet rest.

I shaved all day and drove all night, worked myself to death.

Then I sold a boat show and got away just in time.

The very day I called away the boat blew up and sunk.

I also played a wild man at a one-county fair.

Painted up from head to toe; wore some funny hair.

The spider picked me up in the big show, "The Trai raw dog."

Then stole my money, watch and clothes, leaving me on the bag.

In "Sep." I doubled seven parts, a piece called "Octoroo,"

Did the press work, painted scenes; jumped from a balloon.

I was a man for a year and a half in "Aladdin's Genie."

And took tickets in the gallery for the door man couldn't steal.

Then I sold a novelty show; "The French Girls' Candy Shop."

Got licked and sold the idea for eating up the pops.

I sold a show that was supposed to be a natural and got a million in the gallery.

A real show, managed by the big star Ben Breed.

Died in Kansas where the seats are rated hay.

I wonder if Bill Forsyth played court in the lead;

Pasted bills or cut and carried tramps with a one night stand.

I wonder if Wason ever tried to fill an empty seat.

The who he found couldn't stand the heavy with his thumb.

I wonder if Walter Whiteside, Esan or Johnnie Dervin,

Painted their own acts in white sash from rent roll was due.

I wonder if Tave Belows ever got her frazzle.

I predict she in lay around in the "H. H. H." and, as they say to "Rambo" in the "B. H. B."

I wish if the managers in New York really pay.

The salaries that are published in the papers every day.

I wonder what the Broadway stars do with all their lives.

I wonder if they ever struck the towns that I played in.
VARIETY

PATENTS CO. WANTS TO KNOW ALL ABOUT RENTAL BUSINESS


It begins to look as if the Edison-Biograph Combine intends to "clean up" in the licensed film industry. When the Patents Co. was organized, nothing was said publicly of an idea in the minds of its promoters to eventually take over the film renting industry. It was a part of this plan which made the licensing of machines so essential an item, for by gathering in these shkelts it not alone made $104 easy money per year, but has on its books a record of every exhibitor using licensed films.

In furtherance of the plan, the M. P. Co. has "signed up" the rental agencies with a form of contract, making the owners of these renting firms simply office managers for the Patents Co. They are utterly at the mercy of the combine, and have to supply of the films that were written for any one or all of the parties to the Motion Pictures Patents Co. If any renter gains the ill will of a producer, that producer has a right, under the contract which the agencies have signed, to stop selling films for an indefinite time or to entirely eliminate the standing order of that particular agency.

Under these conditions, and with these facts in sight, the letter and request for information which the Combine has just sent to exhibitors reads most interestingly. The letter is dated from 80 Fifth avenue, the headquarters of the Motion Picture Patents Co., and says:

"Please fill out and return enclosed slip, giving particulars of your service, and oblige, Yours truly, Motion Picture Patents Co."

The slip bears three very pertinent questions: "Number of reels exhibited each week," "Price paid for service," and "Is your service satisfactory?" There is a blank for the name of the manager, for the name of the one to whom the slip is made out, and the slip is enclosed, as a separate exhibit, with each letter. Absolutely no reason is offered for the action, no attempt made to define the right of the Combine to ask the questions, nor are any words wasted in stating the case.

Most of the slips are being, at present, kited back and forth between renter and exhibitor. Presumably some, perhaps many, of the slips have been signed and returned to the headquarters of the Combine. The letter and list of questions were mailed out during the latter part of last week, and the returns are by no means all in. It will be several days before everybody who is using a licensed machine has sent the Patents Co. an answer. It is certain the rental men are uneasy; they are awaking to the fact that something will soon be doing along lines not to their liking.

Many believe the beginning of the end has started for individual rental agencies. Where as one or two firms are crippled here and there under the threat of the Patents Co. knows the real object for the letter and questions, it is clear that the Combine is seeking information vital to the rental men by approaching its customers direct.

It is shown by one agent that no matter whether the Patents Company ever re-

 sending over novel pictures.

There is at last a likelihood that patrons of the picture shows which gather their films from the Patents Co. may eventually get away from the "rental exhibitions" which the Edison-Biograph combine is turning out with such profusion. These objectionable "melodramas" and "sensational comedies" are in danger of being replaced by the same and practicable films which the Urban-Ora branch of Chas. Urban's industry is sending over to this country from the same industrial films, travel and scenic views and a fast growing series of microscopie subjects, which embrace a largely educational product far more de-

furtherance of the market. They have here "breaks" in the Edison-Biograph calculation in the past, and they have not always been able to keep close track of licensed films, that they would issue an order that he would immediately call the attention of the manager. As a recent release, "Through the Breakers," by the Biograph Co., came strongly to the point. When it was shown, visitors to the theatre not only objected personally to the house manager, but some wrote letters to the newspapers, directing attention to the objectionable nature of the film. The picture man, on good terms with the newspapers, was able to keep the letters out of print, but he bailed off the pictures and will do a lot of his own censoring hereafter. "Through the Breakers" was criticised by a Variety reviewer at the time of its release, and the fact was pointed out that it looked like a nature man which should prevent its being shown in public. The film, briefly, tells of a mother so heartless that she goes to dance while her child is dying, and to get her to return from the dance to the care of her little daughter it is necessary to send a messenger to almost drag her away from the ball. When she reaches home the child is dead. New Englanders don't want to see that kind of a woman—even in pictures.

COOK'S OPERA HOUSE LEASED.

Rocheiter, N. Y., Dec. 22.

On June 1 Wm. Bradstreet, a New En-

land moving picture magnate, will take possession of the Cook's Opera House, on a long term lease, just consummated with James H. Moore, its owner and until re-

cently its manager.

"Pop" vaudeville and moving pictures will be presented. It will comprise a part of the "Scenic Temple" Circuit which Bradstreet has established in the vicinity of Boston.

SEILING ADDS A PRODUCER.

Chicago, Dec. 22.

"Lorin J. Howard" has associated with the Wolf last Saturday night and will be a come a producer at Seiling's. He is said to have a yearly contract at $75 per week.

ON FOR M. P. MEETING.

Geo. Kleine, Wm. Selig and Geo. K. Spoor, the "Big Three" who represent the western end of the Edison-Biograph combine, came in from Chicago Tuesday to at attend a meeting of the Patent's Co., the first meeting held in the second year of the establishment of the trust.

GAVE PHOTOGRAPHER GOOD HUG.

Edwin Sanborn, the photographer at the Bronz (New York) Zoo, received a good hugging last Friday while photographing a Russian bear.

The brute evinced a sudden dislike for the photographer when the latter prodded Bruno to secure action for the moving pictures being taken. Mr. Bear grabbed Sanborn and hugged him tight. Sanborn struggled, but the bear seemed only to smile at the help given. At that yiel the hug became stronger, until Sanborn struggled silently, finally escaping with many bruises and little clothing.
HAS SOME RECORD.

The letter below was received by the Casey Agency on Tuesday last, and proved a prize story during the day all over the offices.

Mr. Casey must have sent the letter to some one. The handwriting, as far as I can read, was an endorsement, reading: "This guy is surely eligible to our class."

"P.AT."

"Minneapolis, Minn., Dec. 14, '09.

Mr. Pat Casey,

Theatrical Booking Agt.,

New York City.

Dear Sir:—

If you have not ample time in which to pursue the contract that you have this month, you must give me a brief outline of the time of opening that paper, also any information you might wish to communicate to me. I have all the leisure time and read to the end. I am a reformed criminal with a good, practical knowledge of the show business and I want to play the act that I am describing for you, under your management. It is my purpose to play the big time with it, or nothing. As bearing on the matter, I can give you a brief outline of the time of opening that paper, also the contracts that you have at your disposal. It gave me a strong impression that I at one time knew you, though I am not able to recall it positively. I was ringmaster with the old John (Pugs) O'Hara show. I kept up Madam Casselli's horse when she was riding. I think she now playing your ring. I was ringmaster with George Hartman, at the Lancaster, Bill La Rua, etc. Have planned and took part in big deals in Montana and different parts of the west. Did ten and two year terms at Deer Lodge, Montana.

I am personally acquainted with Frankheiser of the Frankheiser and McDonald band that robbed the Great Northern train at Rexford, Montana, during the summer of 1909, who made a sensational escape from jail at Helena. I know many train robbers and was personally acquainted with a number of men of the type who often indicate their criminal tendencies. In fact, can tell many interesting incidents connected with them.

"I can tell about some of the most amazing escape from jail. I am glad to state that if you wish to know the various crimes that I have committed, I am willing to make an account of them to you."

"The story of my life is a true one, and I have been a criminal for fourteen years. I have done big and little jobs. I was doing a short bit last winter and I picked up a theatrical paper, which gave me a synopsis of your circus life. It gave me a strong impression that I at one time knew you, though I am not able to recall it positively. I was ringmaster with the old John (Pugs) O'Hara show. I kept up Madam Casselli's horse when she was riding. I think she now playing your ring. I was ringmaster with George Hartman, at the Lancaster, Bill La Rua, etc. Have planned and took part in big deals in Montana and different parts of the west. Did ten and two year terms at Deer Lodge, Montana."

CHARLES SWEENEY.

"Chicago, Dec. 22.

Charles Sweeny will once more be equestrian director of the Hagenbeck-Wallace show. After holding that position for a quarter of a century, Sweeny went with the John Robinson circus last season and was succeeded by Hagenbeck-Wallace by Robert Stick, whose predecessor in the circus business arrived in Paris, Ind., for the winter and constant contact with Mr. Wallace led to a mutual understanding."

THROUGH AFTER 5,000 MILES.

"Chicago, Dec. 22.

The Jerry Maggician show closed at Jacksonville, Fla., after being out sixty-eight weeks and traveling 8,000 miles, after having been cut with a knife, the deputy ward's throat cut and killed. Two young men hung in the prison grounds for the deed."

"Never have played any small houses with act and want to do business with you. I should be glad to sign a contract with you."

"To have a reply from you at your convenience and enclosing stamp for same, I am." (Proper name and alias and address given.)

CIRCUS NEWS.

GARDEN MANAGEMENT NOT ANXIOUS.

It is said that Ringling Bros. have applied to the management of Madison Square Garden for a renewal of the five-year contract that expires in April. The Garden management evidenced no anxiety to renew the lease and it has not as yet been consummated.

The contract was made by James A. Bailey in 1906, the winter before he died. It was to run for five years, expiring next April, and included eight weeks of every spring to be devoted to the Ringling Bros. & Bailey show and Buffalo Bill's "Wild West." Since that time the Ringlings have come into ownership of the Barnum Show and Maj. Gordon W. Lillie has one-half the "Wild West."

The Garden management, it is reported, receives $5,000 per week from the shows, although others who occupy the Garden are obliged to pay $1,000 each day. The annual appearance of circuses and the Wild West seem to have taken the edge off the business, and it is asserted that Maj. Gordon W. Lillie would like to get away from the one engagement which remains of the Buffalo Bill end of the existing contract.

Dexter Sells His Store.

The drug store in Pittsburgh, Mass., for many years the winter refuge of Dexter Fellows, has been sold. Now Dexter will of necessity devote his entire attention to press work. He goes back again to the Barnum & Bailey Show next season, and with J ay Rial will constitute the principal press battery of the "big show" when it comes to the Garden—unless "Tody" Hamilton again is in the running. But the engagement of "Tody" is problematical and will only be for New York City in any event.

SWEENEY AGAIN DIRECTOR.

"Chicago, Dec. 22.

Charles Sweeny will once more be equestrian director of the Hagenbeck-Wallace show. After holding that position for a quarter of a century, Sweeny went with the John Robinson circus last season and was succeeded by Hagenbeck-Wallace by Robert Stick, whose predecessor in the circus business arrived in Paris, Ind., for the winter and constant contact with Mr. Wallace led to a mutual understanding."

THROUGH AFTER 5,000 MILES.

"Chicago, Dec. 22.

The Jerry Maggician show closed at Jacksonville, Fla., after being out sixty-eight weeks and traveling 8,000 miles, after having been cut with a knife, the deputy ward's throat cut and killed. Two young men hung in the prison grounds for the deed."

"Have never played any small houses with act and want to do business with you. I should be glad to sign a contract with you."

"To have a reply from you at your convenience and enclosing stamp for same, I am." (Proper name and alias and address given.)

101 RANCH AGENTS.

Edward Arlington, general manager of Miller Bros. "101 Ranch" has made most of his selections of subsidiaries in the advance department for the coming season. W. C. Thompson, his head press man, will come to New York directly after New Years to start work upon his advance campaign. Mr. Thompson was called to his home in Norwich, Conn., the other day by the death of his father, and is now engaged in closing up the family affairs.

Samfield is local contractor for the show, and already has the job in a preliminary way. Paul Harold will again manage the No. 1 car, and for the coming season a third car will be added to the advance with its agent as its manager. The No. 2 Car will be in charge of John D. Carey, who will also do the newspaper contracting.

"Buzzy" Baldwin will be press agent back with the show. Leo Monterly will be "checker up," and Cha. A. McConkey an assistant contractor. Mr. McConkey thus becomes a circus agent for the first time, having been previously connected with theatricals as an advance man. Joe Rosenthal will again be "opposition agent." The apartment of Al. Ralis, 419 Broadway, St. Louis, Ill, from where Mr. Arlington recently returned after starting the preliminary work of preparation. The stock is all on "101 Ranch," which the Miller Bros. own, own Choice, Minn., and where the brothers are wintering.

INDOR CIRCUS TO BIG.

Chattanooga, Tenn., Dec. 22.

The Rhoda Royal Indoor Circus appeared here last week under local auspices and surprised by its size. The opinion of large financial success. The Daily Times appeared to think the Rhoda Royal horses are the principal feature and gives second prominence to Ida Macio, speaking of her as an "importation of Gay Pares."
NEW ACTS NEXT WEEK.

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


Michael Fitzgerald and His "Eight English Juggling Girls." Fifth Stage (Exterior). Fifth Avenue.

A "eight" act has been evolved by Michael Fitzgerald through the "Eight Juggling Girls." The young woman jugglers only in female costumes. Through the stages in the evening dress if his presence is necessary. On appearances Fitzgerald is apt to make the young women nervous. Among the eight girls are a couple of very good jugglers. Through their formations are mostly held down to two or three. There should be more sizes and shapes. A green ground cloth is used to stand the stage in during a song as a part of the act makes a great difference. The net might be stretched across the court for realism. While for actual club juggling the size of all the girls with many now playing, for novelty it has a little something on them all through the female cast. Mr. Fitzgerald will offer a pleasing number of its kind wherever presented.


"The Pretty Five" were formerly known as "The Five Maximas." It is a "girl act," led by Dolly Collins, extremely good looking. The other girls are also pretty. It was designed for a novelty in its class, and for the small time it is, being a "girl act" in "one" with several changes, also a well painted and attractive drop. The changes are neat, particularly the last one where the five wear tights. In songs an improvement could be made over the present list in use, and the girls might be made to dance more and better. There is a slight wait or two over to cover up, and a better finale to be obtained, but "The Pretty Five" make up a nice small time act.

The second quarterly meeting of the National Juggling Managers was held Tuesday at the Hotel Astor. The president, Henry B. Harris, addressed the gathering, reviewing the work of the association for the period.


The Howard and Collins Trio are English. Their sketch named "A Piece of Dresden China" is built around a mechanical doll act. The doll is a rather good looking girl, who plays the "doll" conventionally, singing meanwhile. Most of the music is knockout, coming at the finish, when the two men in the act throw each other around, breaking "props" over one another's heads. It's very rough, but makes a laughing finish for those who admire this sort of humor, commonly known over here as "slap stick." Preceding one of the men said "Careful," credited coined by Tom McNaughton. The same comedian alsoEqeking a lot of sticky liquid over his face, that was messy, though not a bit funny. The act is very English, as New York has grown to know the English brand of humor these people represent. Shifted from "No. 3" to "No. 1." at the Fifth Avenue Monday evening, the Trio brought laughter and some applause by the finale. They will do better in the small first-class house. Same.

Deltow, the Great. "Strong Act." Full Stage.

Deltow is a "museum act." He "hangs himself," that is, permits himself to be pulled to the top of a pole while held suspended by a rope noose around his neck. Deltow does other strong feats, familiar in part to patrons of dime museums, but his piece de resistance is the "hanging." Were this put on right, it might make some talk. Deltow precedes it with a short discourse. The act lacks showmanship a thousand ways. The hanging cannot please the regulation "small time" houses, because it is repulsive, but if Deltow will secure a hangman of Deltow, rope in black, and allow the limit for gruesomeness, some museum ought to grab him off quickly as a feature. The remainder of his work is above the average "strong act." Misc. permits stone to be hammered while holding it by a rope between his teeth, and another stone to be attacked while it is resting on his chest.

Same.


Frank Ferguson is the author of this "Lady Raffles" affair, so poorly constructed that it is ridiculous in some details. Charles Arthur assists Miss Leigh. Both played probably as well as they could with a medium of so little merit. A heavy downpour of rain has caused a woman to take shelter in the man's apartments. The tenant misses her for a burglar. Along these lines runs much talk, little action and little of anything which entertains. The sketch made the mildest sort of an impression upon an audience which did not pay over needed attention.

Well.


After turning twenty minutes into a vacuum at the Fifth Avenue Monday evening, Otis Harlan and his company of comedians woke the audience up through Mr. Harlan's whistling. The orchestra continued playing the melody and Harlan continued whistling. The act would have been just as important if Harlan had whistled at the opening, doing a "single solo," and not be "in a section of the star of the piece laughed. It must have been each time when he thought of the managers. During the "action" Harlan sang a song, "one Eddie Foy's Money." Another was "I Can't Go Home," quite suggestive. For comedy Mr. Harlan exploded a bunch of firecrackers in a tin box, shouting "Red hot! Who will have them red hot!" Afterwards while attempting to make a paper cigarette, another member of the company repeatedly "fires" it, causing the smoke to drop out of the paper. It was very rude. When May Rauser and Walter Weaver stopped singing a duet, Harlan whistled. Miss La Rusa is a pretty girl, and all dressing as a man in some of the scenes. It is in the piece, also A. P. Ayeworth. There is a story told in a small set. Whether the setting was intended for a parlor or for some, not altogether known to the cast of Harlan, who also must be informed what the farce is about. The program says Harlan is "the late star of 'The Broken Idol,'" and one of "the feasts in a while the Vanderbuilt Cup." It's a long time from "The Vanderbuilt Cup" to Dec. 20, 1909. Perhaps between times Mr. Harlan was writing this sketch and doing the particular whistling. It's a good whistler.

Same.


"Mixed Drinks" might be anything else, for Boyd and Giffin, an act new to this side, are serving up a mixture of entertainment that will never start anything over here. (The title "Mixed Drinks" over here belongs to Hennings, Lewis and Hennings.) The program says the scene is an "English Bar." If the table in use, with a few bottles and glasses on it is a true reproduction of the English bars, one of our saloons should start a riot in the mother country. The bar, however, plays no important part. The bar, as far as I can see, sits about Johnnies from different countries and how they act while ordering drinks. The song is not for this country at all. The pair then go into the familiar melodrama truancy thing, along lines either new nor funny. The grand opera thing is tried after this. Little is gained, for the work is too legitimate. The finish is Scotch, with bagpipes played to the fife. Both playing in it, it doesn't bring them anything. The act was moved up to second after the first show Monday. There isn't anything to suggest to the couple; act not for this is not for that, that's all.

Dash.


Larola closes the show at the American this week, the third English act on the bill to have its first American showing this week. Larola upholds the glory of his native land. He will be a success in his country. The first thing to recommend Larola is his speed. He starts from his entrance to his disappearance drop for a fraction of an instant. The magic man in a peculiar make-up, the sort of an outfit a contortionist would be expected to wear. From log to box to moving about various "props" he extracts his comedy. It is not hilarious fun, but entertaining. The juggling consists almost entirely of whirligig plates on sticks in many different attention. The acrobatics are neither of the usual sort, all accomplished in a light and nifty fashion. For the finish Larola turns a somersault, from the floor, over and back successively. The turn off does another over a large table, piled high.

Dash.

La Dausene. "Santa Claus" (Dancing). 9 Mins.; Full Stage; Close in One American.

La Dausene was in her dancing scene "Santa Claus" to which the program reads. The girl is sleeping in a chair at Elks Grand Ballroom of opening. Santa Claus enters, leaving her three dolls. The girl awakens to find the "infanta" delights as dressed as sailor, Scotchman and darky. With a little dialogue dancing could. The girl is quite good looking, and has a very pretty speaking voice. Her dancing is of the simplest sort, although done gracefully and with a finish that shows a close attention to work. The act could probably hold up no more important spot, although pleasing. Whatever is running affairs for the little lady might see she is supplied with silk horse.

Dash.

Barlow's Ponies and Dogs. 15 Mins.; Full Stage. Plaza.

Mr. and Mrs. Barlow alternate in working half dozen beautiful ponies which appear in the act. The dogs show in the opening and closing trick. One of the prettiest of animal acts, there are exquisitely remarkable feats of train- ing and examples of equine and canine intelligence. The act opens with special interest centered in a riding dog, which, without aid of a pad, clings to the back of the animal while it hurdles, jumps on and off with a somersault intervening, and throws a full back somersault while standing on the pony's back. There are several maneg tricks performed by the ponies, all worked freely and without command. The finish brings the old re-wind platform into view with a dandy bull-dog bawling by his teeth to a tassel attached to the pony's head. The act is brief enough to run without tire and the avalanches finish all of meaty tricks well performed.

Well.
The Zendos have nothing unusual to offer in magic. The simpler routine is run through with dispatch, the man seeming to enjoy both the voice and his diminutiveness. He isn’t taller than the average boy of nine, although some broad. The girl, regulation makeup masked out in the tricks, does the bulk of her own work. The talk in the act is all right, but should be directed elsewhere than on the tricks. The Zendos for the small time are satisfactory.

Ryko, Emerson and Meehan. Songs and Talk.

Ryko and Emerson were a team alone at one time. Now Meehan has been added, giving a “three-act” of no especial attraction, though the singing and talk employed became well enough liked before the “small time” audience at the Circle last Saturday.

OUT OF TOWN


Linton has not strained any point to show his dramatic talent. Nearly all the numbers have been taken from two well-known musical successes. A well trained lot of choristers amply endowed with good looks and shapely figures modestly displayed, are the redeeming and only feature. Linton’s dialogue is disconnected, and every opportunity seized upon to run in some “gag” that has been pleasantly resting. The piece is most artistically and richly costumed, and all the numbers lively and well drilled. A cheap effect to the otherwise richly costumed numbers is in the finale with the short yellow satin skirts and white blouses. Up to the present it is one of the best acts of its kind seen at this house this season, thanks to the chorus, and is in shape now for the medium time.

Fountain.

Deas, Reed and Deas. Songs and Talk.

13 Mins.; One. Central, San Francisco (Week Dec. 5).

Although there is nothing especially noteworthy about this colored act, they have a most appealing style. Tastefully dressed are the Deas and Deas. Reed’s comedy is worked along good’legitimate lines. The work is fast, in harmony and brings appreciation.

Fountain.

Bud Ross and Co. Songs and Talk.

16 Mins. One. American, San Francisco (Week Dec. 5).

Bud Ross, until quite recently in musical comedy, opened in vaudeville at the American, assisted by Wilton Dale, also from the same field. Ross’ present act seems to have no reasons. Two songs (by Ross) and a few “gags” are introduced. Ross in a makeup slightly burlesqued and with his inimitable style landed, ably helped by Dale. The fact that the talk is foolish, and continues to become more foolish as the act progresses, is probably its best recommendation for success. The American crowd rate it up.

Fountain.

Law Cooper and the Primrose Sisters. Singing and Dancing. 16 Mins.; One. Saratoga Cafe Theatre, Chicago.

They were all there to see Louie put on his new act, Harry Caray, The Cowboy From "Solly" Ginsburgh (Violiniste), "Mawry" Steru, Lee Krause, Martin Levy and all the others. They all think the world of Harry around the Saratoga. Often when Van Fleet was busy helping out with the dice game and mark down the numbers. And Law is original in everything he does nowadays. He doesn’t tip his hat to people in the audience. "The Mambo" any more, because that bit belongs to Harry, and Law is absolutely original. After Jake Sternad gave Jimmy Hanseck the cue the orchestra started off, and Law and the Primrose Sisters walked on and sang one song. The trio were arrayed in uniforms trimmed with gold lace. Law had on white, while the girls were red. After the opening Cooper and one Primrose jumped off to make a change while the other sang another song. After this, Law sang "Yiddle on Your Fiddle," dressed in a black suit with a light hat. While singing the chorus he pointed his finger tantalizingly at different parts of the house, a sure fire and easy trick. He also does a few steps of what Pat Rooney used to call a Yiddisher Geschotshky. Finishing Law sings another if the applause is deansing number. By this time this, the girls, who were dressed in light blue trunks with silk stockings, come on and dance a little. Then the big event comes off. Law sings "Solly," by Solly Stern, aided by the boys, men, then the single men, etc. Another change to green by the girls for the finish and Law’s work is finished. Law makes a dandy straight man, and is backed up by two very pretty and hard working young ladies. The act made a large size hit with the diners Sunday night at Sebrine’s cookery.

Fountain.

Sandberg Sisters. Songs and Dances.

10 Mins.; One and Full Stage. Julian, Chicago.

Hilga and Ingeborg Sandberg, for the first three minutes sing a Swedish song dressing in native costume. The next song, "A Glow Worm," is sung in German on the full stage. The alto and soprano voices, harmonize beautifully for the second number. For a third the girls do another Swedish song after which they give a dance, recognized as a standard one in that country but hardly novelty in this. The sisters lack the finish which will come to them after association on this side, but have a certain amount of ability. Hilga recently made a tour as a "singe" Ingleborgh but recently arrived here. Merry.

George Fields. Monologist.

10 Mins.; One. People’s, Chicago.

George Fields is a new face in Chicago, and may find a better chance of suffering from a cold. His work went badly on Saturday night. The small crowd may have been responsible, but the parodies are not new and the jokes mostly old. Neither did his dancing (following last song) bring applause. Merry.


If appearance assures success this nineteen-year-old Miss has no cause for worry about the future. Beautiful of face and form in pretty dresses, she lends class to the bill, and it resulted in Miss Legden’s removal from first to fourth place after the Monday matinee. She sings three songs, the last a "Tomboy," in which Lucy has posed for a slide. Here is an announcement of the "Very Fair" class at present, with big promise.

Frank Clark. Singing and Dancing.


While Duff and Walsh offer nothing new in ideas, they show new and difficult steps in their routine of dancing and will be copied by all the cloggers and wooden shoe artists who happen to see them work, provided said cloggers and wooden shoe artists are able to master them. Dressed in light summer suits and straw hats, the boys enter with a song, going right into team work. From this they go on with a few steps of a new work for a finish, where they put in the best stepping. For an olio act they are very good. Some day a pair of steppers are going to sit up nights for awhile and figure up some new ideas to piddle their shuffles, breaks, etc., and then, after Hammerstein grabs them off for a musical, do a work on the roof, they will headline bills all over the world (maybe).

O’Connor.

John Bergamasca. Operatic.


Bergamasca was formerly with the Tuna Vagabonds. Now, in a new costume and with his splendid baritone, he is doing a "singe," meeting with flattering success. With more confidence in himself, the present faults will be overcome.

Fountain.

Emily and Jessie Dodd. "Dutton’s Claim." 15 Mins.; Full Stage (Special Set). People’s, Chicago.

This is a one-act melodrama played ordinarily. There is the leading woman, the hero, the heavy and the character woman. Nothing new in plot or presentation. The People’s audience were not interested.

Merry.

"There’s Money in Me" claims Irma Fox, the conjuror, in a pamphlet containing his picture on the front page. To prove the financial assertion Mr. Fox parties a brand new dollar bill inside each folder. The pamphlet is very popular.
FADS AND FOLLIES.

When Charles B. Arnold's "Fads and Follies" shall have rolled around the Columbus Circuit until the new Columbus, New York, is reached, there will be a whole lot of Broadwaygoers who will drop in there during that week to see Roger Imho's Irishman.

In the reorganized "Fads and Follies" which Imho, Col. John Barry's son lately joined, Mr. Imho comes pretty nearly dominating everything in "The Green Soda Club," a two-act piece he wrote himself. There is nothing wildly exhilarating as a whole lot of extraneous good comedy scenes, but the performance is a steady, reliable, pleasing show, of many laughs and containing the very kind of "spice" to dial delivered by Imho which should be the essence of all burlesque entertainments. It's the kind of "spice" that's liked.

There are several new comic bits. Outside of the "plumber's heater," all the comedy is new. The story of "The Green Soda Club" is similar in parts to that of Tom Newy's "Bunyan," but here the daughter wants to attend a masquerade ball with a native son, against whom the father holds mail. From this development at the opening the story runs up to the second act (burlesque) without important change of characters, the finale being the initiation of Michael Casey (Imho) into the order. Opposite to Miss Walsh, who plays his nice German and has the singing bit of the show in "Wise Old Owl," a sort of "Hinky Dink" song. The melody is good, the song well held down respectable purity and the number with the comedy from the girls behind who tried to whisk, deserved what it got.

The fault in the numbers throughout the show is that but one verse and chorus are the rule. This must be through the chorus girls not possessing the capability or having the training for dance steps. In "Mary Donohue," for instance, where a pretty costing scheme is employed, the song, led by May Shirk could have easily stood two verses and would then have been a much more effective piece. A few dance steps had been inserted during the refrain of the first chorus. The same with "Good Bye to Bills," headed by Mary Walsh, nicely dressed as a Grace La Rue's foreign gown and hat, with the choristers in pretty Columbine suits behind her. In the first part Miss Walsh sang a new "Rainbow" song with one of those English melodies set to the chorus, making it quite taxey. Miss Shirk had "The Garden of Dreams" near the opening of the second number. The performance in burlesque she has a superb moan much above the average, but it is not equal to the demands of this selection. In "I Want a Home" Miss Walsh and Ned Norton, singing as a duet without the assistance of the girls, sent it over strongly.

This Ned Norton is doing something with dressing. He is a young, good-looking fellow, of the same sort that runs in the light comedy role, really the "straight," and it's pity he can't dance. During the first part Mr. Norton wore four different suits of clothes, each of very good style and make. For the olio Norton came forward with a dandy evening dress outfit, it only with an opera hat. For a fellow who clothes himself as well as Norton, he might go the whole thing and wear a high silk hat, the proper caper at present with full dress. Norton's act in the olio (be opening it) is still amusing, principally because his delivery, "In New York Town" and "I'm the Kid Who Opens Up Broadway" are familiar. He should select more modern ones; also, select those that bear on his place, and, above all, deliver them with that assurance which comes from being familiar with him of the material with which he has been identified.

The show as it now stands is a two-act piece, with many numbers and witty songs, and is calculated to be popular. It is made up of comic routines, traditions, stock material, popular songs, comic sketches, and is calculated to be popular with the audience.

"The Umpire." "The Umpire" is one of the new shows on the Western Wheel this season. The show was taken from a Chicago musical comedy of the same title. There is probably not more than the skeleton of the original production in the present lay-out, although Stables, the man behind it, has worked, very well with him of the material with which he has been identified.

The show as it now stands is a two-act piece. It has a large cast, and is well suited to the theatre of its type. "Tonies" are missing. The girls work well enough, but for looks and general appearance they are below the standards required.

The dressing is rather good throughout, having many changes, some pretty and others not quite so.

The "number" is one of the show's best attractions. Most probably brought from the original production. They are for the most part unfamiliar to the artists, but they bring a welcome relief from the too often repeated popular bits. "Clo- rinda Jackson," led gingly by Imogene Mansfield, was the first to start things, and it made a fine opening. Miss Mansfield came to the front again shortly after with "I Want a Girl Like You," aided by Arthur Litchy. Laura Harvey with a "Mississippi" dance received a rousing reception. Imho's "The Only" is "coooh" or anything "Salome." It is a good bit of snappy work that deserves a bit more playing up. This was practically the only one that was received. It does seem as though more were warranted of her.

In the second act there were also three or four capital numbers. "The Drums of Fore and Aft," led by Blanche Belford, brought the girls on in tights, the single time during the proceedings. The numbers gained many recalls, due to some foolery by the comedians and the size of Miss Belford. Blanche is certainly the prize heavy weight chorus girl of the season. Belford is a natural comedian in her weight and it offers many good opportunities for comedy which the comedians do not for a minute overlook. "If You Can't Have Me," last week when the show was seen Ned Norton was pretty close to the date when he should have his cut.

There's a fellow who plays a rent collector on the program he's called Mr. Jollon. If Mr. Milton tried for "atmosphere" with his clothes and hat, he's got it; or if he intended it for a comedy number, he's got it too. This is a very fine "straight," Mr. Milton has got it. It is a very fine "straight," and a very fine comedy number. "Sitting Down on Him" is a very fine comedy number. "You're Only a Girl" is a very fine comedy number. "You're Only a Girl" is a very fine comedy number. "You're Only a Girl" is a very fine comedy number.
AMERICAN.

The bill at the American underwent many changes after the Monday matinee. Even with the shifting, it remained at night, receiving a poor start, without recovering. One bright "audience comedian" all but ruined the whole bill. He seemed to hold a special grudge against Cliff Gordon, for his unpleasant laugh was always just ahead or behind the real one. Before Cliff had fairly started the noise attracted general attention. There is no greater pest in the world than the "audience comedian," and Cliff was not to be blamed if he became a bit peevish. Gordon, however, clung to his task manfully. Before finishing he had the house won back and laughing heartily at his extremely funny talk.

While talking about Cliff Gordon what more appropriate than to mention another prop of the house also on this week's bill, Ed Blondell. The proof of the pudding, etc., is that both Blondell and Gordon scored big laughing hits.

Once Hazard finished the early portion of the program down to next to closing, and cute little "Five Feet of Comic Opera" proved herself equal. The Scotch comedian finds quite a welcome surprise to the house, although employed there by Miss Hazard previously. Miss Hazard's "Five Feet of Comic Opera," though around hereabouts often, has still enough novelty, backed by the charming personality of the singer, to make it desirable for some time to come.

Julian Eltinge closed the first half. He held persistent attention and pulled down his usual success. Eltinge has never done anything better than his present Irish number. While mentioning the many things which have placed Eltinge at the top in his line of work his manner of using his hands should not be overlooked. There isn't a lady in the land who wouldn't admit his graceful play.

The Jackson Family are showing in New York for the first time after a recent circus engagement. The act has everything in a circus number, and the ensemble work is excellent, and the solo riding does as well. There is one boy, Leo Jackson, who has blossomed into a wonder. He is doing a "triple" around the handle bars that is a tremendous hit. Blake's Animal Circus caused a goodly amount of merriment with the mule. There is much else to the act besides. The ponies, dogs and monkeys give it variety, and it is a very good sample of an animal act.

Morrow and Schellberg were "No. 2." The position was a hard one, and they did only as could be expected in the place. The laughing song of the man was the big hit. Murphy and Francis, colored, had cut down their bicycle number a good deal, and it was along much better. Singing and dancing are expected of them. This is what they can do. It would probably help some if a song or two were changed. Murphy and Francis are well up in acts of their kind.

La Daneuse, Boyd and Giffain, and Larelle, New Arts. Dusk.

Maude Fealy wants to deny the report that she contemplates vaudeville. That ought to be pleasant news for "Mike" Bentham.

FIFTH AVENUE.

Following the usual practice the bill was cut to pieces after the matinee, with the customary result at the evening show. Fougere was closed with her first performance. Everything in the show held men, up to the finish, excepting a couple of girls, in sketches.

The program had three English acts, all new to the Fifth Avenue, and two new to New York. Otto Harlan and Co., third from last, presented a farcical sketch which fell down just when the audience was about to hold it up. Following the Harlan smash, Stepp, Melhinger and King, substituting in Fougere's place, returned to the Fifth Avenue after a successful outing off with them the honors of the night, which didn't amount to much, for S. M. and K. had nothing ahead to beat.

The Howard and Mandell Trio (New Acts) opened, with Hopper next. He is a good looking young fellow. Then came Hastings and Wilson, with their grotesque strong act, fighting against a "dead" audience, to be followed by Cooper and Robinson, colored, moved up from "No. 8 to 4." They had to fight a little.

On top of this entered Fred Gimmett's English company, with himself in the lead, playing "The Horse Dealer," a comedy employing four trick horses, and having the fun spaced out at pretty lengthy points. In between there was a lot of useless and pointless talk, with some "slapstick" towards the finish, Gimmett addressing the horses while they were "riding," the singer coming in and taking off with them the honors of the night, which didn't amount to much, for S. M. and K. had nothing ahead to beat.

The Howard and Mandell Trio closed the bill, having had a wonderful time.

JOHNSTON and HARTY return to New York, after a considerable absence, singing a few songs. One is while each of the members in comedy and make up Trio (New Acts) opened, with Hopper next. He is a good looking young fellow. Then came Hastings and Wilson, with their grotesque strong act, fighting against a "dead" audience, to be followed by Cooper and Robinson, colored, moved up from "No. 8 to 4." They had to fight a little.

Margaret Moffat and Co. put across one of the great big hits with "Awake at the Switch," a sketch fairly breathing with crisp and snappy dialogue, with an up-to-date variety. Miss Moffat's personal hit was nothing short of tremendous, but the actors in her support also shared heartily in the unknown success. The act entirely proved a refreshing interlude of the most attractive sort.

Carrie De Mar, who came next, gave us a knock down to the show. She's a smart little performer, and her Japs, closing the show and holding their audience almost solid through the "Risley" work, acrobatics and juggling feats. The bill entire presented a diversity of displays hard to arrange and to the same extent as well to a really high grade vaudeville program. Whoever books and arranges these shows has certainly this week scheduled an almost ideal entertainment. There was applause, laughter and good cheer throughout the evening. Walt.

In the Case agency is a sign reading "God Pity the Rich; The Poor Can Beg." What this has to do with Pat Casey's affair we cannot say. The other day Pat's cock left for a sunlit vacation. In the evening when the crew assembled for dinner there was a howl when nothing came forth from the kitchen, and what took the mob to a restaurant. The check, $12, Casey settled.

CHARLEY GUYER and his partner, Mona Van, have been married. Mr. and Mrs. Guyer and Helen Trix will spend their wedding day in New York, where all are playing, sailing from Cape Town Dec. 29 on the Kenilworth for London.
The EDMOND'S FURNISHED FLATS

The Only Flats Catering Exclusively to Performers
704-706 5TH AVENUE, BETWEEN 44TH-45TH STS. • 711, 723, 735 5TH AVE., BETWEEN 47TH AND 48TH STS. • HEADQUARTERS-747 6TH AVE. • RATES-10% UPWARDS • NEW YORK CITY

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BEST PLACES TO STOP AT

NEARLY ALL THE GREAT ARTISTS ARE HERE—JOIN THEM

SPECIAL RATES AT

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DINE IN OUR BEAUTIFUL RESTAURANTS• POPULAR PRICES. SERVICE AND FOOD THE BEST.

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J. K. SEBREE,
President ROY S. SEBREE,
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CHICAGO

25

YOSCHOR HOUSE

BEAU, 102 SADLER ST. N.Y.

First Class Furnished Rooms.
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FOR MEN, WOMEN AND CHILDREN.

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"NOTICE THE RATES." A room by the day, with use of bath, $1.00 and $1.25, single; $1.50 and $1.75, double. 'No higher.' A room by the day, with private bathroom attached, $1.50, single; $2.00, double. 'No higher.' Rooms with use of bath, from $3.00 to $8.00 per week, single; and from $6.00 to $9.00, double. 'No higher.' Rooms, with private bath attached, from $8.50 to $10.00 per week, single; and from $9.50 to $11.00, double. 'No higher.'

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CORRESPONDENCE

UNLESS OTHERWISE NOTED, THE FOLLOWING PLAYS ARE FOR THE CURRENT WEEK.

CHICAGO VARIETY: Chicago Office, 101 Dearborn Street.

JOHN J. CONNER

VARIETY

COLUMBIA (W. P. Shaver, mgr.; agent, Frank Q. Deple;—20-28: LaVarrs and Co., Pearson and Morris, Brooklyn;—20-30: South Seas, New York;—20-31: The Bantams, New York;—20-32: North Seas, New York;—20-34: The Bantams, New York.)—The Savages, Business average week ending 19; The Garage, Business average week ending 19; Second Len, Business average week ending 19; Captain Max, Business average week ending 19; The Babe, Business average week ending 19; The Bantams, Business average week ending 19; The Bantams, Business average week ending 19; The Bantams, Business average week ending 19; The Bantams, Business average week ending 19; The Bantams, Business average week ending 19; The Bantams, Business average week ending 19; The Bantams, Business average week ending 19; The Bantams, Business average week ending 19; The Bantams, Business average week ending 19; The Bantams, Business average week ending 19; The Bantams, Business average week ending 19; The Bantams, Business average week ending 19; The Bantams, Business average week ending 19; 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Montague’s comedy cockatoos display unusual intelligence, and although bird acts have been featured on the program before, there never has been one that can compare with the one this week. They perform stunts on parallel bars, give an exhibition of chariot racing and build a miniature engine to a burning building and extinguish the blaze without a single mistake."—The London "Journal," Tuesday, December 14, 1909.

"Montague’s entertaining bill is headed by Montague’s cockatoos, a brilliant and dashing bird act which is something far different from anything ever seen on the Garrick stage. These birds, in marvelous feats of memory, bring their act to a startling climax with a faithful representation of a fire scene."—State "Republican," Flint, Mich., Dec. 7, 1909.

Sam Chip AND Mary Marble

in Anne Marble Fellock’s delft Dialogue, with Dittie, designated "IN OLD EDAM." Brought solid until June. Address all communications to:

JOHN W. DUNNE, Hotel York, New York City

Ready in November
A Spectacular Novelty
WATCH FOR THE NEW BIG ACT
FOUR-SHELVE-BROS.

Bella Italia Troupe
European Novelty Musical and Singing Act
Pictureque Costumes and Stage Apparatus. Featured Pantages
Open Time Jan. 16th
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Merry Xmas and Happy New Year.

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Harry and Katherine Mitchell
Merry Xmas and Happy New Year.

Larola
The Clever Man with Funny Ways

Leo Carrillo
Next Week (Dec. 27) Keith’s, Philadelphia
Fixed up by PAT CASEY

Friend and Downing

“Not-Nuts” Big Success
Plaza Music Hall
This Week (Dec. 20)
Off for the West Next Week
London in April

Wanted Fat Men!
All Types for my New Vaudeville Act
“The Fat Man’s Club”
Apply JESSE L. LASKY, Hudson Theatre, New York

When answering advertisements kindly mention Variety.
ALL REPORTS contained in this issue of VARIETY are of THIS WEEK'S SHOWS commencing December 19 or 20

Reports from VARIETY's correspondents all over are now forwarded by wire.

PHILADELPHIA

Howard K. C. Jordan, mgr. direct.

Hermes C. Adame, mgr. and three others who have worked in the main show business of the world. The show business of the world has grown from an art to a science, and from a science to a business. The show business of the world has grown from an art to a science, and from a science to a business.
GUY RAWSON AND FRANCES CLARE


DICK and ALICE McAVOY

"Herald Square Jimmy"
King of the Newsboys. Address care VARIETY.

ELLA CAMERON

"THE NUTTY FAMILY"
Written by Ella Cameron. Direction, Pat Case.

PEDERSEN BROS.
MERRY XMAS AND HAPPY NEW YEAR TO ALL.

BOB ALBRIGHT

"THE MAN MELBA"
Vocal Range of 84. October, Booked by Miller & Bradstreet of W. V. A.

EARLE and BARTLETT

"O'BRIEN FROM GALWAY"
Booked Solid, Commencing Dec. 8.

THE BOOTH TRIO

MAJESTIC THEATRE
"The Booth trio in 'cyclistic craziness' put on some stuff which takes the cake by storm. Their trick bicycle riding, interspersed with new comedy trimmings, is hard to beat. To be exact, it hasn't been beaten. Whoever puts one over better than this is in danger of being signed up by Hammerstein for life."—St. Louis "Tribune."

VARIETY 1106 BROADWAY, NEW YORK CITY.

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UNDER THE HEADING OF "REPRESENTATIVE ARTISTS"
AT FOLLOWING RATES:

1-inch single col. $4.00 monthly, nat. 2-inch double col. $8.00 monthly, nat.
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Exclusive Agent, ALF. T. WILTON
WANTED

COMEDIAN wants LADY PARTNER

Must be young, good looking, refined, with ability and wardrobe.

Answered by endorsed letters or recommendations preferred.

Can offer real part in a real sketch.

Send stage photo, state experience, age, height, weight, etc.

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THE TALK OF EVERY TOWNS THEY VISIT

In an English Revue Act, "A PIECE OF THE RHINE.

A laugh in every line.

Only $1.00 Parodies

"PUT ON YOUR OLD GENTLEMAN"

"CIRCADIA GIRL"

"WILD CHERRY BAY"

"ON WHAT I KNOW ABOUT YOU"

Real one dollar for the four

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361 Brett St., Brooklyn, N.Y.

Referees

JOE WELCH

LEW DOCKSTADER

NAT WILLIS

TICKET

NATIONAL THEATRE

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Casino Jewerl Shop

JAC. ROBERSON, Prop.

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The Aplified Star

New Orleans, La.

1230

238 East Market St., Ann Arbor, Ohio

In English Rcvue Act, "A PIECE OF THE RHINE.

A laugh in every line.

Only $1.00 Parodies

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FRED KARNO'S Comedians

WILLIAM MORRIS CIRCUIT.

BESSIE WYNN

IN VAUDEVILLE

WILLIAM HOLT WAKEFIELD

WILLIAM MORRIS CIRCUIT.

CLIFFE BERZAC

VAUDEVILLE'S Leading Producer of Animal Acts.


"LITTLE CHARLEY"

GOETZ and HERR

PRESENTING IN VAUDEVILLE.

"The Stable-Boy and The Girlie"

Bucking representative announced later.

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HEADLINE ATTRACTION
PLAYING UNITED TIME

BELLE DAVIS

After her most successful season throughout Europe, has returned to America to play a SPECIAL ENGAGEMENT over the ORPHEUM TOUR.

THE GREAT STADIUM TRIO

AERIAL POSING.

Now Playing The Orpheum Circuit

ARCHIE ONRI TROUPE

ARCHIE ONRI, Manager.
WANTED SISTER TEAM

Singing, Bush and Wing or fancy Dancing.

AlSO ONE WOMAN to make Sketch.

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JAMES MADISON VAUDeville

Write for List of Pictures, please.

BILLY VAN, Pat Rooney, Al Leach, Ben Weil, Howard and Howard, Wynn and Howard, Caruso, etc. Also publisher MADISON’S BULLETIN. nice stamp book of several comic material. Price $1.00

1493 Broadway, New York.

Hours 11 to 10.

Just completed and for sale:

A Hilarious Table Talk

IN A GERMAN RATHSKELLAR

for two comedians, usher and character woman.

Pennys, original fare.

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99 W. 74th St., N. W., Washington, D.C.

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In the absence of better evidence, it is presumed that the above address is correct.

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Performing Tests of Strength, using little Sages and

Kid Smith & Alex F. Agents.

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202 BROADWAY

Boots, Shoes, & Clothing.

Ballet and all kinds of Socks a specialty. All kinds made to order.

Xmas and New Year's Toys, Trade Mark, etc.

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XMAS and NEW YEAR TO ALL.

M.A.

SEND YOUR DUES TO THE UNDERSIGNED, WHO HAS BEEN ELECTED FIN. SEC.

ROBERT W. MULLEN

Cnr. M. A. HEADQUARTERS, 16 S. 61 ST, ST. LOUIS, MO.

THE COMEDY NEWS

33
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AND "JIM"
VARIETY, New York or London.

WILLIAM MARSDEN, Agent.

VARIETY REPRESENTATIVE ARTISTS

JAMES AND LUCIA COOPER
"CHATTERING CHUMS."
Communications, VARIETY, London.

WEBER & ALLEN, Agents.

UM. & CLARK'S "JERSEY LILIES."

Daly AND O'BRIEN

These "Templefoot" Dancers.
NOt ONE IN "ONE" LIKE THIS ONE.

Breakway Barlows
Vaudville.

WILLIAM MARSDEN, Agent.

Daly AND O'BRIEN

CARTA DAY

CELESTE

FRANK ORTH AND HARRY FERN

WANTED AN ACT IN "ONE." MUST BE AS GOOD AS "SIGN THAT BOOK."

FRED C. TWELVE MINUTES IN "ONE." DAISY

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JACK DUNHAM SAM EDWARDS JOE FARRELL
(D'Artagnan) (Athos) (Porthos)

THE MUSKETEERS OF MODERN DAYS.
Dec. 18-23, Camp Empire, Des Moines; 28-30, Fort Lyceum Theatre, St. Joe.

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JOHN W. COOPER

"World's Premier Colored Ventriloquist."

License obtained from FRANCIS WIGGINS. In the Comedy Success. "THE ROSE AND THE THORN."

LEE MACK and CO.

Contains a new novelty: "THE MODEm HERCULES."

FRANK J. PARKER and CO.

"THE MODERN HERCULES."

Presents "AN HOTEL ROOM IN MID-AIR." Big Success Everywhere.

When answering advertisements kindly mention VARIETY.
SALT LAKE, UTAH

ORPHEUM (H. H. Ford, gen. mgr.; agent Krieger, direct).—Capacity house Monday evening, Miss Charlotte Hanz and Walla Walla Co. "Dame of Doom," audience applauds and curtsies very heartily; the curtain was closed after the first act. Program was as follows: First act, "Dame of Doom," 1st act; Second act, "Three Laughing Oakum Men," 2nd act; Third act, "Three Laughing Oakum Men," 3rd act. The audience was well pleased: Clever; and an advertisements for "Dame of Doom" were distributed among the audience, who were well pleased. Cleverly done, with an interesting story, and well acted. The audience was well pleased. Cleverly done, with an interesting story, and well acted. The audience was well pleased.

EDGAR J. OWEN.

SAVANNAH, GA.

CRITICUS (H. A. Hubert, Ready, gen. mgr.; agent, William Morris).—Mistletoe and Osmonds, b. 0.; Big hit: Dorothy Mitchell, comedienne; Nicholas and Smith, bicycle peddlers; Ram- relax and Co. "Sister Mistletoe," excellent act: VARIOUS STRAYS. — On account of the smallness of Savannah, the audience was not as large as expected, but the show was well received. Clever; and the audience was pleased with the performance. Cleverly done, with an interesting story, and well acted. The audience was well pleased. Cleverly done, with an interesting story, and well acted. The audience was well pleased.

ERNEST J. ARTHUR.

SEATTLE, WASH.

ORPHEUM (Chadwick Co., gen. mgr.; agent, W. V. A. Four).—All Southerners, wonderful! Chadwick Trio, excellent; Atwood, excellent; Humble, excellent; Dr. Clayton and Co., clever sketch. For The Yorkers, Mr. and Mrs. Hinkley, and Ayres, well done. Cleverly done, with an interesting story, and well acted. The audience was well pleased. Cleverly done, with an interesting story, and well acted. The audience was well pleased.

R. J. KING.

SHARON, PA.

FAMILY (J. W. A. and N. S.).—Reception and Service, b. 0., and a. 6.; Max Hudgins, punch; clever, the Flossie, Violet, and Eliza, quite clever. Cleverly done, with an interesting story, and well acted. The audience was well pleased. Cleverly done, with an interesting story, and well acted. The audience was well pleased.

R. W. K.

SIoux City, Ia.

ORPHEUM (Martin & Co., gen. mgr.; agent, daily; Sunday rehearsal 8.50).—Weeks Winter, big 01.; Nellie and Bill, clever; dance, singing, graceful manner; Charles Kings, clever; and Lillie, gymnastics, excellent; Mark, Mr. and Mrs. A. B. Freeman, quite clever. Cleverly done, with an interesting story, and well acted. The audience was well pleased. Cleverly done, with an interesting story, and well acted. The audience was well pleased.

CHARLES C. CAREY.

SPokane, WASH.

ORPHEUM (H. B. and E. C. Torrence, gen. mgr.; agent, J. E. S. Co., routing).—Dancing, b. 01.; Good time: Mark, Mr. and Mrs. A. B. Freeman, quite clever. Cleverly done, with an interesting story, and well acted. The audience was well pleased. Cleverly done, with an interesting story, and well acted. The audience was well pleased.

R. E. McINTOSH.

SPRINGFIELD, MASS.

POLK (B. J. Polk, gen. mgr.; bookings direct; Monday rehearsal 8.60).—G. C. Co., Routing. — Good time; Mrs. A. B. Freeman, quite clever; Mark, Mr. and Mrs. A. B. Freeman, quite clever. Cleverly done, with an interesting story, and well acted. The audience was well pleased. Cleverly done, with an interesting story, and well acted. The audience was well pleased.

BURTON, Mass.

ORPHEUM (Martin Beck, gen. mgr.; bookings direct; Thursday rehearsal 8.60).—Beavon Gardens, excellent; Good time: Mark, Mr. and Mrs. A. B. Freeman, quite clever. Cleverly done, with an interesting story, and well acted. The audience was well pleased. Cleverly done, with an interesting story, and well acted. The audience was well pleased.

B. A. FREEL.
### Variety Advertisement

#### Representative Artists

<table>
<thead>
<tr>
<th>Name</th>
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<tr>
<td>Netta Vesta</td>
<td>Singing Comediene.</td>
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<tr>
<td>Gene Hughes</td>
<td>Mr. and Mrs.</td>
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<tr>
<td>Walter Stanton</td>
<td>&quot;The Giant Rooster&quot;.</td>
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<tr>
<td>Albert Weston</td>
<td>&quot;The Drunk&quot;.</td>
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<tr>
<td>Michael E. Fitzgerald</td>
<td>and the Nine Club Jugging Girls</td>
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<td>Vigny Pearl</td>
<td>&quot;The Woman and Song.&quot;</td>
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<tr>
<td>DOBLADO'S</td>
<td>&quot;The Narrow Feller.&quot;</td>
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<td>Ritter and Foster</td>
<td>Across the Pond.</td>
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#### Varieties

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<tr>
<td>JEANNE LOWENWIRTH</td>
<td>&quot;The Italian and His Sweetheart.&quot;</td>
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<td>DOBLADO'S</td>
<td>&quot;The Narrow Feller.&quot;</td>
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#### Juggling Normans

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<tr>
<th>Name</th>
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<tr>
<td>Juggling Normans</td>
<td>Still doing Three High</td>
</tr>
</tbody>
</table>

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*When answering advertisements kindly mention Variety.*
ARTISTS: ATTENTION! For satisfactory bookings, with convenient jumps, send your open time IMMEDIATELY to our nearest office.

WILLIAM MORRIS, INC.
NEW YORK
American Music Hall Building
167 Dearborn Street
CHICAGO
145 Dearborn Street
BOSTON
412 Washington Street
NEW ORLEANS
Maison Blanche Building

HAMMERSTEIN'S VICTORIA Abstract of famous Variety Star Act

Open the Year Around VAUDEVILLE HEADLINERS and GOOD STANDARD ACTS If you have an open week you want to fill at short notice, write to W. L. DOUCETTE.

Garrick Theatre, Wilmington, Del. Can close Saturday night and make city east of Chicago to open Monday night.

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17 Queen St., Liverpool Square, LONDON Sole Representative: John Titler's Company, Walter C. Kelly, Manager. Always Vacancies for Good Acts.

HYDE & BEHAN 1877 AMUSEMENT 1909
TEMPLE BAR BUILDING BROOKLYN, N. Y.

A. E. MEYERS 167 Dearborn St., Chicago, Ill.

Can handle anything from a Sing to a Comic. Acts 6 o'clock.

CHARLES HORWITZ Author of the Best Comedies in Vaudeville, performed by Mr. and Mrs. Mark Murphy, Harry Pint and Co., Charles A. Lewis and Co., The Elms, and Co., Robert E. Vandell and Co., L. H. Kopp & Co., etc. He has played 150 theatres, and has had 500 engagements in vaudeville and the stage. Can cut to any length. Please write.

FOR SALE TWO Hardman Upright Pianos Only slightly used.

J. B. TRAUT, 909 Fifth Ave., NEW YORK CITY

YESTERDAY WAS, TODAY IS, TOMORROW WILL BE! Forget yesterday. Today is the day to look after tomorrow. The man who lets tomorrow take care of itself generally has no success in business and no one with sitting is out for OPPORTUNITY to enter. Our famous No. 2 BOOKLET of Ladies' Stage Fashions is your opportunity. GRAB IT. Don't let it pass you by or your next door neighbor will get there first.

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THE ENGLISH PROFESSIONAL JOURNAL Circulation guaranteed to be larger than that of any English Journal devoted to the Dramatic or Vaudeville Profession. Foreign subscription, 14s. 6d. per annum.

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Artists visiting England are invited to send particulars of their act and dates of opening. The STAGE Letter Box is open for the reception of their mail.

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Booking the largest chain of Vaudeville Theatres west of Chicago. Playing the best acts in vaudeville.

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THE INDEPENDENT BOOKING AGENCY, Inc.
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M. B. SNYDER, President. H. S. Board, and T. Rosenthal. EDWARD MOYER, Vice-President. JOHN J. GUTHRIE, Business Mg.
100—CONTEMPORARY WEEKS, ALL EAST OF PITTSBURG—100 MANAGERS—We have better facilities for furnishing talent than any other agency in America. Using a form of contract approved by the White House of America, which guarantees appearance of artists.

ARTISTS are requested to do business with this office DIRECT.

EUROPEAN OFFICE
BERLIN, GERMANY
RICHARD PITTMAN, Manager.

PANTAGES CIRCUIT OF VAUDEVILLE THEATRES, Inc.
ALEXANDER H. PANTAGES, President and Manager. SEATTLE, WASH.

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SHEA & SHAY, 112 W. 36th St., New York.

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VAUDEVILLE, Agent, begs to announce that a French office has been opened, with Arthur Trow in charge, at 677 Spice Building, Minneapolis.

MANAGER IN WISCONSIN, MINNESOTA, THE DAKOTAS AND CANADA, WANTING VAUDEVILLE TALENT OF ANY KIND. Please write.

L. R.—Artists East of Chicago write to EDWIN R. LAND, Denier Building, Chicago, for open time.

VAUDEVILLE ACTS, ATTENTION

FRED MARDO

THE WILLIAM MORRIS, Inc., CIRCUIT.

WILL BE in the New York office every TUESDAY and WEDNESDAY of each week to book acts for the New England Times. IMMEDIATE AND CONNECTIVE BOOKINGS. SHORT JUMPS.

SIT YOU WRITE MErails: WILLIAM MORRIS, 2102, 11th St., Washington, D. C. New York, 615 E. 17th St., Chicago, 1847 N. 1st St.

SURE YOU WRITE ME! WRITE ME! WRITE ME! WRITE ME!


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134 W. 42nd St., New York.

THE FELLOW with funny fall. Booked solid for six months. New playing through the South.

CHAS. B. WATSON

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THE VENTRiloQUIST WITH A PRODUCTION
ED. F.
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Prentz Seth Dewberry and Javeen Javnais in
"A MORNING IN HICKSVILLE." Direction JACK L YORK.
ELLS
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Blamphin and Hehr
The Champion Singers of Nashville
BERT COOTE
Gazette Club, 66th St., New York.
Address BERT COOTE
106 W. 8th ST., NEW YORK.

The King of Ireland.
JAMES B. DONOVAN
AND
RENA ARNOLD
QUEENS OF HICKSVILLE.
DOING WELL, THANK YOU.
Director and Advisor, King Pat Casey.

THE KRYLE BELLEW OF THE MOTLEY
I have been repeatedly informed that the English
theater does not know how
to make a shoe, yet
by the reports of George.
Lasky's success, that
the fit and style of his
shoe are the story of
New York.

Don E., May Anderson, Louisville.
PAUL DURAND, Agent.

Harry - Atkinson
United Time.
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GARTELL BROS.
Introducing Singing, Dancing and
SKATEROIALISM
Direction JAMES B. FLETCHER.
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MASON & KEELER
Director, MORT B. KISER.
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THE PEACHES
Presenting "THE VOKKIN KID.
Permanent address, Clifton, N. J., L Box 140.

THO. J. Ryan-Richfield Co.
Playing the 4th of the "Dagword" sketches.
"MAD HAGUEY, M. D.
Mr. H. M. O'NEIL.
BIGGEST HIT OF THEM ALL.

THAT SOCIETY ENTERTAINER.
BERT H. COLTON
CINCINNATI THIS WEEK.

MARSHALL P. WILDER
ATLANTIC CITY, N. J.
Bell "Phone 165.
HERRY XMAS.
RING AND WILLIAMS
IN THE SUBURBAN.
XMAS WEEK, WILMINGTON, N. C.

NOW PLAYING
Sullivan-Considine
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GEORGE CLANCY
"THE VERSATILE VAUDEVILLIAN"

When answering advertisements kindly mention VARIETY.
BILLIE BURKE'S GREAT SUCCESS

“GOOD-NIGHT, DEAR”

By WILL B. ANDERSON. The above is the song this talented artist has been singing, from one end of the country to the other, in CHARLES FRANKLIN'S production, “LOVE WATCHER.” A remarkable number, lauded as it makes a great sale for any instrument as well as for any voice. Beautiful slides by WHEELER, to be had of him direct.

A WONDER FOR QUARTETS... ARRANGED FOR ALL VOICES

The above will be sent FREE—All we ask of those we do not know is an up-to-date programme. NO CARDS or AMATEUR PROGRAMME will be accepted.

M. WITMARK & SONS, - - Witmark Building, 144-146 West 37th Street, NEW YORK
Or, if you are not West, save time by calling or writing at our Chicago Office, MOLLER BUILDING, RANDOLPH STREET, CHICAGO.

ALICE ORPHEUM CIRCUIT

1909-10 WESTERN SEASON

DIRECTION PAT CASEY

PORTLAND, TUESDAY, DECEMBER 14.

"There is a fascination about Alice Lloyd that grows with every appearance. It is due to the captivating appeal of the charming figure of the English actress. You think it doesn't take much to please the English anyway, but with each change of costume and each change of song, the English rise some 12 degrees in your estimation. And when she finally sees her "Wanted; a Man" song, she has you so bored you don't blame the gray haired man down in front, on whom she turns her mirror, for throwing kisses and firing autographs. Her songs are exquisitely bright and catchy."

"The Morning Oregonian," SUNDAY, DECEMBER 15.

"There is a fascination about Alice Lloyd that grows with every appearance. It is due to the captivating appeal of the English actress. You think it doesn't take much to please the English anyway, but with each change of costume and each change of song, the English rise some 12 degrees in your estimation. And when she finally sees her "Wanted; a Man" song, she has you so bored you don't blame the gray haired man down in front, on whom she turns her mirror, for throwing kisses and firing autographs. Her songs are exquisitely bright and catchy."

THE ORPHEUM, SAN FRANCISCO, WEEKS DEC. 26 AND JAN. 2

4 MUSICAL CATES

America's Best and Most Meritorious Musical Act

FRED J. O. CATE, playing solos on the largest saxophone in the world.

The biggest legitimate novelty in the world and four large Xylophones.

CHAS. GLOCKER

Address Care VARIETY

"The Comedy Quartette

JOCK MCKAY

One of the Athletic Features with

CHAS. GLOCKER

FRANK A. GOTCH CO.

Variety the Scotch Comic Pinched doing time

Daly Murray Rich

When answering advertisements kindly mention VARIETY.

MUSICAL ACTS

CHAS. GLOCKER

ANNA JAMES J. JEFFRIES

FRANK A. GOTCH CO.

FOR BALANCE OF SEASON.
PRESS COMMENT UPON THE OPENING OF THE NEW
Orpheum, Cincinnati

(On the MORRIS CIRCUIT)

Management,                  Booking Agent,
Col. I. M. MARTIN        WILLIAM MORRIS, Inc.

From the CINCINNATI "ENQUIRER", Dec. 20, 1909

THE ORPHEUM OPENING.

A new chapter in the history of Cincinnati theatres was begun yesterday in the opening of the new Orpheum Theatre, opened on Walnut Hills, near Roselawn Cemetery. Whatever misgivings there may have existed because of the daring display in this venture, it must have been removed last night, when a crowd which was limited only by the capacity of the handsome new building attended the performance. The same prevailed at the matinee.

THE NEW ORPHEUM IS A CREDIT TO THE CITY

It is a beautiful and tasteful theatre from the lobby to the gallery. Its appointments are for quiet enjoyment, and, from a practical point of view, there is no more perfect auditorium imaginable. The innovation in the form of elevator service for the balcony and gallery and the café above the theatre indicate the progressive spirit which has inspired the construction of the place.

For the opening yesterday the Orpheum was the most complete house that has thrown wide the doors to a new audience in recent years. Here and there only could there be found an unfinished detail, but inside the theatre proper everything was cap-a-pie.

IMMENSE AUDIENCE

which was also a fine one, seemed in holiday humor, and cordially showed its appreciation at every turn. Of.

APPLAUDED VIGOROUSLY

in the various acts on the bill ran their course.

Mournfully, in the lobby stood Colonel I. Martin and his associates. Floral tributes and numberless telegrams of best wishes were in evidence and friends and relatives personally presented greetings. All in all, it was an opening marked by the best of spirits and one which would seem to be a favorable augur of the future success of the undertaking.

The stage of the Orpheum is an exceptionally large one for a vaudeville theatre, and is thoroughly equipped in every respect. It also has a large water tank which permits of water in the most realistic form, an equipment which only the Hippodrome in New York possesses.

The William Morris Circuit, of which the Orpheum is a link, sent on a Strong Bill for the Opening Week.

For a new theatre the acts ran with unusual smoothness yesterday, though an untoward accident to one of the stars, Mr. Roberté, prevented him from going on in the afternoon and almost resulted seriously. There were very few delays, from the overtures to the pictures.

If this standard is maintained the Orpheum is sure to win for itself a large and staunch clientele.

The first bill is one of good entertainment, containing several important novelties.

Probably the greatest interest-centered in the appearance of the Divine Myrma, the divine Venus. It was the last act on the bill, but it was worth waiting for. Ms. Morris furnished a great deal of pleasure and was a modern dressing of an old form of amusement. The sketch of H. A. Roberts, called "Dick Turpin," presented the actor in five different roles. His change of costumes and manners were little short of marvelous. Wilfred Clark and Co. have a roaring sketch, "What Will Happen Next," which created whirls of laughter.

An interesting act was the furnished by Rawson and Jones, showing the manipulation of the Australian boomerangs and javelins. Felix and Claire had a skit called "The Runaway Kids," which improved as it went along. Frank Bush was on hand with some new stories. The rather broad songs of Sophie Tucker were heartily encored, while the Musical Lowe presented a xylophone act which departed from the conventional. The mimescope wound up the entertainment in pleasing style, and the

BIG CROWD went home THOROUGHLY PLEASED

with the theatre and the attractions presented.