EVA TANGUAY

Will Appear December 7th

Orpheum Theatre
Brooklyn

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

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

To rectify false reports concerning the Klein-Tanguay lawsuit, twenty-five HUNDRED dollars was accepted, although fifteen thousand was demanded.
ADMISSION SCALE AT $1.50 IS S. F. NIXON'S SUGGESTION

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

Pittsburgh, Dec. 2.

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

"I have read your column for the past several weeks in regard to prices for the different theaters, I partially agree with you that seats from $1.00 to $1.50 would add to the recouping of theaters for attractions that are worth that much and more. Of course, as you understand there are attractions which must get $2.00. You no doubt noticed the battles we did last week with "Seven Keys to Baldpate" at the $1.50 scale and I am going to try and get as many good plays to do as possible. We must take into consideration the fact that our prices have remained at $2.00 for a great many years, although evidence has been increased in large proportion, for instance, rent and labor of all kinds: but if we look at the condition of Broadway we will find that you are right in the suggestion which you made in your paper.

"Yours very truly,

"SAMUEL F. NIXON."

ALL-GIRL PRODUCTION

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

"TOO TO KEEP AWAY.

New York managers and producers alike have been planning tours through South America, the West Indies and the country near those sections have been advised by native business men that the time is inauspicious to send anything there at present. In Jamaica martial law has been declared and in other points theatrical business is nil.

TAKES OAKLAND RECORD.

San Francisco, Dec. 2.

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

SAVAGE ATTACHES.

Topkea, Dec. 3.

Henry W. Savage of New York today attached the box office receipts of "Little Boy Blue," and filed suit against Sydney H. Smith, manager of the company, alleging Smith owes him $300 in royalty and $700 as his share of the profits of the show since Sept. 14. The attachment tied up all the monies of the company, together with costumes and scenery. The paper was served while the troupe was giving a performance before Salina Shriners in Convention Hall.

SUES FOR RENT.

The Shubert Theatrical Co. was made the defendant Wednesday in the Supreme Court in a suit by the Toole Theatre Co. of Missouri to recover $14,000. The Toole theatre owners claim that the court of Jackson county, Mo., in 1913, rendered a judgment of $4,000 against the Shubert Co., but that the Shuberts have not paid anything of this amount. In addition the Toole Co. avers the Shuberts owe it $1,000 more for unpaid rent of the Toole theatre.

KELLERMAN COMING BACK.

The headline at the Palace next week will be Annette Kellermann, returning to that house, after four weeks, before coming referred to in the review that has been written by Angela Caldwell, with music by Victor Herbert. The show, under the management of Lew Wise, will start some time in January.

For the vaudeville date Miss Kellermann will receive $1,250 weekly. The Palace booking was made through Rose & Curtis, who will also engage people for the Kellermann show.

GIRLS TOO FLIGHTY.

Chicago, Dec. 2.

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

PICTURES AT DALYS.

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

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

NEILSON-TERRY CLOSES.

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

NEW PLAY AT GLOBE.


Laurel and Hardy will replace "Nash." Now at the Globe, with a new show Jan. 9.

$5,000 IN "PILATE'S DAUGHTER.

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

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

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

CLYDE FITCH'S MOTHER'S SUIT.

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

HILLIARD IN PICTURES.

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

PLAYED ONE SHOW.

William Morris took "Mrs. Temple's Telegram" on tour last week. He played one performance (Thanksgiving Day) in Columbus and then closed back and returned to New York.
Manager Frank Gerard of the Orpheum, Brooklyn, in an effort to increase the number of regular subscribers in his theatre has offered a prize of a pass for Saturday afternoons to all school children who secure a certain number of paid in advance eight-week subscriptions.

Hartford, Dec. 2.

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

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

MANNERS' PLAY OLD. (Special Cable to Variety.) London, Dec. 2.

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

PLAYING TURNS. (Special Cable to Variety.) London, Dec. 2.

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

"PETER PAN" AT XMAS. (Special Cable to Variety.) London, Dec. 2.

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

GABY IN BARRIE REVUE. (Special Cable to Variety.) London, Dec. 2.

Gaby Deslys will appear at the Palace Jan. 10 in an hour and a half revue by James M. Barrie. The present revue will be taken off and straight vaudeville will make up the remainder of the program.

Hicks' Appeal Not Allowed. (Special Cable to Variety.) London, Dec. 2.

Mr. James M. Barrie was in the audience at the Adelphi Theatre last night and is reported to have been most pleased with the "Pretentious Barrie."

FAMINE IN FEATURES. (Special Cable to Variety.) London, Dec. 2.

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

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

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

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

A "TRYOUT-CROOK." Several of the restaurants in the cabaret belt have been visited by a female crook within the last few weeks. The party works the female dressing room the singers use. She usually comes in, sees no one else is dressing, and states she is there to try out making use of everybody's make-up and fingers in the dressing room until all of the others have left. Then she selects the best evening wrap and walks out.

Three of the big Broadway cabarets were visited by the crook within the last two weeks. She has cleaned up several hundred dollars' worth of clothes. The police and the managers of other cabaret establishments have been warned to be on the lookout for her.

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

ALLAN EDWARDS PLACED. (Special Cable to Variety.) London, Dec. 2.

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

NELLA WEBB SOON HERE. (Special Cable to Variety.) London, Dec. 2.

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

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

Best Splitters Finally Split. (Special Cable to Variety.) London, Dec. 2.

Hedges Brothers and Jacobson, almost the best splitters in vaudeville, seem to have done it right this time. Fred and Alvin Hedges sail for New York Saturday, and Jesse Jacobson opens at the Queen's theatre, Poplar, an outside London hall, as a "single" next week.

Williams' Transfer Bookings. (Special Cable to Variety.) London, Dec. 2.

Bransby Williams has transferred his Christmas bookings from the Hippodrome to the Palace.
NEWARK TO HAVE LOEW SHOWS; CIRCUIT TAKES MAJESTIC THERE

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

Newark, N. J., Dec. 2.
The Loew Circuit will operate the Majestic theatre commencing Dec. 21, if the agreement now drawn for the transfer goes through. The Loew people are dealing business direct with the landlord of the house. It is understood Loew pays certain fixed charges, dividing the net profits equally with the owner. The house has had several policies since opening.
The Majestic is located about seven blocks from Keeney's, also playing vaudeville. According to understanding a question will arise regarding Harry A. Shea continuing to book Keeney's bills, as Mr. Shea also books acts with the Loew Circuit.

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

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

TANGUAY'S THROAT ALL RIGHT.
Eva Tanguay's throat has been be-

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

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

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

GETS M'MAHON IN COURT.
New Britain, Conn., Dec. 2.
P. S. McMahon, proprietor of the former Keeney's theatre, got riled Nov. 30 when Paul Doti, leader of a band of musicians playing the McMahon house last week, stated in court the show- man had not given him his full salary.

McMahon tried to have Police Rawlings arrest Doti on a perjury charge and the latter's refusal to jail the musician resulted, it is alleged, in McMahon landing a blow with his fist upon the chief's chest.

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

WILLIAM LAMPE.

Mr. Lampe is HEADLINING the INTERSTATE CIRCUIT, presenting Ivy Ashon Root's comedy with a sensational touch, "ONE EIGHT UP."

Cast of five includes Edith Revels, Robert Russell, Hazel Ragland, Carl Kahn. This sketch is the "Gem Production" of B&G B&G. Booked direct. Sold. Keeping Exclusively At It.

SIG. SAUTELLE BANKRUPT.

San Francisco, Dec. 2.
Sig Sautelle, in private life George C. Satterlee, known all over the United States by the circus that bore his name, has filed voluntary papers in bankruptcy in Federal Court at Utica, N. Y. The paper shows liabilities of $33,103 with assets of $3,815, part of which consists of circus stock now in winter quarters near Cortland, N. Y. There are 50 creditors, the largest of which is his wife, who holds three notes aggregating about $22,000.

Sautelle started in the circus busi-

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

NESEBIT GOT 'EM COMING.

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

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

FAIRS CONVENTION.

Chicago, Dec. 2.
The 24th annual convention of the American Association of Fairs and Expositions is in session at the Auditorium Hotel. The program as outlined calls for an address of welcome by Mayor Carter H. Harrison, and a response by President J. C. Simpson, of Hamline, Minn. For Thursday even-

ing the program is as follows: "Live Stock Exhibits at Fairs," R. J. Zinner, Kansas City, Mo.; "Ad-


son, Calgary, Can. The afternoon ses-

sion will be devoted to papers on "Co-

operation, Local and State," J. W. Newman, Frankfort, Ky.; "School Exhib-
its," J. M. McDonald, Jackson, Mich.; "County Exhibits," W. R. Mel-
ton; J. P. Mullen, Fonda, Ia.; "Police Regul-

This evening the members of the associa-
tion were tendered a banquet in the crystal room of the La Salle by the Western Vaudeville Managers' Association with a theatre party at the Palace later. Friday night the 24th an-

nual banquet of the association is to be held at the Auditorium Hotel.

GOUDRON IN ASSN.

Buffalo, Dec. 2.
Paul Goudron left the Affiliated Booking Co. this week to become a member of the Western Vaudeville Manager's Association staff.

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

WAITING IN BUFFALO.

Buffalo, Dec. 2.

An unusually large number of vaude-

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

All signs point to an early improve-

ment in Canadian vaudeville.

"A CALIFORNIA CABARET."

Chicago, Dec. 2.

The American Music Hall is offering a mixed bill this week, called "A California Cabaret." Texas, a strong man, is featured, and there is a posing act. The Chicago Examiner is back of the project.
HAMMERSTEIN'S O. H. POP BILL BRINGS PROTEST FROM PROCTOR


The pop vaudeville policy that started Thanksgiving Eve at Oscar Hammerstein’s Lexington Avenue opera house is said to have brought a protest from F. F. Proctor, who plays the same kind of a show at his 58th street theatre. Proctor is not interested in Hammerstein’s booking the Lexington Avenue opera to have had no more effect than Hammerstein’s own proposal against the Broadway theatre, when that house closed by the Victoria, recently opened.

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

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

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

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

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

HART SUING EDELSTEN.

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

Messrs. Hart and Edelsten entered into a mutual booking agreement a few seasons ago for the interchange and placing of American and foreign turns. Everything seemed to be moving smoothly until Mr. Hart wanted his share of the commissions on the foreign bookings. Then came the suit. Judge & Priestly, English solicitors, have the Hart end to look after.

TWO-ACT SEPARATES.

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

MASON STAGING JAP ACT.

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

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

Celia Bloom comes to Town.

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

UNITED’S MANAGERS MOVE.

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

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

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

ACROBAT “SEES DOUBLE.”

Cincinnati, Dec. 2.

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

Kane is the son of Police Lieutenant Michael Kane.

STARING LOUISE MEYERS.

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

PREACHER-MANAGERS.

Bowling Green, O., Dec. 2.

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

Hartford, Conn., Dec. 2.

After a month of experience as manager of the Star, here, Rev. Harry E. Rohlimg has been put in the amusement business. Lack of knowledge of financing theatrical enterprises is given as the cause of the preacher’s failure.

LAUDER’S LAST WEEKS.

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

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

CHICAGO SCAMPER.

Big White Rabbit smash in honor of our Big Chief, Frank Fogarty’s visit to Chicago will be held at the Bis- mark Hotel, Thursday, Dec. 10, at eleven-thirty P. M.

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

FILM ACTOR WAR VICTIM.

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

LABOR DISPUTE SETTLED.

Portland, Ore., Dec. 2.

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

The boycott has been in effect since last May.

ADDITIONAL SAILINGS.

(Special Cable to Variety.)


Dec. 6. Mr. and Mrs. Granville Barker, Edward Laurillard, Joseph Laurillard, George Grossmith, Edna Grosssmith, Emily Wehelen, Mr. and Mrs. James Blakely, Mr. and Mrs. Lauri DeFrice. Austin Hurgon, “Tonight’s the Night” Co. (Land). (Special Cable to Variety.)

OUT AND IN.

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

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

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

At the Columbia, Grand Rapids, Monday, Irene and Bobby Smith, programed, did not play through illness.

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

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

BUNITINGS MAKE UP.

New Orleans, Dec. 2.

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

In private life Miss Bunting is Mrs. Whittaker.

NEW AGENCY FIRM.

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

REEVES BEFORE CAMERA.

Billy Reeves, the English comedian,originally an “out” boy, is scheduled to make his first appearance in pictures in a film to be made by the Imp (Universal). Reeves may become a permanent picture player.

Headliners at Columbuss.

Columbus, O., Dec. 2.

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

Two Shows New Year’s Eve.

The Colonial is advertising two performances for New Year’s Eve, the second to conclude at 12:45.
VAUDEVILLIANS IN REVUES; SEVERAL NOW PREPARING


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

The two assured revues are Cohan & Harris' "Hello Broadway," by George M. Cohan, and Klaw & Erlanger's revue, with book by Glen MacDonough and music by Raymond Hubbell. The K. & E. show likely takes the place of the announced Ziegfeld's "Mid-Winter Revue." The Winter Garden is also preparing for its new show, to go in there during February. Lew Fields is another said to have the "revue" thing hanging heavily on his mind. William Morris at the New York theatre contemplates a form of vaudeville performance after New Year's that may be a "revue" of another sort.

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

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

JAMES H. MOORE ILL.

Detroit, Dec. 2.

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

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

MOORE RECOVERING.

Los Angeles, Dec. 2.

Victor Moore, operated upon for appendix with theYLON problem is rapidly recovering and will in all probability he able to resume his vaudeville tour in two weeks.

CABARETS

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

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

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

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

SHANLEY's restaurant at Broadway and 43d street is doing between $35,000 and $40,000 weekly. It has no dancing, but does furnish a cabaret. Last Saturday the restaurant did $9,000 on the day, feeding 2,600 people. The Sunday business drops to around $3,000. The Shanley cabaret show costs about $1,200 a week. The restaurant has been open at its present location for four years. Until entertainers were inserted into the bill of fare, its future was problematical. The near competitor to Shanley's is Rector's restaurant, cabaret and ballroom on two floors, doing between $80,000 and $90,000 monthly, most of this representing bar checks, as against the Shanley majority of kitchen orders.

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

A few places uptown have a popular admission scale.

THE CASTLES are said to have been guaranteed $1,500 weekly by the Shuberts, to take over the 44th Street theater named. Miss Mathy, with a percentage of the receipts. The Castles danced at the Amsterdam Roof Hall Sunday night, receiving for that one evening $300. The management spent $400 on advertising it. The Amsterdam Roof has had but one losing week since opening.

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

The Clariidge clears the centre of its main dining room on the second floor for boxing, has received an order for a lot of the old dogs to dance there two nights, while a Christmas set of their way, for they roam around at will.

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

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

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

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

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

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

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

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

“My word,” said the White Rat, “do you know that the White Rats have as friends who are willing to lend their aid to the White Rats in bringing about a settlement of disputes between artist and manager who have agreed to make the evening very pleasant:

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

White Rats’ Thanks.

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

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

Very little sense to the serial picture "Zudora," and the audience at the American thought so too, for it was roundly hissed Wednesday afternoon. Evelyn Cunningham appeared early on the bill showing a pretty cloak and white dress. The dress was trimmed in black velvet and fur. Miss Cunningham sang four songs. Fitter and Edwin are now appearing with this same manager in "The Tangle," and carried a boudoir costume, consisting of a white silk petticoat, jacket, and cap trimmed with white lace. The woman of Barton and Lovera appears in a purple velvet cloak, changed to a Spanish dress of red, draped with a yellow shawl. She does an Isadora Duncan dance in a white dress, trimmed in yellow fringe. "On the Riviera" has four girls dressed conventionally for evening gowns of no particular date.

Grace Field, the charming young president of the Dance Club holding nightly meetings, in the main restaurant of the Hotel Claridge, is one of the most devoted worshippers of "Dame Fashion." Her wardrobe seems to be inexhaustible. One evening she appears in a simple little white gown, llevar an over-cote, the next is a black one, a gorgeous creation, lightly girded near the arm-pits with tasseled cord, falling in straight clinging folds, then again in a smart gown of her own design, quite individual, of white brocaded muslin. Different again was her mode to her splendid figure as she danced an old "polka" to the huge delight of the members of the club.

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

Lois Josephine received over the footlights Monday matinee a doll dressed in duplication of herself. It was a pretty idea. At Hammarsberg’s "beauty sweep" Miss Josephine is wearing a new wardrobe. A dress of white lace ruffles with sapphire blue sash was the first. A lace hat with blue velvet crown added to this pretty costume. The next was a white bead dress, but had undergirdings of green. An old-fashioned crinoline was of three flounces of net with taffeta bodice. All Miss Josephine’s dresses are daintily made and trimmed with tiny pink roses. Adele Ritchie is getting her money’s worth out of the green velvet dress and cloak. Several weeks ago this outfit was worn by Miss Ritchie at the Colonial. It must have been twenty-five dollars. Miss Josephine could not wear several handsome kimono’s, as do also her little dancing geishos. Fio Irwin in a corking good sketch is dressed becomingly in navy blue chiffon over white. Her hair was carefully curled. Miss Irwin is Janet Findlay, dressed exactly as Anna Arline (Adler and Arline) was last week at this same house. The girl of the Conlin Steele Trio was turning in a riding habit made on boyish lines. It was a pale buff in color. It is surprising how little these costumes are employed on the stage, and yet they are becoming to almost any one. A change is made by the young woman to a pink chiffon gown, trimmed with bow, this having some sort of brilliants. A cloak with diamond straps is also worn.

Rita Gould (at the American last week) was dressed in style—nothing extreme for this house. The women in the front couldn’t quite make out what Miss Gould was really wearing. Louis Pincus solved the problem for them. He called it a night gown trimmed in fur. It was a straight dress from neck to hem, trimmed around the skirt and neck with white fox. An ermine coat and cap went with it. The woman of Powell and Howell, on the same bill, was prettily dressed in black and white.

The St. Nicholas Ice Rink is open. Many professionals attend, among them Dazie, the famous little dancer, who is going in for skating this winter. She has found it a wonderful exercise to keep her muscles in condition. Dazie has a beautiful skating suit. It is a French model coat for indoor and outdoor use. She skates and toque. She anticipated the flower season by beginning the costume while in Europe last summer. If more of the women of the stage adopted skating for a pastime they would find it doing them a world of physical good. It would be long before they could walk the street against a light breeze without demanding a fur coat, real or imitation.
The Orpheum, Portland, Ore., opens Dec. 22.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Leslie H. Thurman, for several years stage manager of Keith's Louisville, has been appointed manager of the Masonic theatre there, succeeding E. H. Tillman, who resigned. Mr. Thurman takes charge this week. The power of the Masonic is still unsettled, many Shubert attractions from time to time.

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

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

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

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

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

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

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

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

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


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

LONDON NOTES.

London, Nov. 20. There seems to be a revulsion of opinion here in the matter of the general public's attitude toward members of the theatrical profession. At first it was alleged there was considerable objection to actors participating in the National Relief Fund. This started such a rumus it was denied officially and efforts were immediately put forth to disavow any such intention. Now, they are asked to take part in all charitable "melon cutings" and have even gone so far as to try to carry out a scheme for the exclusive benefit of members of the musical, dramatic and variety professions. It has for its object the creation of opportunities of small engagements for those out of work and enabling them to earn a little money. A series of entertainments will be given in London under the patronage of Queen Alexandra and the proceeds of each performance will be divided between the artists who appear. Better late than never.

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

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

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

NEW ACTS.

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

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

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

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

Orchadee, with seven dancers, in new ballet turn. Orchadee formerly with Pavlova (Stoke & Bierbauer).

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


Vaughan Glaser and Co., dramatic sketch. Glaser is former stock star.
LONDON IN WORST OF SLUMP; HOPE FOR PEACE BY FEBRUARY


(Jack Lait's Productions.

Chicago, Dec. 2.

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

Robert Scott, owner of the General publicity bureau, in their head-quarters, Masonic Temple building.

TAKEN TO HOSPITAL.

Portland, Me., Dec. 2.

Robert Scott, who is playing Morris Pasinetti with the New England company of "Potash and Perlmutter" was removed from the Jefferson theatre after the performance Saturday night to the Portland city hospital. Mr. Scott was attacked with acute appendicitis during the performance, but refused leave the stage until after the finish of the performance. He was operated on Sunday morning.

OPENING DATES.

The all-star revival of "The New Henrietta" which Joseph Brooks is sending on tour will open in Indianapolis on Dec. 23. Eileen Errol who is at present with May Buckley company in Cleveland will leave that organization to join the revival company, Dec. 20 is the date set for the opening of "On Trial" in Chicago. Emily Ann Wilman is with the company of the Ford's Theatre Company and will leave for the play, Dec. 14. The company will play Washington and Toronto prior to going west.

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

ACTORS' FUND BENEFITS.

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

Daniel B. Simmons, president of the Fund, was in the chair. Others attending were Marc Klav, William Harris, Harrison Grey Fiske, Charles Burnham and Sam A. Scribner of the Actors Benevolent Society, (Lamb), George M. Cohan (Friars) and F. F. Mackay (Players).

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

"WATCH YOUR STEP" CUT.

Detroit, Dec. 2.

The Charles B. Dillingham "Watch Your Step" show at the Detroit opera house this week is not the performance given first at Syracuse last week, as was has been expected. The "Cuts" amounted to an end of the first performance, the sight to be the same as the first performance, the sight to be the same as the first performance.

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

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

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

JOHNSTON-HITCHCOCK SUIT.

Washington, Dec. 2.

The fixing of dates marking Charting Pollack's and Renold Wilson's reading of Philadelphia's "Dr. Fakewell" and their beginning of work on "The Beauty Shop" occupied most of the last two days' session of the Hirschcock-Josson piracy suit in the Equity court here. Monday's sitings brought a wrangle as to the admission of expert testimony.

The case will probably take up all this week, but it is expected all the testimony will be in by Monday next and counsel can sum up.

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

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

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

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

Mrs. Johnson, wife of the author, testified that, with her husband, she had visited Daniel V. Arthur in Yonkers, in June, 1914, and they were told that as a judge in the DeKoven contest he had read 33 or 36 manuscripts and that Mr. Pollock had probably read a similar number.

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

Harry B. Smith testified he had written 200 plays. He said that "Fox Quiller," in part, was based upon...
SHOWS AT THE BOX OFFICE
IN NEW YORK AND CHICAGO


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

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

Thanksgiving was light on the matinee, with a big night business. In New York, Friday evening following was $7,000, which was good in the 10,000-seat through the large crowd in town on their way to the Army and Navy football game.

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

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

Four Broadway theatres commenced playing pictures Monday, and intend to continue the policy until Christmas. One or more may retain it indefinitely.

The houses are the Casino, 39th Street, Harris and New York theatres.

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

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

"A Pair of Silk Stockings" (Little) (7th Week). Doing hardly anything, similar to the previous report on this play. Taking about $2,700 last week.

"Chin Chin" (Montgomery and Stone) (Globe) (10th Week). Getting around $17,000 weekly. Enormous drawing powers of this show not diminished. While special prices were imposed, it has been caught with a few tickets now and then box office is turning an overflow nightly into other musical comedy theatres. Front seats still bringing high premiums. Last week four performances (Thanksgiving and Saturday matinees and nights) at $2.50 in lieu of the $2.00 mark.

"Polygamist" (Playhouse) (1st Week) (Closed Tuesday). Business fine. Tickets should draw, nature of story attractive. "My Lady's Dress" left as business turned for the better, doing about $8,000 its last week.

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

Better over the Thanksgiving holidays. Grand opera at the Auditorium, at $2 a seat, is doing a fair business, but without a general final box office success. Society has taken to the idea pretty well and the engagement looks like a fair success.

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

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

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

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

Olympic—"Potash & Perimeter" getting along to $9,000 weekly.

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

PROSECUTING PLAY PIRATES.

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

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

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

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

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

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

"INNOCENT" CLOSUNG.

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

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


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

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

St. Louis, Dec. 2.

"Fanny's First Play" opened at the Shubert Sunday night to the largest crowd of the season for a first night. The advance sales in three days were $1,000 and 390 reports. At the Olympic Maude Adams, in "The Legend of Lenero," and "The Ladies Shakespeare" opened to almost capacity Monday night, and the advance is good.

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

Los Angeles, Dec. 2.

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

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

New Orleans, Dec. 2.

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

Burlingue stock at the Dauphine is outing the dramatic stock organizations at the Bunting and Lyric.

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

Boston, Dec. 2.


Harry Lauder, on his single week of twelve performances at the Shubert, is underlined for next Monday by "Panthea." "The Crinoline Girl," at the Colonial is "Mrs. 'Ole.'" "The Girl from Utah" will open Monday at probable capacity as there is no competition for this musical production which is indefinitely booked.

In stock, John Craig will use next week "In the Bishop's Carriage." "The Yellow Ticket" at the Tremont will be succeeded Dec. 28 by "Seven Keys," expected to come in for a run.

Business continues to hold up fairly well, except for "Lavender," not prevailing and the crowds showing the war depression mainly by indulgence more frequently in the pictures houses which are springing up overnight and may maintain the advantage for some time.

Mr. Stevens has just closed his engagement at the Hippodrome, and is currently appearing in the play "Squaw." His is the only stage engagement this season in the city.


"Fanny's First Play" at the Shubert Dec. 2, was a big draw. There were 1,300 on hand for the afternoon performance. 

"Panthea," at the Colonial, had a good house, but failed to carry the same first night success as "Mrs. 'Ole.'" "The Girl from Utah," at the Olympic, is open for an hour when the actress was called for reconciliation with "The Fallen Idol." She appeared at the rehearsal, but as the hour for the appointment drew near she complained of being ill and the manager advised her to go home and rest.

She immediately dashed to the office of the other manager and with the aid of the author signed a contract which called for a salary of $100 in excess of what the Weber management had agreed to.

Instead of returning to the night rehearsal of the Weber piece she sent a note stating that she was ill in bed. The manager had advised her she would have to remain quiet for at least a month.

With the arrival of the note Joe Weber "smelled a rat." He got in touch with A. H. Harris, who had to the actress was negotiating with either, but found that not so.

Saturday Edgar MacGregor, general stage director for H. H. Fraize and Fred. Latham, who is staging the Weber plays, was in the Hall of Fame and as a result of the discussion that ensued the young actress has been labeled "unreliable" by both, who now neither wants her for his production of "Squaw," and then the stage directors relented and as a result the actress started rehearsals in the Frazee piece.

GOODWIN'S AUTOBIOGRAPHY.

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

To say that the comedian treats himself frankly in print is putting it mildly. One of his most recent - and not the least of the stock - is rather amusing and attacks various partners borders closely on poor taste and his reference to his enemies even worse.

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

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

The author discusses matrimony in many phases as an abstract proposition, as: "I do not recognize as sanctified any ceremony that can be annulled by a man and woman or a man and nag.

The writer too often scolds and at such times he comes before the reader in most unattractive guise. But in his anecdotes, his little intimate discussions of stage "sables" who were his friends, he is altogether delightful. The book is most interesting and an intimate picture of a career, well worth reading.
BILLS NEXT WEEK (December 7)

In Vaudeville Theaters, Playing Three or Less Shows Daily

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

For a day's reading of booking data, see the Entertain-Orchepn Circuit. Theaters with double bills are marked (Two to Go). Names are on the Low Circuit.

[Continued on Page 7]
The cost of competition for business at New York theatres, and presumably elsewhere, has so greatly increased in recent years that during the past few years it would seem the time has arrived for prudence to step in and take an iron hold on the matter. Not so very long ago, a one-hundred-line display advertisement in a daily newspaper was an annual rarity. Fifty stands, one hundred eight-sheets, two hundred and fifty three-sheets, a thousand one-sheets and twenty-five hundred half sheets were considered adequate. But since the closing of the downs and fresh one and half-sheets and an occasional new three-sheet to go over the routes during a run.tractive mounted lithographs for lobby display and for the choicest window is amply sufficed, and galler photographs served perfectly for the newspaper layouts.

Contrast this with prevailing methods of exploitation, with the expendi-tive painted boards, their costly flash-lights, columns, even whole pages, of display advertising in the dailies, elec-tric signs at prices running far up into the hundreds of dollars each outside the cost of maintenance, which in-cludes frequent relamping and the high toll charged for current, and the elabor-ate lobby displays of large and in many cases hand colored flashflight photographs! And eagerness to outdo the other fellow will lead to new de-vices that will run expenses to still greater figures unless a halt is made and some sort of agreement entered into that will not only stop the mad rush but will bring a return to the same methods of former days.

There is one thing only that com-mands prolonged patronage, and that is new and untried entertainment. Efforts to turn failure into success have been re-warded only by promptly overcoming defects in a performance, supplanting uninteresting dialogue and scenes and situations with material having the "punch."

Knowledge of a great success travels on such speedy wings it reaches every-where within forty-eight hours, even in this city, and within a fortnight it extends throughout the country generally. And this is not accomplished by frantically rushing into a vortex of expense. A solid hit proclaims itself, requiring only the simplest methods of advertising that keep alive its title and the name of the theatre in which it is being presented. Expending large sums of money in efforts to bolster up a failure never has accomplished its purpose, and many productions have been brought to nought by this method of action upon the waist of managers and result in a saving that could not be regarded as false econ-omy. But, so long as one or two man-agers maintain the present reckless outlay all the others will stick to it on the principle that they are "meeting competition" and protecting their interests.

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

I have before me clippings from the three leading daily newspapers published in Norfolk, Va. They contain, under spread heads, reviews of the Sim Williams "Girls from Joyland" perfor-mance, which has brought the house to three-quarters of a column. These publications recommend the show to their readers and emphasize the point that, regardless of what burlesque used to be, it has reached a condition of decency and merit that justifies the patronage of the most exacting theatre goer. Norfolk is technically a one-night stand, although possessing a population of over 80,000. It is one of those communities in which everybody knows everybody else and they are all very zealous in their guardian-ship of the "F. F. V." distinction. Strict observance of the conventions characterize them, and no intercourse and noses tilt high in diadom of the slightest approach to indecorum. The mental chastisement that would fall upon a newspaper editor having the temerity to lead its readers into the presence of a coarse, vulgar show is beyond human perception. Ten years ago The Virginian Pilot, that veracious, aristocratic and tender-conscious chronicler of events in the punctilious little Southern city, would not have dared mention the name of a burlesque show, much less commend it for the entertainment of the populace. Yet that very paper starts its review of "Girls from Joyland" with this pointed exegation and unequivocal endorse-ment:

"Those who go expecting to see something risque, or anything at all offensive to the most critical, will surely be disappointed in Sim Williams' burlesque, 'The Girls from Joyland.' It is absolutely free from any objection-a-ble feature, and is purely a scintillating, laughable girly performance, full of life, color and good music. And the half column critique con-cudes with this hospital declaration:

"The Girls from Joyland' are wel-come visitors."

Surely times have changed for bur-leque!

Five of the last eight shows at the Columbia theatre have included the "Transatlantics" and "The Toreadores" have apparently improved the performance. A letter from Frank Finney, star of the organization, ac-companied by a clipping from the Providence Journal, states George Banks in the eccentric comedy part has registered an emphatic hit and that Dorothy Clark, in the prima donna role, has proven entirely satisfactory.

**FROLICS OF 1914** ATACHED.

**SOUTHERN TOWNS OUT.**

Richmond will be eliminated from the Extended, Dec. 12, and Norfolk, Dec. 25.

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

Married on Pittsburgh Stage.

**Changes Improved Performance.**

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

**ILLNESS NOT SERIOUS.**

Nellie Florode, whose very serious illness was reported two weeks ago, writes from Newark sanitarium, Virginia, N. J., her condition is not serious. Miss Florode says, "I have a slight case of tuberculosis, not an 'aggravated' one, and expect to return to the 'Golden Crooks' long before the season is over. We are not to be touched over work and a cold I did not take care of in time."


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

**EVENING SHOW**

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

After Cincinnati, (Dec. 19) the origi-nal title will be resumed and the show will proceed to take up "The Daffy-dills" route.

Pete Clark's Long Contrats.

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

**"BEHMAN SHOW" NEXT SUMMER.**

It seemed like old times at the Casino, Brooklyn, last week, with Lew Kelly and "The Behman Show" playing to practically capacity houses nightly and with unusually good at-tendance at the matinées. Thursday and Saturday nights after the house had been completely sold out, all the available space on the stage was dis-covered for a dollar a seat.

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

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

*VARIETY*
GINGER GIRLS.

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

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

It was possible to prolong the present engagement at the Columbia for a sufficient length of time to bring its attractiveness to the performance to the knowledge of all the people in this city, and thus create a new, general patronage unconfined to those people who regularly or intermittently attend burlesque shows, I am convinced it could remain popular at that house for a protrac- ted run. But this is impossible, especially when the show is to be made only to the habitues of the Columbia, all of whom, it may be assumed, have witnessed the performance two or three or more times. Of the details of the production there is little to be said that has not been reiterated time and again. Ed. Lee Wrothe is still giving his inimitable characterization of "Janitor Gig- gles" in an impressionism which contributes the natural and developed talents that constitute the true performer. Jane Le Beau repeats her success of former seasons by the skillful handling of the leading feminine role and by the extreme cleverness of her impersonation of the Indian girl. Augusta Lang, a newcomer in the organization, makes a fine appearance and plays the role of Phyllis altogether satisfactorily. Miss Lang has an excellent mezzo-soprano voice, Leah Le Ray, the soprano, meets all the requirements of her position. Owen Martin is a marvel in making the previously capa- ble straight and shows his versatility in several well played character bits. Frank (Bud) Williamson, account of his diseased condition due to a recent operation in a Toronto hospital, was unable to appear in one of the scenes of the show, but he made his presence felt in the last act by a forceful, masterly impersonation of a Klondike sheriff. Max Fehrman, who has been seen to advantage of late at the Columbia on other occasions, is one of the best available men in this city.

The show in this organization is entitled to much passing notice. Without exception, the young women are graceful and pretty and desirably vivacious, and they sing and dance un- derscore well. All in all, they are so exceptionally capable as to suggest an assemblage of what are known as "end workers," which is the designa- tion applied to the two or four girls in all shows that are picked for chorus prominence as a result of their unusual agility and good looks.

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

COMING EVENTS.

New York is scheduled to have a number of new productions before the first of the new year. Otto Skinne's "The Silent Voice" is reported as booked to open at the Empire Dec. 14. The new Selwyn & Co. piece, "Rolling Stones," is due at the Harris Dec. 24.

A. H. Woods, who recently took over "The Song of Songs" from Charles Frohman, plans to give its New York premiere at the Eltinge Dec. 20.

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

STOCK CHANGES.

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

Suzanne Jackson and William Sulli- van with the Grand Opera house stock, Akron, Ohio, leave Dec. 12.

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

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

700 IN CAST.

Pittsburgh, Dec. 2.

With 700 in the last cast, the grand opera musical comedy, "The College Hero," opened in the Schenley theater Mon- day night. Boxes were $100 each and all were filled. The house is sold out. It is expected about $15,000 will be realized for charity. Later the show will be produced in other cities for charity.

The authors are Wade Davis and J. Mahlon Dupugne.

Extended at Perth Amboy.

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

Tom Nolan Replaces Burke.

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

TRYING BELASCO PIECE.

The Ira Hard stock company at Mt. Vernon is to try out a piece entitled "The Admiral's Angel" for David Belasco. Ira Hammer will have the leading role, while Marie Carol will play the ingenue.

STOCKS OPENING.


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

Nashville, Dec. 2.

The Hackett stock, headed by Norman Hackett and Marion Nichols, opened at the Orpheum in "Our Wives." The piece was handsomely mounted by Edwin Vail, stage direc- tor. The company includes Jessie Far- ker, Jeanne Connors, Lola Crandall, Carl Reid, Harry Hoy, Fred LeDuke, Maurice Schoenfield.


Carl Hunt has arranged to install a stock trying a vaudeville engagement at the Newell, opening Christmas week.

Syracuse, Dec. 2.

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

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

STOCKS CLOSING.

Omaha, Dec. 2.

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

Duluth, Dec. 3.

Walter S. Baldwin is winding up his stock stay in Duluth, closing his company closing then the Lyc- eum. Baldwin may return here next April.

The Corac Payton Co. has been un- able to play the winter venue back on the map as a stock house, and the Brooklyn house becomes dark this Saturday.

Salt Lake City, Dec. 2.

Lester Lonergan closed his stock company last Saturday.

CHAS. TOWLE DIES.

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

GEO. T. BUSH DROWNED.

Tampa, Fla., Dec. 2.

As he plunged into the pool at Sulphur Springs here Dec. 2, to cool off, George T. Bush, aged 24, of the vaudeville act of Bush and Lake, playing the Tampa theatre, sank to a watery grave, an attack of heart failure believed to be the cause of death. The body was recovered three hours later.

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

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

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

GLENN SMITH SUICIDE.

Glen Smith, a third-class passenger on the "St. Paul," an American Line boat that sailed from New York Nov. 14, was found missing Friday, Nov. 24, and is believed to which have committed suicide by jumping overboard. Smith gave his occupation as an actor and the American Line officials have asked the White Rats to locate his relatives if possible, although Smith is not a member of the organization.

George C. Tilyou, of Steeplechase Parks and inventor of scores of amusement devices, died Monday in his home, 37 Innsbrook Park, New Port- ly, 52 years old. Heart disease was the cause of death. Frederic Thomp- son once said Tilyou had more ideas for keeping people merry than any other showman in the United States. Tilyou amassed a great fortune in his en- terprises. A widow and three sons survive.

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

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

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

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

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

NEW ACTS NEXT WEEK
Initial Presentation, First Appearance or Reappearance In or Around New York

“Village Cabaret,” Alhambra.
Rosie Lloyd (Reappearance), Bushwick.

Han Ping Chien.
“Pekin Mysteries” (Magic).
20 Mins.; Full Stage (Special Set).
Colonial.
This is a Chinese magical act of five people. It came over to this country as “The Pekin Mysteries,” but the billing appears to have been altered since, to feature Han Ping Chien, the principal of the turn. He can stand featuring. His work at palming and magic is very fine at times, especially with the palming. The magic is of the familiar Chinese variety, and is made popular here by Ching Ling Foo. Han Ping Chien is a much younger man and is an animated magician, always smiling. For comedy he has a funny tapping of a brass plate with a finger, and the only one of its kind. To the skilful act comes a bit of fun, the skilful act comes a bit of fun, the skilful act comes a bit of fun, the skilful act comes a bit of fun, the skilful act comes a bit of fun, the skilful act comes a bit of fun, the skilful act comes a bit of fun, the skilful act comes a bit of fun, the skilful act comes a bit of fun.

Hussey and Boyle.
“The New Chauffeur” (Talk and Songs).
19 Mins.; One.
Colonial, New York.
The two huskies, Jack and Boyle, have a two-act that is a comedy number, the fun-making contributed by Mr. Hussey’s Hebrew funniness, and Mr. Boyle’s excellent “straight” work, also singing and playing the violin with “trouilla” (tremolo). The two boys had a comical double version of a popular number. Mr. Hussey recalls Willie Howard (Willie and Eugene Howard) in his stage work, but has some distinctiveness of his own and a personality that is worth much to him. Hussey is using “My Last Dollar” with the orchestra drowning him out, that was done for a long while by Harry Fox. He also employs the goat-nail joke. Frank Tinkham has become identified with. But with these two boys immediately become a standard turn. They have been playing around New York, on other time, under an assumed name. No reason for that, they belong on big time. They followed three light numbers full of light entertainment and were one of the two big hits at the Colonial Monday evening.

Reddy and O’Connell.
Rathskeller Duo.
12 Mins.; One.
Brons. O. H.

NEW SHOWS NEXT WEEK
Initial Presentation of Legitimate Attractions in New York.

“The Debutante” (Hazel Dawn), Knickerbocker (Dec. 7).
“Watch Your Step,” Amsterdam (Dec. 8).

“The Tangle.” Comedy Sketch.
15 Mins.; Full Stage.
American Roof.
“The Tangle” is a new Roland West sketch. Its foundation has often been the subject of skits in other places, but this business and comedy of the piece always retains their hold upon the women. A nephew of a wealthy uncle will receive $50,000 if married within a specific period. The uncle visits the boy, who maneuvers through a clever plot of another man (who has gone away for a few days) to pose as his wife while uncle is around. Two babies interfere with the plan, with the usual comedy results. The situation is handled by a young man who indicates a moving picture experience in comedy reels. The girl handles herself satisfactorily, and the uncle does as well.

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

At the Foot of Kileau.
Dramatic.
34 Mins.; Full Stage (Special Set).
Hippodrome, Los Angeles.
Story and setting are Hawaiian atmosphere, resembling somewhat “The Bird of Paradise.” One of its best features is the hula hula dance by acting girls. The scenic and lighting effects are elaborate. The plot is tenuous, but well told within the sketch limit.

Grace and Henney.
Songs and Dances.
8 Mins.; One.
Columbia (Nov. 29).
With all the confidence imaginable, Grace and Henney walked out as though they had the world by the ears and are exact in their efforts to eliminate their discomfort. They opened with the conversational version of “Great, Big, Bashful Doll,” following with a series of double dancing arrangements that will make some of these Broadway fixtures lace up their dancing shoes and go into secret practice. They should find plenty to do.

Arnold Daly and Co. (2).
“Ask No Questions.”
17 Mins.; Full (Interior)."
Mme. Sumiko and Co. (5). Songs and Dances. Six Mins.; Full Stage (Special Set). Hamburger's.

Sumiko, Shizuko, Fusako, Teruko, Hanako and Takaori. No, not a split week route, nor the basis of a new fairy tale, but the programmed sur-names of Mme. Sumiko's cast of Japanese dancers, direct from the Imperial theatre, Tokio, this week at the "corner. The Madam is said to be the first Japanese prima donna mezzo soprano of Tokio, but for a showing at Hamburger's the rep doesn't imply very much. The sextet, Takaori in the orchestra leader's chair, offer a series of songs and dances with Mme. Kinoshita, also of the Imperial, are displayed by the principals. Takaori, musical director of the Imperial, arranged the music. The costumes are from the costume department of the Imperial. A Jap number is used for an opening without a lot of dance by the girls coming next and preceding the finale, the English solo by Sumiko. With all the businesslike description the turn is considerably shortening requirements. If Sumiko becomes sufficiently Americanized to have a production built by Ned Weyburn, a scenic set painted by Lee Lash, consult Mme. Frances on some costumes, arrange for a flock of modern orchestra, and get next to some itinerants, it might be a sensible move to migrate back to the Imperial, Tokio, and bill herself as direct from Ham- mertstein's, New York. Wynn.


The young men forming this team must be moving slowly with the character, talk and business until they get busy with their dancing and then they scored substantially. The boys should devote more time to dancing and less to opening talk. One does Laddie Cliff's brand of business. Good old house act.

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

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


Webb and Burns, two men dressed as Italians, have taken the Clark and Verdi original idea, embellished it with music, and mingled the music with dance. During the talk there is the shoving about, mild slapstick, with duets and solos while singing and playing. The act looks as though it came from the small time. It was "No. 1". The company is amply equipped with another singing number. In the early spot it may go along, if cut down to about 12 minutes. The fault now is too much monologuing, one of the men (comic) during his bit at the end giving a dance, which is followed by a boudoir, something James T. Pow- ers made familiar on the legitimate stage, and others have done in vaude- ville. There is the usual laugh-making (a duet among the women) for this sort of thing. The comedian goes to some lengths in it.

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

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


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

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

Fifth Avenue.

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


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


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


Good German comics, who would do a whole lot better if they did not talk so much. The act has a big comedy opening in a picture, that outdoes any Keystone. The team is thrown from their boarding house. While on the stoop a telegram arrives offering them an engagement at a thea- tre, providing they are there by two o'clock. The scene is then 145. The comedians come through their efforts to get to the playhouse. They arrive on time and dash onto the stage. Once there they run through a musical routine that is enough without the allseed comedy. The work on the instru- ments will get them over nicely with- out the talk after the comedy opening the film makes for them.


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

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

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

Ethel Mae Barker. Violinist.
12 Mins.; One. Columbia (Nov. 29).
A petite little Miss who deals almost exclusively in classics and who handled the most difficult spot of the Columbia bill with no evidence of nervousness nor extra effort, corolling one of the hits. She doesn't sing, confining her time to four selections on the violin and at the completion of her specialty, she looked sufficiently strong to hold down almost any position in any kind of a house. With proper handling Miss Barker will eventually reach her goal, for she carries all the requirement—appearance, ability, personality, and all.

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

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

Jackie Marks.
Songs. 12 Mins.; One. Columbia (Nov. 29).
Jackie Marks, a hefty youngster, decidedly English with an English dialect, repertory and diction, will have to Americanize his specialty, strengthen his talk to some extent and shorten the time required for costume changes to earn recognition on this stage. His voice, which is his points nicely, looks well in a clean make-up, and can get a character number over, but his offering has not been properly constructed or reconstructed for America. He opens with a comic ditty called "What's Good For Father Is Good Enough For Me," with some dialogue during the chorus that doesn't fit any too well. Then comes a military number, probably entitled "In the Royal Artillery," the chance needing a stage wait that should be observed. The third and closing song brings Marks out in widow's weeds for one of those irresistible airs with a line it might be the title. It is "I'm Looking for Another Old Man to Be in Where My Other Old Man Left Off." Jackie's widow is his best effort, with the soldier affair running a distant last. It should be replaced.
The talk throughout is rather weak. As soon as Marks begins to realize the difference between the Strand and Broadway he may develop into a good big-time single, for he seems to possess all the other essentials. Wynn.

Mr. and Mrs. Arthur Cappelin. Comedy Sketch. 14 Mins.; Full Stage. Columbia (Nov. 29).
The Cappelins have a good laugh vehicle for the "pop" time, the material and construction necessitating its classification in that grade for the principals possess ability for better endeavors. The skits maintain a slight resemblance in theme and business hits to Billy "Swede" Hall's "The Finish" played by Lorraine and Dudley. It deals with the suspicious wife, masquerading as an act and carries numerous complications that result in the expected laughs. They were a big hit. Wynn.

"The Twist." Dramatic Sketch. 15 Mins.; Full Stage. Bronx O. H.
A man and a woman are the principals concerned in the playing of "The Twist." Their names are not programmed, but whoever they are the work that they are doing in this sketch show that they have either had dancing or stock experience in the like. They both know how to use their voices in putting over lines and how to handle a situation. The act itself starts off like a fizzle but takes a fling toward the end. The twist looked like big time material at the opening, but as the finish came into view the possibilities for even small time vanished. However, if the script is taken in hand and the last seven or eight minutes of dialogue rewritten and the act restructured there is a good chance for it.

There is but one suggestion that could have been made for the betterment of the staging of quality of the show at the Palace this week and that is that Harry Fox and Jennie Dolly should have been down in the next to closing spot on the bill. But evidently this was impossible because he kicked a place at Prospect, Brooklyn, as well. Hal Forde, who appeared in the lower position, was not quite strong enough for it on a Palace bill, although he undoubtedly could hold the spot in other houses.
The Monday night performance was fully 20 minutes shorter than the matinee show. This was gained by cutting the running time of the acts in the early section. The Lightons, who were to have appeared second after opening, were not in evidence and Adler and Airline replaced them, doing ten minutes of their novelty hypnotic act which is a laugh. The show started with an overture at 8:11 and the final curtain was run down at 11 p.m. sharp. Following the overture a Weekly was shown. This was followed by Till's ("New Acts,") who did only eight minutes.
Maurice and Florence Walton have revised their act for their second week at the house. Maurice has the making of the couple, will sell smiling Norwegian offering away from the dancing. He is a comedian. This he has proven time and again while working in the various dance palaces about town, and in being the first man of the lot to build up of this valuable asset for stage purposes he has started something the others will find trouble in following. This week he is doing two comedy numbers as encores to the act proper and they were far away the best of the turn. After presenting the usual four dances he offered a ballroom version of the Fox Trot, showing how it should be danced and as he could only do it, he averaged it really to do it. The burlesque brought the first real applause of the act. This he followed with a seafarer's version of the Turkey Trot as Maurice witnessed the famous "White San Francisco" another scream.
Mr. Fox and Miss Dolly preceded Arnold Daly, who closed the first part of the bill. Harry wants to watch out with that "face" stuff or he'll overdo it. He is too good a little entertainer to resort to this means for laughs so frequently. Mr. Daly and his company presented "Ask No Questions" (New Acts) and were hearily rewarded from their friends.
Mlle. Lucille and "Cookie," the human bird, opened the second half of the bill and got away very well, even though "Cookie" did take a piece out of Mlle. Lucille proved a good number, but she had a hard time stopping the flow of blood. Bessie Clayton, presenting her series of dances, is now in her third week at the Palace and when she started then came a charge and it was not a single person left the house until her turn finished, although several parties left immediately after, with still two turns to come.
Mr. Forde was next. The public does not care for a single man in one of the prize spots of a Palace bill, no matter who he is. Of course the fact that Miss Clayton fainted after her act and had to be practically carried on the stage for her applause, made it all the harder for Mr. Forde. Nevertheless, after he once got under way he interested the audience.

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

AMERICAN ROOF.
The Roof patrons are going to get their fill of pictures the same as the downstairs customers if the present running of the show is continued. The first of this week a comedy reel was used during intermission and a two-reel episode of a serial closed the show. The few extra the Roof held Monday might be accounted for by the picture, rather than any name on the program.
The show was comedy from start to finish with the hit of the bill going to Harry Cutler in the second spot. What this fellow would have done in a better spot would have been hard to say, but he cleaned up easily where he was placed. Cutler is using some new songs in his act, the Wilkie Bard "Chrysanthemum" number showing up probably the best of the lot, this chap handling it to good advantage. A strong finish to the Roof is the Wagner rag time version, called for an encore after applause.

The headline honors were bestowed upon the Hess Sisters and "On the River," the "Sisters" ("North") bringing fair returns. The "Haunted House" number failed to get them anything. The little dance at the week received the most attention. The "Rivera" act was making the initial set on the roof. The band was a lot by itself and they were forced to work in a bare stage with but a few chairs and tables around. Some of the people have musical ability but fail to impress through self-confidence. The act started well on the second after intermission and put over a nice bit.
The American Comedy Four, next to closing, got laughs with their old-time slap-stick comedy. The four men have kept up with the times. The comedy and makeup are those used years ago. To the Eighth avenue the rough comedy was highly amusing. The men do something.

Barton and Lovera closed the first half. The man gets a good laugh on his entrance and keeps them coming throughout the act. The dancing of the woman does not seem to get much recognition, but this is taking no account of her being in a chair, which is her idea. This couple closed the first half as well as could be expected.
Tom Smith opened after the comedy reel at intermission. Smith has some "fun" comedy really amusing and had the audience guessing whether he was kidding them or not. His song is much too old and should be replaced with something more recent. Good returns for this chap.

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

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

Turely followed the Pathes views with a short repertoire of classics on the harmonica. Turely did as well on his principal, except with his position, after which the Farrell-Taylor Trio with a man replacing the woman, working blackface, labored through a strenuous period without any visible change in Farrell's Taylor's voice, was in sad shape which handicapped the three to some degree.

Adèle Ritchie was a decided hit with a new routine of popular numbers, using a change to open and "Tippery Mary" to close, a change similar to the harmonists in Tom Atkins uniforms assisting for the latter song in the auditorium. "Let's Help Each Other" was another applause winner. E. F. Hawley and Co. in "The Bandit" were probably the bill's biggest hit, opening after intermission at that. The perfect portrayal of the principal characters, combined with the extreme touch of the theme and the gathering semi-spielladow and the finale brought the turn home. The balance of the honors rightfully belongs to Ball and West and Cross and Josephine, the latter (second week) in coming to closing spot, the duo of men following Hawley. Foster Ball's character impersonations, although apparently familiar to many present, were voted a unique treat. The couple got a reception at the end of their routine. Cross and Josephine were a natural hit, Cross using "The 5.15" for his solo number. The couple's general appearance, ability and repertoire bring them to the top. The "Tippery Mary" deville doubles and while the circumstances were not entirely in their favor Monday night, they walked away to their usual gait.

La Gare's appearance was preceded with an announcement by Loney Haskell calling special attention to the number, without a single walkout recorded. The series of special drops led considerably to the general picture and Rinaldo's list of color effects call for intermission applause. For a closing number La Garcia measures up somewhat ahead of the average posing act. Flo Irwin and Co., and Mme. Sumiko (New Acts). VILLA.
LONDON HIP'S REVUE.

London, Nov. 17.

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

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

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

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

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

The cast on the whole is competent, but lacking in individual brilliancy. Unity More is the soubret. She has been given a line in the proceedings that would be a stroke of good luck if M. Edwards were to recall his "loan." The leading woman is Violet Loraine, a comedy woman of large stature and alternately good and otherwise. For instance, in one scene she spread up and down the stage emitting howls, re-inforced by the chorus and not one word of the lyric was intelligible. Somebody might suggest to Miss Loraine in her next engagement of raising one’s skirt in front coyly while marching up and down the stage grows a trifle monotonous if persisted in. A few minutes afterwards Miss Loraine had a corkscrew dance with Ambrose Thorne, entitled "We’ve Been Married Just a Year." This is an old idea in America, consisting of a lyric, in which the pair tell the audience that they have an addition to the family. It is a trick lyric, and whenever the audience ex- claim to say that it’s a baby something else is mentioned. It has been said that Miss Loraine has never been to the States. If this be so she has done remarkably well in catching the American accent. She has not had a mark song or a typical vaudeville song and dance.

Another "in-and-out" is Morris Harvey. Some of the things he did were excellent. Others, including his conception of the make-up and dialect, were not up to par. The character is about as much as it did a Scotch Highlander. Harry Tate, always full of ideas, gave a sketch of a suburban English house-holder fortifying his home against the onslaught of the Germans. Some of the things he said and did were excruciatingly funny in this scene, but it fell short at the finish through the lack of a "punch" for its curt. Henry Leoni is the huntsman’s son and is a fine, manly boy. He proved that he was in America some years ago. Several others did nicely in various bits, but the cast is not expensive and the substitution of other artists for any one or all of them should have been made. The above bears upon the value of the entertainment.

It is probably the first revue ever produced in the West End without an American artist in the cast. The scene of selection of the costuming good, and the program is an innovation for an English musical production, in that it can be readily deciphered.

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

BROADWAY.

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

Luce and Luce opened with their musical tour. The act runs in much better shape now that the team has a new closing number with a drop in "zone" and costumes to match. Drewed in the regulation "fox hunt" gaby they offer a huntsman’s selection with the woman handling all the trap effects. They also get an applause. Buck and Welsh (New Acts) were followed by Charles Sweet. It’s the same old act but still good for the laughs.

The Georgalas Trio is the Georgalas Brothers and an addition in the person of a young woman, who appear, in a song about the middle of the act and permits one of the boys to crack small targets to the right and left of her face and also shoot a garter off her right leg. They show some little spice, consisting of the boys getting their shots其中包括 in a most serious way. Good act for the pop houses. Cotter and Bouldren were programmed, but in their place appeared the X-rated Sextet. One girl affects a Frankie Burn manner of working, but takes too much for granted. The girls might revise their song routine. A "sister act" that should remain contented with small time bookings.

Eddie Girard and Jessie Gardner were laughing hit. The Five Musketeers appear to be the Four Musketeers with a young woman added. The latter plays the violin. She could pay more attention to her facial make-up. She is a good freak. The act was a leather and rotechnics. Act thoroughly enjoyed at the Broadway. Leon and Coo (New Acts).

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

HARLEM OPERA HOUSE.

All the talk about hard times goes for Sweeney when one lamp the crowds that are flocking to the M. A. for the elimination of the place surely has them coming strong, and every indication points to the capacity attendance keeping up all winter.

Tuesday night standing room was as a pretty a picture to the general satisfaction. There was sufficient novelty and entertainment to round out the line in good shape. "Delivering the goods" seems the answer for the Harlem’s new lease on life. The regular vaudeville, comedy acrobats, started, and were a laughing hit. The men have some old "bits" but they got over big at the Harlem O. H. The trio have a number of bully good acrobatic tricks. Marie Scott King, and "The Chief of Police" (New Acts).

There was an old Mary Pickford picture with the photography away off. "At the Woodbine Inn," two men and a woman, had snap and dash and a lot of style. Next came Sol. J. Levy and the n.p. version of "California and You." This p - r - e - t - t - y - s - t - u - p - i - d thing with the songs is a draw at the H. O. H., but the makers are hewing too close to the theme of others that have gone in review. The picture takes the song writers, plural in this case, and has them out getting the inspiration. In almost every song the picture has the writers that are in the American Geographic and drinking and jumping frantically about while working the song cut with lead pencil and piano. Too much "samaness" may spoil the novelty and entertainment of this departure.

The Darring Dancers appeared in a dance that polished much until Theo in abbreviated attire in the illuminated balloon swung out into the audience. It’s the old crane effect but put Theo in great demand. A company permits three persons in the audience to climb in the basket and take a ride. This was surefire. Fox and Burkhardt talked and sang with big results. This pair could stand better patter.

The Mottle’s Monkeys closed. The Samitan performers sure keep Gillette busy keeping them apart and keeping the stage paraphernalia in position.

JEFFERSON.

Someone has become active within the last week at the Jefferson. Just what it was last Tuesday night, whether the very good small time show of 10 acts or the special attraction, a raffle for a husband, matters not. The house was jammed. The child and company on the management discovered a comedy stunt, that takes up a half an hour of time and keeps the audience in an uproar throughout. The management advertises that a husband is to be drawn for next night. On the couple question numbered coupons are given to each person entering the theatre. Then, before the drawing the house manager makes an announcement to the effect that it is a prize to promote marriage among the patrons. A certain number of numbers will be drawn prior to the regular drawing for the surprise. Those whose numbers are called who are married will have to commit a good small time comedy juggling act. Joe Fino (New Acts) had the second place and pleased.

Barrett and Belle with the comedy talk, singing and dancing act, managed to get some applause, although the act they are doing is of the type more or less extinct. Edgar Foreman and Co. in the little dramatic sketch of circus life interested very many as a curiosity. The Aldo Streeters, Jacquet and Foley (New Acts), singing and dancing.

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

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

Burt "Gone" Melburn in his black-face monolog had to work rather hard at his opening, but when he left them they were asking for more. The Aldo Brothers with their comedy bar act closed the bill.
BILLS BUILT (Continued from Page 13.)

New Rochelle, N. Y.
Rockefeller, W. A.
North River, N. Y.
Ohio (Splits with Spring-

Philadelphia
Chicago.

Pittsburgh, Pa.

Evanston, Ill.

New York, N. Y.

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HELP ON REPEAL.

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

"Mignon" will be released Jan. 18 with Beatrice Michele, Oneida, release will be "The Lily of Poverty Flats," based on Bret Harte's poem "Her Letter, His Answer and Her Last Letter," Edward Sheldon's play "Salvation Nell" and David Graham Phillips' "The Romance of Tasso." A statement from the Alco headquarters Monday made it appear that the retirement of the California Corporation was caused by the action of the Alco directors in declining to distribute the "Mrs. Wiggs" subject. The Alco, says the statement, was willing to handle other California Co. subjects, but the Coast manufacturers insisted Mrs. Wiggs be distributed in the regular manner. Otherwise, the two companies parted company.

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

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

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

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

PICTURE RIGHTS, TOO.

London, Nov. 22.

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

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

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

STANDARD POLYSCOPE SCHEME COMES TO A SUDDEN HALT.

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

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

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

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

The plan was to line up 22 film exchanges to handle the product of six or seven film manufacturers including Eclair, Balboa, Ramo, Goebel, Blanche and M. & S. The prospect was that the manufacturers were to contribute $125,000 to the working capital on the basis of $4,000 per reel per week released under the program. The exchanges were to invest $2,500 each. It was understood, about 12 exchanges have signed agreements. The film manufacturers who were to contribute to the program have not yet, as far as could be learned this week, definitely committed themselves to the scheme.

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

NOT SO ABOUT MARY.

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

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

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

FINANCING TOPICAL EVENTS.

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

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

FAMOUS ADVANCES RELEASE.

The Famous Players has advanced the release date of "The Sign of the Cross," scheduled for February, to Dec. 21. It was decided the appropriateness of the subject to the pre-Christmas period should be kept. The feature is in five reels with William Farnum as Marcus.

JAIL FOR M. P. ACTOR.

Los Angeles, Dec. 2.

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

The complaining witness was Florence Wagner, 14 years old.

NEW INCORPORATIONS.

Albany, N. Y., Dec. 2.


INJUNCTION REFUSED.

Cincinnati, Dec. 2.

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

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

NEW "TALKER" PLAN.

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

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

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

PROTEST SUNDAY SHOW.

Portland, Me., Dec. 2.

This town is much stirred over the agitation of the Sunday show question following the appearance Sunday night of a company billed as the Yiddish Players at the Jefferson theatre and the demand of the Federation of Churches for the arrest of the theatre manager.

The performance was for the benefit of the Hebrew Biblical Society. Officers of the Federation complained to the police, who refused to act without a warrant.

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

WILBUR LEAVES PATHE.

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

LASKY ENGAGEMENTS.

Two engagements made by Jesse L. Lasky for picture this week were Rita Jolivet, of "Why Girls Run Away. They Should Know," and Harry Woodruff. The latter immediately started for the coast to commence on the feature "A Gentleman of Leisure."
COAST PICTURE NEWS.

BY GUY PRICE.

Dustin Farnum will appear in a benefit at Los Angeles.

Camille Auer is playing leads with the Siegel Co.

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

Al Christie and 2500 Lyons are now alternating as directors for the Western.

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

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

Myrtle Stedman has set a record for her playing in two pictures at the same time.

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

George Deas, who was starred in a picture recently by Thomas H. Ince, will be the hero of Ince's forthcoming epic, "The Dark." The actor went to Naples to secure several weeks' work for the film.

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

A party of 200 Photolopes attended the opening of the Coronet Road race in California, including the "Girl, Through Kl Keystones." The Photolopes danced on the rail at the canteen and then attended the races.

Renée Gardner is going into pictures. She has decided to leave the musical comedy stage.

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

Gerda Napoli, who left the Selig company a few weeks ago, will return to the screen.

The Monrocco Photoplay company is occupying its new offices in Los Angeles, Charles Elyso being in charge.

Another Song Filmed.

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

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

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.

Vigettar.............................................A

Biograph,...........................................B

Lubin .............................................L

Selig .............................................S

Melies .............................................M

Columbia ........................................C

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FEATURE REVIEWS.

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

PRINCE OF PEACE.

The Dyrdra Film Co.'s second release under the名牌 of "The Prince of Peace," is again a universal peace sermon like the first. It is a simple, straightforward, religious story of the war action and dramatic power. In the handling of the story with great simplicity, the director has been very careful. The story line has been heard and told by hundreds, and this version, while not as strong as the original, is a very impressive piece of work.

The screen is made up of one long, long, scene, and the actors are not permitted to carry conviction, from the great draper in the role of the pope to the humble peasant. The film is not without its merits, but the concentration of the story is not strong enough to make it an impressive production.

BELGIAN WAR PICTURES.

Four reels of topical pictures of the European war, and possibly the most pleasant names as being views of actual battelfields, are being offered at the 25th Street theaters as an educational feature under sponsorship of the Belgian government. It is understood that the film may put it over. There is little doubt that the Belgian government is well pleased with the film, and the exhibit is considered a success.

On the facts as they come on the screen, there seems to be no question that the Tribune war photographer once or twice has been allowed to venture into the material fire for exhibition, and on this basis, it is possible that a whole series arranged a vast amount of other matter of value and interest since Aug. 1 in the topical picture weekly. The Belgian government has been most generous in supplying the film, and the exhibit is considered a success.

SEATS OF THE MIGHTY.

Sir Gilbert Parker's novel of colonial Quebec is now being filmed at the Osking Studio in Boston. The studio received the film rights a few weeks ago, and it is expected that the pictures will be ready for release during the holidays. The series will be called "The Two Colonials." Dickson and Dickens' "Christmas Carol." At the time of the war, people secured the pictures through the Cosmotofilm Co., which handles the American rights for the London Film Co. and Motion Picture Sales Agency of London.

SPEAKING AT VITAGRAPH.

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

PARAMOUNT BUYS ABROAD.

The Paramount will depart from its custom of renting foreign pictures when it will release during the holidays the English features, "The Two Colonials" and Dickens' "Christmas Carol."

The first of the series to be released in the United States is "What the Moon Saw," by Sidney Rankin Drew.

The playlet is the story of two children who are the first to see the" moon" and who are forced, through circumstances, to leave their home.

The children are played by two boys, and the story is told in the form of a pantomime, with the aid of a toy moon.

The playlet is given in two acts, and the first act is shown in a series of still photographs, while the second act is shown in motion pictures.

The playlet is a success, and is expected to be a great hit in the United States. The children's part is well handled by the actors, and the story is told in a simple, unpretentious way.

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Direction, HARRY WEBER

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Netter & Delaney Loew Circuit
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Direction, HARRY WEBER

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26-27 VARIETY
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“The Price She Paid”
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There is not too much time yet remaining. Have your announcement in the best theatrical advertising medium of the year.

An ad in time saves money, and an advertisement in VARIETY is an investment.

Below is a copy of a letter the White Rats has kindly sent out to its members:

Dear Sir and Brother:—

The Anniversary Number of VARIETY will be published December 25th. As VARIETY is the medium of the WHITE RATS ACTORS' UNION, this Organization is anxious to see its membership thoroughly represented in the advertising columns of VARIETY'S BIG NUMBER.

VARIETY is advocating proper organization for the actor, has advocated the essentials and conveniences of proper organization, therefore should be encouraged by the actor. It has attained a position in the field of theatrical trade journalism that is a remarkable triumph in itself. Its circulation is unquestioned. The paper is undoubtedly bought and read by every important manager, agent and artist all over the entire world.

When "The Player" suspended publication through an agreement with VARIETY the cause of the White Rats was taken up by VARIETY and VARIETY has stood by its agreement with our organization, and it is only fair that we should lend our efforts to support the paper when we have an opportunity to do so.

With its selling qualities as its foremost recommendation and its official connections with your organization to recommend it as well, we suggest you consider VARIETY in placing your holiday advertising appropriation.

With thanks for your consideration of the above, remain,

Fraternally,

(Signed) BOARD OF DIRECTORS.
Returning to
South Africa at once
therefore must postpone
all American offers
for four months.

Meantime address
all communications to
M. S. Bentham,
Yours,
Sam J. Stern

Do You Know?
That Vaudeville's biggest novelty and best staged animal act was
Made in America
and did not come from Europe and was not forced to cancel years
of work owing to the war and as we are not booked for the
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- Stafford & Stone Echo Farm Nauriet Variety N Y
- Stanley Allen Variety N Y
- Stanley Forrest Burlesk Los Angeles
- Stanley Walter Variety N Y
- St. Elmo Carleton Variety N Y

- Stephens Lee on 123 Elder Ave N Y
- Sutton McIntyre & Sutton Variety N Y
- T
- Tracce Variety N Y
- Taylor Eva & Co Keith's Cincinnati
- Teddy Alice Maryland Baltimore
- Tom Temple Temple Rochester
- Tratt's Seals Dominion Ottawa
- Tratt's Dogs Grand Pittsburgh
- V
- Valli Muriel & Arthur Variety N Y
- Van Billy R Van Harper N Y

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Direction, FRANK EVANS

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   - **Francis Elliott**
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2. **JAMES ("Butch") COOPER**
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Hotel for gentlemen. $2 a week.

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Where C follows name, letter is in Variety's Chicago office.

Where S & F follows name, letter is in Variety's San Francisco office.

Advertising or circular letters will not be listed.

P following name indicates postal, advertised once only.

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Amore A. B.

Armitauro Angelo (C)

Austin John

D

B

Bailey Leo B (C)

Baker James E

Baker Nat

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Banyeu Pheooho

Bartorly Beoie

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Bartrum George L

Bates Louis

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Rander Gry

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Bennett Joe

Bennion Marilyn

Bible Mervin

Bisbee Mrs Louis

Biractan Louise

Binhay Te (C)

Birch & Birch

Bissell Joe

Bonge Joe May

Boscia Mee

Borella Lime

Borbor Crick (C)

Borden Mrs Ernest

Bradford & Selphson

Bradford Ira

Brandi Mrs A. B

Mabian Marie

Brown Charley

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THE ONLY OFFICIAL MARY PICKFORD SONG
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Music by Franklyn Danieli
Lyric and Melody by Fred Steffel

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Japanese Prima Donna
Assisted by four real Geisha girls
Hammerstein's this week (Nov. 30)
Direction, H. B. MARINELLI.

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For Booking Address:
FRANK VINCENT
Palace Theatre Building
New York City
I DON'T

The Targe Hayward stock company is off. "Mrs. Wiggs of the Cabbage Patch" this week at the Willard.

Jonathan, now recently at the Audition for "The British Lady" at the Victoria this week.

"Help Wanted," which has just closed the circuit of S. & H. houses in Chicago, opened up nicely.

The 50th performance of "Fog O'My Heart" will be celebrated at the Garrick, this week.

May Yokes, in "A Pair of Slaves" at the Cort, will probably go into a musical comedy now being written by Phillip Barthelemy.

Harry Foster has joined Field and Winship as pianist in place of Green. They are playing Lee Fote's songs.

The Affiliated Booking Company is now booking Hector's Cafe, Edward H. Hirtz, having the matter in his charge.

The Marcus Loew Western offices are this week being scattered and all new quarters in the Northern building.

The Show's Club has enlarged its quarters in the hottest hotel building and is now in a more comfortable condition than ever.

Al Ritz is the title of the play which will open this week at the Shubert's, "Reminiscences" of "Kitty Mackay" has run its course there.

Henry Pickers, formerly of Peters & Styler, is now manager of the Shubert's on the North Side.

The Georgettes will go with the North Circuit for two years. They will open April 10, 1945, and make Australia.

Bobo Money (Croce & Money) did not join Dante, as formerly announced, but has been engaged to play in "The Pastoral Broadside," where she is singing the prima donna role.

The Chicago Examiner's annual Christmas benefit will be given at Coen's Grand, Thursday, Dec. 11. On that occasion all the stars of the dramatic and vaudeville stage in town will appear.

Nora Foye's will be back at the Majestic the week of Dec. 7, making up one of the quietest returns on record in that house. Tiltle priorities will be seen there the following week.

"Potash & Perlmutter" will reach its top performance at the Olympic, Dec. 18. It is announced that "The Mistletoe Lady" will remain at Potash's indefinitely.

It is said that "The Whirl of the World" may possibly return to Chicago for a week at the Garrick some time in January torub the fun of the "Pawing Show" in New York.

Chances are that Will T. Grant, press agent for the Chicago Grand Company, St. S. and other ventures, is now with the United Press in New York.

STOP SHOWS CLEAN UP KILL 'EM KNOCK 'EM OFF THEIR SEATS MAKE 'EM STAND UP AND YELL CREATE ANY RIOTS

LILLIAN WATERSON

DRAILLIAND CO. PRESENTING MYSTERIES

AND THE 20TH CENTURY MIRACLE SPIRIT VISIONS D'ART

RE-ENGAGED for Entire Week after the First Performance at KINGS UNION SQUARE, NEW YORK, JUNE 15TH

WEE GREGORY WOOD

OPEN NEW YORK, JANUARY 4TH, 1915

Auditorium (Bernard Utzch, mgr.)—Century company in grand opera.

Blackstone (Edwin Wappler, mgr.)—Audrey Jerome, in "The Beautiful Adventure," opened Monday night.

Cohan's (Harry Rittenberg, mgr.)—Under Cover, still doing a healthy business.


Fine Arts (Albert Perry, mgr.)—Universal feature film.

Garrick (Joe J. Gartley, mgr.)—"Peo O'My Heart," playing to good houses.

Illinois (Augustus Plumb, Jr., mgr.)—Ziegfeld Follies opened Sunday night, to a parked house.

La Balle (Joseph Bransky, mgr.)—"The Candy Shop," a good show playing to good business.

Olympic (George C. Warren, mgr.)—"Fiddler & Pianola," a vaudeville show.

The Majestic (Harry J. Powers, mgr.)—The Mistletoe Lady, a going in business.

Majestic, (Lamont L. Glover, mgr., again, Orpheum)—still as smoothly Monday afternoon as ever, but still the choice. Charles Heil and Goods company opened with novelty gymnastics and a male mezzosoprano. The second piece, where they pleased. Harry X. Gantly is in charge of the Shows. The piece is on the quiet order and does not make much noise. It has bar none appeal to those who like the quieter things in vaudeville. Milt Collins, who seems to have taken the mantle of Cliff Gordon, gets out easily with his like of talk. He has some very good lines, and he puts them over well.

Baronine, an acrobatically inclined young woman, offers sensational feats and her pleasing personality adds greatly to the effectiveness of her act. Mr. and Mrs. Jack McGowan have a new line of stuff and their act goes over with a whoop. They are prime favorites in Chicago, and are received with great warmth. Henrietta Cramen and her company make their way to "North," and some in, with success. He has to respond to thousands of enthusiastic letters. The business has been good, and the regulars take him at his word that he tells the audience exactly what he is. As a result, he has been asked to appear in the show this week, and he is doing so. His work is unique in the business, and his technical is perfect. For actual merit and potential growth, the "North" is the most successful show in the city.

GREAT NORTHERN HIPS, (Fred Erbets, mgr.)—W. M. V. M. J. A. H. J. A. company is of the big time variety running smoothly.

The Chung Ling Ho Troupes of Chinese acro- batts and jugglers in headline place deserve the word! This act is one of the best acts on the bill. It is a bit exaggerated, in fact, if many of the persons who were familiar with the act of Jack Shaw, who had the business of ten years ago, will find it in a harpert of the hump-backed style. He performs it with a lightness that has a certain personality to him, easily. Holmes & Co. are advertised for the same act. It is a little act, there is a nice thing in the publicity of the "North." It is a very little thing, and the two acts have a lot of it together. This is a simple fact, but it is a surprising story. It is a bit better act than this itself, but it has taken a good deal of it and is doing a fine job of laughter which were very little at the start and is a surprise. It is a sensational acrobatic act, opened the bill that will play on the second side of the place that have not seen this conversation of the country before, and do them deftly and with much effect. The act is the big time and style, and will fit in to any big bill. Nice and Nice, two women who dress in a neat style and have a good time of songs, had a second side spot in the bill where they came with great enthusiasm. There have been better acts than this and worse, but they gained applause and fitted into the bill nicely.

PACIFIC MUSIC HALL (Harry Bingher, mgr., again, Orpheum) are advertised for the second time this week, and there is a lack of room. The act is song and dance, and the fact that there was so much of it, the audience was a bit satiated. A little later, who is known in Chicago and liked, had the audience in a good mood. The act is an excellent personality, a good voice and a line of songs. The second side, which was all received with enthusiasm. Less and Mayans, both of them, Wet and scorers were recently known in Chicago on account of their connection with the Chicago Musical theater company and the Misha Co. have a sketch called "The Home of Abraham," Herbert is doing some work, as he is a finished artist. His supporting company is not up to the standard, but the act is well done, and one of the best, which has one of the minor roles, does it with great spirit. The Quaid, an eccentric acrobat, is doing some work, and has features that put it in a class by itself. He is a good acrobat, and adds greatly to the effect of the Surrogate. George Eberts, who is a popular act in Chicago, is doing some work. He has put him in the favor of the public at once. Sam Wise, the pianist for the "North," is a Spanish violinist, making his first appearance here. He has a good set of songs and has a sensational style. He is assisted by John Neuman, who is a good accompanist to him. His work is unique in the business, and his technical is perfect. For actual merit and potential growth, the "North" is the most successful show in the city.}
It is easy enough, of course, to make a claim like that, but it is equally easy to prove it.

We have proved it by making an impartial comparison with other clothes at $20.00.

Macks
Ask the First Actor You Meet.

The Modern Dances — more than ever make necessary the removing of objectionable bait by women who take pride in their appearance.

X-BAZIN DEPILATORY POWDER has been used by ladies of reputation for over 75 years. It will hold the tenderest skin and is positively guaranteed by us.

Bought by all Dressmakers and Department stores from New York to St. Louis — or you may obtain generous samples by sending 5c in stamps.

HALL & RUCKEL
257 Washington St. — N. Y. City

have a novel way of introducing the number, and offer an equal time of songs, which they put over easily. Myrtle and Julma Lindsay, billed as Australian artists, have a novel act in which they do some sensational "lick" work on wires and get into the good graces of an audience at once. The act is well drawn and is of such a nature that it would hold a house that had not been tried by too much music.

SAN FRANCISCO
VARIETY'S
SAN FRANCISCO OFFICE
PANTAGES' THEATRE BLDG.
Phone, Douglas 2111

New Wilson, carpenter at the Palace, is suffering from blood poisoning of the liver.

The Lewis and Wolff musical comedy company now in residence at the Majestic, has engaged Irina Mark to play prima donna roles.

Face Impairments Corrected
DR. PRATT
1312 Broadway — New York
Call or Write.

It is said that the number of unannounced dramatic people at present in town exceed the record of all past seasons.

Alva Tuthill, daughter of the Tuthill, prominent in T. M. A. circles, has been engaged by a Chicago producer to create a role in a forthcoming musical comedy production.

The daily arrival of mail reservations for seats at the Cort during the forthcoming engagement of Forbes Robson indicates that he will play to big business. So far his repertoire has not been announced.

The California State building, considered by many to be one of the Panama Exposition's most beautiful, was dedicated Saturday afternoon, Nov. 22.

The final preparations for the Screen Club's first annual ball to be held at the Coliseum Saturday night, November 28, have been completed.

Five of the downtown clubs have been granted special dates, but the long list of restrictions that the managers and proprietors enforce are never before used.

"The Vulture and the Victim" is the title of a forty-page sketch based on a local story now being rehearsed with the purpose of being produced in one of the downtown houses as a feature attraction in the near future.

According to the reports received here last week, the British theatrical manager, Vamos, bound for this port, carrying at least three cases of alcohol, was sent by a German warship off the Rio Janeiro coast.

Several of the "pop spread" combination houses in the outlying district report business is on the increase. This is due to the recent election determining that the state remain wet, so the managers claim.

Fred Butler, who has been stage director at the Alcazar for years, will not go on tour with Thompson's "Hammered Gold" company as first planned. Mr. Butler will stay here while the role he was to play in the production will be filled by Norman Hammond.

During his engagement at the Cort in "When Dreams Come True" Joseph Renderly and his dancing partner went out to the exposition grounds and created what was described as the "Tower of Jewels" dance on a tin platform erected on the highest point of the Tower of Jewels building.

Last activity was shown in theatrical circles here last week than other week to date. Season. It seemed that an unusual quietness prevailed in the of the agents and producers. Perhaps this was due to it being Thanksgiving week, but it looks as though the present conditions have got the managers, agents, producers and performers all guessing.

It is said that two or three parties are considering the future possibilities of the new Warner Theater as so far the negotiations with a view of opening the house sometime in December. While the future definite can be learned, the rumor comes from such a source it looks as though there might be something in it.

Manager Bauer of the Wigwam, has exchanged Charlie Albin to furnish Albin's and direct the productions of the new Wigwam Musical Comedy "tall" company, which was organized to replace the Carter Company, which was taken over by Saturday night. Now 28. Carter and his company will play a short engagement in Chicago, after which they will go to Honolulu for a return engagement.

P. R. Brown, an active stockholder and director of the Western States Vaudeville Association, returned from the East where he has been for a number of weeks confining some business deals and affiliations for the W. B. A. Brown was accompanied by his wife, who was suffering greatly from trouble and had to secure the immediate services of a physician.

The sudden appearance of "Rube" Welch on the radio one day last week started a fresh batch of rumors about the American Theatre. So far nothing has been learned about the attraction slated to open the house. A few weeks back it was said that both Bob Fargo and "Rube" Welch were negotiating to furnish the opening show, but now it seems that the policy of the house has not been determined on, which, of course, prevents the management from making any announcements.

WASHINGTON
BY R. B. MCCAW
POSHUTH (Hugh Cardora, mgr.; art. Frank). 316, same place, same full company, same as last. Nov. 26. A real sensation with Mr. cards.防护.

BERRY (Harry Williams, mgr.; art. George). 316, same place, same full company, same as last. Nov. 26. A real sensation with Mr. cards.

GRAND (A. B. Hymans, mgr.). — Feature picture. 316.

The Columbus, stock burlesque house, has closed. It will be turned into a boxing club.

"Up to the minute" in everything that appeals to the man of fashion: Particularly in Evening Dress Wear.

I am no longer at 15 West 44th Street and in no way connected with any store in New York under similar name.

"MY POLICY!"
"Every Article You Buy Here MUST Please, or You MUST Return It."

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DROP CURTAINs
LEE LASH STUDIOS
368 to 316 East 48th Street
Broadway Offices
LONGACRE BUILDING

WANTED—Straight slack wire walker; must be able to do four good tricks and patter. Address, Saloon, 111 Calumet Ave., Chicago, Apt. 80. Phone Englewood 1135.

WANTED
Musical Comedy and Burlesque People
In all lines. Good looking young Chorus Girls who can sing and dance. Good black face comedians. Apply by letter, stating full particulars, to Jeanette Dupee (Room 413), Flat-
er Building, Broadway and 49th St., New York.

The World Film Co. has taken over the Grand for a two-year lease and will offer feature films.

Emma Benting comes to the Lyric for a two-week stock engagement. Her first performance will be in "What Happened to Mary."

SPECIAL SERVICE FOR VAUDEVILLIANS

Lehigh Valley Railroad

Buckhorn $7.00
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VARIETY

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DIAOMONDS, JEWELRY, WATCHES REMOUNTING. Cash or Credit

E. HEMMENDINGER

ATLANTIC CITY.

BY LOUIS WILLIAMS


The picture houses doing good business in the resort.

A new amusement pier in Ventnor, a down- shore resort, opened Saturday night, Nov. 29, with dancing as the diversion. Other amusement facilities are planned for the summer. The pier was built by Ventnor so that residents would have something to resort to the expedition of going to Atlantic City for their amusements.

The stage of the Mission Hall of the Steel Pier has been enlarged to a depth of two feet, and those who were interested in the stage that Frank Tinney, Raymond Hitch- en, and others furnished and which garnered recognition in the theatrical firmament. A girl worker, who formerly danced on the aden deck and later at the Jardin De Monterey, Montreix, Can., will open a tea room on the Boardwalk above the Steel Pier Dec. 1. Afternoon dances will be held and Miss Schrader has acquired an excellent luxury lo- cality, will plug.

Baltimore.

BY J. K. DOOLEY.


VICTORIA (Harry and J. A., mers; set, A-B-C); Griselda, pirated; Velde Trio, good; Lucille Tilton, the physiques and voice: Eve. 

ATO THE PROFESSION–WE INVITE YOU to call and see our millinery. You will be delighted with the exclusive line of millinery shown. Styles for every occasion. Our Fall Special for this occasion only.

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BUILDING OF HATS

521 Seventh Avenue, near 42d Street
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Official Dentist to the WHITE RATS

204 W. 82nd Street, NEW YORK CITY

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The 99th Street Veterinary Hospital

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Costumes and Millinery

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Uniform in Color and Quality Guaranteed

FREE 200 Membranemas Data Book
Book of the Art of "Making Up"

MUSIC ARRANGED

PIANO ORCHESTRA

taken down from all the greatest or- chestra's and rewritten. A nice, quiet little piece where you can talk to your man who will give you just what you want.

W. H. NELSON

Suite 48, 3rd. Theatre Bldg.
1331 Broadway

Superb Hair Removed Permanently

In electricity, no dyes, no solutions, no hairpins, no powder or pomades.

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BOOK ON

DOG DISEASES

AND HOW TO FEED

H. CLAY GLOVER, V. S.

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Reduce

Your Flesh

Dr. Graf's Illustrated booklet telling the inside story. Free sample (bottle) prepared by Dr. Graf and the manufacturer of Berlin's) of reducing superfluous flesh from any part of the body by painless electricity.

FREE WRITE FOR IT

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Dr. Graf, Medical Director
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New York Phone Bryant 3861
THE GREATEST AMERICAN SONG WRITTEN
A BRAND NEW IRISH MARCH SONG THAT WILL SWEEP THE COUNTRY

By MACDONALD and CARROLL

A SURE FIRE HIT FOR ANY STYLE OF ACT

We have a wonderful NEW COMIC SONG that we are going to re-arrange to acts known to us, in order not to make it common.

SHAPIRO, BERNSTEIN & CO., 224 West 47th St., New York City

which they billed well: Dorothy and Madeleine Dahlgren are the morgue scenes. This skating is set here and west acceptably. Font and Ruth have been trained dogs, and Lane and O'Donnell closed fairly, although not holding the crowds exceptionally. BUDJU (Harry Quattle, mgr.; act. U. B. O.).—Pop vaudeville. Excellent.

BEOCK (V. J. Morris, mgr.).—Pop vaudeville. Excellent.

BAYET (George Boucher, mgr.).—Trocadero. capacity. Excellent.

BIZET (Charles Waldron, mgr.).—Gypsy Girls. excellent.

GRAND (George E. Lethrop, mgr.).—Girls From the Follies. Fair.

HADWIN (George E. Lethrop, mgr.).—Mischief Makers. with house bill. Capacity.

Carnival. at the Pantages, is present in "Gargantuan," with Bob Mackey, his leading lady, playing Sir James Barrie's one-act play, "A Platonic Friendship." This is the first time in America, Dec. 8, it will be given at the Boston opera house at a matinee in the form of a benefit.

Margaret Anglin while using "Lady Windermere's Fan," is a key role. Charles Philips play, the "Divine Lady," for early opening.

Another picture house will soon be opened near Franklin Park as a winter and summer theatre. The entrance will be 150 feet in diameter.

BUFFALO.

By CLYDE F. BRU.

STAR (Fred Wright, mgr.).—Every woman. Despite its return engagement, opened this week, received a good half, in "The Third Up."

Advance sale big.

BUFFALO.

Shea's (Henry J. Carr, mgr.; act. U. B. O.).—Theatre has been sold at E and the total schedule is hurriedly being arranged, the total receipts will probably average as high as with a lower scale.

CAITHNESS (John Craig, mgr.).—A Midnight Bell. Excellent. Collapse of the theatre at this point. Autos. A good house support, and a cast comprised of grand opera musicians. NATURAL (Charles Harris, mgr.; act. U. B. O.).—Feature rests going well here, the opening of a new theatre. This week, the Lowe's Globe (Frank Meagher, mgr.).—Pop vaudeville. Over a hard battle because of a surfeited territory.

LOEWE'S ST. JAMES (William Lovey, mgr.; act. Low).—Top vaudeville. Excellent.

LOEWE'S ORPHEUM (V. J. Morris, mgr.).—Pop vaudeville. Excellent.

GREAT (George Boucher, mgr.).—Trocadero. capacity. Excellent.

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BUFFALO.
EVELYN NESBIT
AND
JACK CLIFFORD
Direction, H. B. MARINELLI

LOS ANGELES

THEATRE OF

NEW MAJOR

HOUSE

GUY PRICE, Correspondent


George Stegger is now Morocco's representative at the Rochester. Charley Eryan having quit to assume management of the Rochester Photoplay company. 

Charles Farrell, a theatrical writer of San Francisco, was here for a few days last week. 

Ken Victor, who was seriously injured while doing a sensational leap across to an automobile at the Hippodrome, has fully recovered. 

Henry Kolker has gone to Chicago. He will appear in "His Son," as soon as Manager Morocco can secure a theatre to produce it. 

The local Variety committee announces that it will bring Frank Daniels, Harry Burget, Jeff Blossom and other "star acts" for special engagements after the first of the year. 

Louise Gunning is wintering at her Sierra Madre home. 

Oliver Morrow has returned from his
appearances on the weekly bill of Los Angeles and San Francisco to look after the Gatey enterprise. 

Loewen Brothers have abandoned musical comedy at the Century temporarily. Pictures will be installed. 

THE MALE PATTI
Home Again
New Gowns
New Songs
Direction, JENIE JACOBS
THE HEDDERS

IN

“SNOWLAND”

Direction: H. BART McHugh.

Frank—Ray

Purcella Bros.

“The Jimmie Valentine Twins”

BOOKED SOLID 

LOWE CIRCUIT

Despite reports that the Miles theatre had been sold to Straub and Pickelson the deal fell through and Charles H. Miles, the owner, has decided to reestablish vaudeville. The theatre has been running pictures for several months. Two cents will be the admission fee and there will be four performances daily.

Manager Dalbridge of the Dalbridge has decided to put on a big revival of “The Blue Lagoon” by Charles Kent. Last season he did “Snow White” and an unsuccessful was the presentation that it ran for two weeks.

After a disagreement with Manager Huntington, Raymond Wells withdrew from the Huntington Players at the Hubert and was engaged by Manager Dalbridge of the Dalbridge to appear as leading man. To succeed Henry Hall, who has filled that position since the opening of the theatre.

Vivid amateurs will present Arnold Benedict’s “The Honeymoon” at the little theatre of the Woman’s club on Dec. 4 and 5.

NEW ORLEANS.

M. O. M. SAMUEL.

TULANE (C. T. Campbell, mer.).—Otis Skinner in “The Whip and the Stock.”

CRESCENT (C. T. Campbell, mer.).—W. H. Steele in “The Three Little Kisses.”

DAUPHINE (Low Rose, mer.).—Stock burlesque.

HUNTING (R. A. Schiller, mer.).—Emma Burns in stock in “The Pirates of Penzance.”

LYRIC (C. T. Perdue, mer.).—Pournal-Guion Players in “The Man from Hampden.”

OLRPHIUM (WillGuinnmer, mer.).—Vaudeville.

OLRPHIUM (Will Guinnmer, mer.).—Best bill of the season. Hiram and Virgina, quickie; Fred Soman, swordsman; W. H. Quinlan, charming Miss; Clark and V砾, capital number.

EDGAR BERGER

Playing Keith Time.

For a GOOD OPENING NUMBER to start the bill right, apply to

HARRY J. FITZGERALD, Palace Theatre Bidg., New York City.

HARRY GIRARD and CO.

Offers “THE LUCK OF A TOTEM”

A REAL ACT

THE DE BARS

JUGGLING WATER FOUNTAINS

Direction, PETE MACK

COMING TO NEW YORK

MARIE KING SCOTT

Best of All Hoosier Imitators

Fred C. Hagan

AND COMPANY OF SIX MEN

In a Dramatic Sensation

“THE POOL ROOM”

(With Special Setting Complete)

A Live Wire Sketch of Real Life

Harlem Opera House, New York, Dec. 7-9

Direction, PETE MACK.

8th AMERICAN SEASON

ALICE LLOYD

IN VAUDEVILLE

NEXT WEEK (DEC. 6), ORPHEUM, SEATTLE

Joe and Abe

Bush and Shapiro

BOOKED SOLID 

LOWE CIRCUIT

THE PELOTS

“Fun In a Tavern”

Lucille Savoy

Featured with “French Models.”

Week Nov. 15, St. Louis, Mo.

Both house and company managers said, “A GREAT FEATURE for either Burlesque or Vaudeville.”

RE-ENGAGED FOR CHICAGO, DEC. 4, FOLLY THEATRE

Local dancing act using old mats as a hardwood floor for their new home.

Harry Milton joined the stock burlesque company at the Haiphine Sunday. Jack Hobbs has been engaged to open next week. The company did splendid business last week, presenting the funniest burlesque show seen here in years.

Armand Balandos is playing at the Metropolitan.

Tom Campbell has an extra cap which he leaves at his barber shop in order that his toiler will not furnish an alibi for his being next.

Mrs. Skinner is appearing with Otis Skinner in his new play at Tulane this week. She married Mr. Skinner in New Orleans about 15 years ago. Her former stage name was Mary Durban.

At local small-time theatres, where acts are inserted between pictures, artists constantly complain about their position on the bill. Comedians will not appear after Ford Sterrett, and artists in sketches positively refuse to work. Charles Pickles, however, are compelled to use advertisements after nearly every act. These theatre owners are employed to expect the above. The scheme is not working very well however, because a really striking advertisement often “quarrel” some of the acts.

PHILADELPHIA.

By John J. Burns.

GLOBE (Eugene L. Perry, mer.; art. U. H. O.).—Two improvements inaugurated this week have given a considerable boost

Representative. PAT CASEY

All Communications care

VARIETY, New York
to the prestige and class of the Globe. These are the elaboration of the bill to light sets and the issuance of reserved seat checks for the show. The change will undoubtedly attract a higher class of patron who formerly pronounced the place generally overcrowded.

PORTLAND, ORE.

By N. R. ANDERSON


Baker (Geo. L. Baker, mg.)—Stock; "Merely Mary Ann," 22-28; "Ready Money." 


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PORTLAND, ORE.

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Baker (Geo. L. Baker, mg.)—Stock; "Merely Mary Ann," 22-28; "Ready Money." 

The Baker players played the Auditorium theatre to the local Red Cross at the matinee and evening, November 24, and the performances were given to capacity. Sarah Truax, J. E. Bennett, Augustus Van Rosendael and Juliette Howlett were among the professional and former professional participating. A secret marriage was officially ended by the courts here when a divorce was granted to Verda E. Van Hall and Edward A. Vee, violinist at the Silver Grill and Dreamland. The wife testified that they were married in 1912, but kept their wedding day until three months ago. During all that time she lived with her parents and her husband called only on Sundays. She told the court she was jealous and kicked because she were a split skirt.

The opening of the Baker Players in stock at the Auditorium was very successful. Three times during the first week, when "Alas Jimmy Valentine" was the bill, all seats were sold. The annual Christmas tree for poor kiddies, it is announced, will be held at the Pantages theatre December 28 by Mrs. E. Clarke Walker, wife of the manager.

TO THE PROFESSION
MEET YOUR FRIENDS AT
WOLPIN'S BAKERY AND RESTAURANT
156 West 45th Street
Open Day and Night
Commodious Dining Rooms
Large Assortment of French Pastries Baked in our own Day-Light Bakery
OUR MOTTOS: BETTER FOOD—MODERATE PRICES
Bryant 1877
Coffee Here for You to Get It Nowhere Else

MEET ME AT
OTTO'S
123 West 44th St., bet. BROADWAY AND SIXTH AVE.
Quick and Clean Service—Delicious Pastry—Cooking Unexcelled—Prices Moderate
NEVER CLOSED

VARIETY

HRIEITTE DE SERRIS
AND COMPANY OF 15 ARTISTS
Nov. 9th, Keith's, Royal, New York; Nov. 10th, Keith's, Washington; Nov. 11th, Keith's, Philadelphia.

This Week (Nov. 30), B. F. Keith's Palace, New York

FRANK EVANS, Inc.

In New York, Chicago, St. Louis, Cleveland, Detroit, Kansas City, Los Angeles, San Francisco, Portland, Seattle, Oakland, Honolulu, Washington, Atlanta, Nashville, Memphis.

From the Los Angeles "Examiner" at the Orpheum.

The new bill at the Orpheum is a diamond of a singing nature, but there is enough variety to be highly entertaining and well worth while.

As usual, the act that is not accorded an advance hearing is proven to be the most popular from the viewpoint of the audience.

This number is the remarkable series of living reproductions of famous works of art presented by Henriette de Serres and her company of thirteen of Sunset's most perfect models from the Academy of Sculpture of Paris. The productions are both full-size and life-size, in bas-relief and many noted paintings have been followed with the most startlingly realistic effects.

Miller's "The Angelus" was accorded a great welcome and the concluding number entitled "The Defense of the Flag," was a masterpiece in white with the Stars and Stripes offering a glorious dash of coloring.

COLUMBIA (M. W. Schoenber, mgr.; agent, Sugi)—Alaire, good; Bradley Martin, mgr. & Co.; tenor; Syrie & Leith, ladies; Irene Grandison, musical; Lee Chandler & Co., novel; Four Hallers, parts; Keaton & Silby, laughs; Charbin Broth, good; NATIONAL (C. H. Hagedorn, mgr.; agent, Joyce)—Musical Tahlold, Ray & Francis, The Redman, Vocal Arts, Ring & French, Alverado, in.

PALACE (C. A. Hoffman, mgr.; agent, Cunningham)—"After the Curtain" tabloid; Mlle. Prigmore, "Hunting Morn." Douglas Robertson, Zeta & Host, Dulan, and Ogulin, Ward, Shimmer, and others.

DETOIT (Harry Parent, mgr.;—"Watch Your Step." Most elaborate musical comedy seen here this season. Biggest house of the season greeted opening performance Monday night. Charles Dillingham, Harry Smith, Irving Berlin, R. H. Burnside, Thomas P. Gray were on hand for the opening. Cast includes Mme. and Mme. Vernon Castle, Frank Finney, Bins and King, Elizabeth Murphy, Rinaldo and Blyne, Harry Kelly and René Grazi. Exceptionally good-looking and well-trained chorus. Cast very popular.

FRANK EVANS, Inc.

In New York, Chicago, St. Louis, Cleveland, Detroit, Kansas City, Los Angeles, Portland, Seattle, Honolulu, Washington, Atlanta, Nashville, Memphis.

From the Los Angeles "Tribune" at the Orpheum.

The Henriette de Serres, living reproductions of classical and modern works of art, were acknowledged a mark of favor yesterday at last week. The novelty of the models was so perfect and the charm of the women so good and the use of colored lights so skillful that a unique art, each last week, in spite of its homely theme, the fascination of the setting denoting the criminalization of the art that must please all lovers.

WANTED—Lady Partner
Who are a companion or artist. I have scenery and wardrobe. A. FONTAINE, care of VARIETY, New York.
Most of the London Halls have signs on the outside inviting the public to come in out of the dark.

We are 25 miles from the coast of France this week, and our theatre looks like a Zeppelin shed, so we are watching and listening. The nights here are as black as a cave's tail in the coal shed.

Entertaining the wounded soldiers in the hospitals every week certainly is a pleasure and they make some audience. What a ray of sunshine it is in their lives! Of Man 50-50 is still with us.

Ineluctably yours.

Vardon, Perry and Wilber

VARDON, LONDON.

SKIPPER, KENNEDY and REEVES
RETURN ENGAGEMENT
PANTAGES CIRCUIT

GAVIN and PLATT
The PEACHES
TOURING
Phone 1811-M Park Ave., Clifton, N. J.

DEAR SIME:
DO YOU REALLY
THINK THIS LITTLE AD IS
DOING ME ANY GOOD?
ALLEN MILLER and co.

THOSE MUSICAL WIZARDS
ARNO and STICKNEY
Direction, FRANK BOHM

THEODORE TENNY
VENTRILOQUIST

Mitchell—Garron—Leo
The Rathskeller Trio Entertainers to Royalty

TANZ FIELD SISTERS
REFINED MUSICAL ARTISTS
Touring Pantages Circuit

Jed and Ethel Dooley
Executors HARRY LAUDER SHOW
On Just Before Mr. Lauder

FRANK WHITMAN
begs his imitators to refrain from using his title, “THE DANCING VIOLINIST.” COPYRIGHTED 1902. CLASS D, XXC, NO. 1391.

W ARREN J ANET
THE LELANDS
PAINT-O-GRAFPHTISTS
Playing United Time
Direction, ALF. T. WILTON

FRANCES CLARE
and
GUY RAWSON
“Thhe Little Girl Friends”

 Imperial Pekinese
Troupe
and
Shangtun Mystery

Six Chinese Wonders, Lately Featured with Anna Held Jubilee Co.
All communications to
LONG TACK SAM
Sole Owner and Prop. VARIETY, New York

SAM J. CURTIS
in “GOOD BYE BOY”
By JIM MORE
Direction, BARNEY MYERS

FRANK

Jerome and Carson
Touring RICARD'S CIRCUIT, AUSTRALIA

SAM HEARN-ELEY HELEN
Presenting “WANTED, AN ANGEL”
By AARON HOFFMAN
Direction, MAX GORDON

RAY MONDE
IS “SHE” A HE OR IS “HE” A SHE?
Sends them out talking — draws business
PAT CASEY OFFICE

LITTLE MARIAN WEEKS
THE MINIATURE PRIMA DONNA
Direction, Fred Ward
Playing U. B. O. Personal Management, NICK MANLEY

“THE COUNT and THE MAID”
A MUSICAL COMEDY IN ONE ACT
Libretto by WALTER MACNAMARA
Music and Lyric by WALTER L. ROSENBERG
WITH
VICTOR KAHN
BLANCHE BOONE
AND COMPANY OF 11 PEOPLE
Continuous Laughs
Clever Comedians
Melodious Music

Excellent Singers

AMERICA'S OWN PRODUCT
George CHOOS PRESENTS

H. HERBERT BROSKE
IRENE MOORE
Pretty Girls
Magnificent Costumes
Beautiful Scenery
At B. F. Keith’s Palace, New York Next Week (Dec. 7)

MISS Annette Kellermann

Returning to vaudeville for a limited engagement
(By kind permission of Mr. L. C. Wiswell)

Personal Direction, J. R. Sullivan

Vaudeville Direction ROSE & CURTIS, Palace Theatre Building
An Announcement

in VARIETY'S 9th Anniversary Number (published December 25th) is a judicious investment, for VARIETY holds a unique position in the field of theatrical trade publications inasmuch as it does not specialize in any particular amusement branch, but covers the entire field, and therefore can give results that even a general advertising campaign through every theatrical publication cannot return.

In Order

To guarantee a prominent position in the Anniversary Number, it will be necessary to have your copy reach us at the earliest possible moment.

Don't Fail

To be represented in this, the single annual special number VARIETY issues.
AMSTERDAM THEATRE RECORDS BROKEN BY NEW "BERLIN SHOW"

Charles Dillingham's Production of "Watch Your Step" Jumps Ahead of "Merry Widows'" Receipts in Early Part of Famous Run. Big Advance Sale. "Debutante" Doesn't Look Too Good.

Amsterdam Theater Records. The new "Berlin show," as Charles Dillingham's production of "Watch Your Step" is called along Broadway, started in immediately after its opening Tuesday night at the Amsterdam, to shatter all records for receipts held by the house. The holder of most is "The Merry Widow" which made its famous run at that Klaw & Erlanger theater.

"Watch Your Step" opened to $2,800 with the newspaper seats off the count. Wednesday night the receipts were larger, with the probability the show will draw over $22,000 weekly on the eight performances. The advance sale this early is the largest the house has ever had.

It is reported Mr. Dillingham is receiving 53 per cent of the gross at the Amsterdam, and that the "Step" show is costing the producer around $9,000 weekly to operate. His other house success, "Chin Chin," at the Globe (Dillingham's own house) is likewise doing capacity there, about $17,000 weekly.

Irving Berlin, the composer of the music and writer of the lyrics in the Amsterdam attraction, is said to have agreed before the premiere Tuesday that he would furnish the score for the next Dillingham revue, to be produced between now and September, next.

The other musical show opening this week, Monday, at the Knickerbocker ("The Debutante") with music by Victor Herbert, did over $1,000 Tuesday and Wednesday night, attributed mostly to the drawing power of the Herbert name. Otherwise not much hope seems to be held out for the Hazel Dawn show, which was not over-favorably noticed in the reviews.

DULUTH ORPHEUM CHANGE. Duluth Dec. 9.

Because of dull business the Orpheum changed management last week. Instead of seven acts, five are now offered at reduced prices. The Orpheum Circuit will continue to book the house, the new managers only taking over the lease.

The Empress has discontinued vaudeville and it is reported burlesque will start shortly.

GREATER CITY CIRCUIT. J. Hambrige is organizing a dramatic company to play New York City one night a week for the next 11 weeks with a dramatic stock company. The company is to play five nights each week. "Mrs. Dare's Defence" is to be the first production and the opening "stand" is to be the Hotel Plaza, New York City, Dec. 16. Following this the company is to play Newark, N. J., Passaic, Brooklyn and one other town yet to be decided. Agatha Brown and Theodore Von Eltz are to play the leads with the company.

SHOWS CLOSING IN LONDON.


CAMPANINI ALLEGES SLANDER. Chicago, Dec. 9.

Cebolone Campanini, director of the Chicago Grand Opera Co., has instituted damage suit against Abraham Mussbauer, bailmaster of the same organization, for $50,000 for alleged defamation of character.

Dancer Breaks Her Wrist. Los Angeles, Dec. 10. Julia Carle while dancing at the Orpheum in the Gertrude Hoffmann act slipped and broke her wrist.

UNIVERSAL'S LOSS. The Universal received a shock last week when on Saturday Walter Edwin, the leading dramatic director for the Victor company, left the Universal company. The reason given for the sudden withdrawal was that Edwin and the management had different ideas regarding making pictures.

Edwin joined the Universal a short time ago coming from the Edison at the same time that Mary Fuller left that company to join the Universal as leading woman. The general opinion is that Miss Fuller will leave the Victor shortly.

Several other changes have been made recently in the force of directors at both the Imp and Victor studios. C. J. Williams, one of the Universal directors, is now acting in the same capacity for the Vitagraph. The new dramatic director to succeed Edwin is Lorimer brought from one of the coast studios. At Hamburg is now producing several new comedy pictures for the U.

ROUTED CLOSE TOGETHER. Jamestown, N. Y., Dec. 9. Two "Peg of My Heart" companies were 20 miles apart Dec. 5. The Virge Carvel "Peg" was at Meadville and the Dorothy Mackaye company at Erie.

BREACH OF PROMISE SUIT. Los Angeles, Dec. 11. A suit for breach of promise in which $10,000 is asked, has been filed by Nellie C. May, a well known coast picture actress, against J. H. Johnson, a local real estate operator.

UNION MAN. MAYOR. Springfield, Mass., Dec. 9. Frank Stacy, former president of the local musicians union and of the stage-hand union was elected mayor here Tuesday.

CAUSE TO CELEBRATE. (Special Cable to Variety) London, Dec. 11. Mr. and Mrs. Dutch Daly celebrated their 40th anniversary Tuesday. Mr. Daly, an American, has been in England nearly 25 years, and is reputed to have saved more money than any other hall artist in England.

LOEW'S ST. LOUIS HIP. Chicago, Dec. 10. Negotiations were in progress yesterday to attach the Hippodrome, St. Louis, to the Loew Circuit through the big vaudeville house there becoming a regular stand for the Loew road shows traveling westward.

Aaron Jones, of Chicago, is acting for the Loew Circuit in the arrangements. It is said a five-year booking contract will be entered into, and the first road show stop there Dec. 21.

LOEW LOSES COLUMBUS. Columbus, O., Dec. 9. The Empress, a new house located in the seat of city, closed from Loew's vaudeville this week, to a straight picture show.

PICTURE SERVICE RUMOR. A strong report was going about this week that there might be an affiliation before long between a couple of the larger service corporations which furnish feature films to exhibitors.

FIELDS' REVUE GOES ON. Lew Fields said this week he had fully concluded to proceed with his plans for a new revue, that may be ready some time in February. Mr. Fields is in negotiation with two well-known stage women, either one of whom, it is an agreement is reached, will head the company.

NAME K. & E. REVUE. The revue Klaw & Erlanger have in preparation may be called "Fads and Fancies." It will be founded on a production of that title Julian Mitchell saw when across the pond, and which he recommended to the firm.

Paul Morton and Naomi Glass are said to have been engaged for the show. Another vaudeville team was offered a contract for $500 weekly, but asked $750.

ROSS SAYS HE'S THROUGH. Ashbury Park, N. J., Dec. 9. Charles J. Ross says he is going to quit the stage for good. The Ross-Fenton farm near here will reopen in January and he conducted as an all-year-round establishment by the comedian.
TOO MUCH "STAR SPANGLED" ACROSS CANADIAN BORDER

Montreal Sends Out Appeal for Shows and Acts to "Lay Off" the U. S. in Favor of Native Land Ditties. Intimates Better Applause Results May Be Secured.

Montreal, Dec. 9. — Hearken all ye burlesque show managers, vaudeville teams, musical acts and others! From this side of the dominion border comes an open letter for you all to read. It may be the last straw for some forms of show entertainment, but the appended letter speaks for itself:

Montreal is tired, heartily tired, of being fed upon "Star Spangled Banner" music. The United States, we know, is God's own country. That's why so many Americans come to Canada. But although we are very fond of our cousins across the border we are weary of "Dixie," "Yankee Doodle" and other American national tunes. There was once a burlesque show that came to town and did coronavirus. Larks, cordial and British airs. If we remember rightly, the members of the chorus wore Union Jacks (and other garments). This show made a great hit. They even dug out the S. O. S. sign and all. The Montrealer is appreciative of burlesque and vaudeville though he may be cranky on "high brow" stuff. Why not pay your audience the small courtesy of using music that they like? British sentiment in Canada is strong just now and some British music would make a pleasant supplement to "It's a Long, Long Way to Tipperary."

SAY FROHMAN IS RIGHT. (Special Cable to Variety) London, Dec. 9.

The London dailies are commenting on the Charles Frohman announcement he will do no producing in England this season. The papers state that it is a pity, but owing to conditions they do not in the least blame Mr. Frohman for his decision.

JANIS-NORWORTH-DILLINGHAM. (Special Cable to Variety) London, Dec. 9.

Elsie Janis returns here in February to open at the Palace in a production which will be shown in March. Later Miss Janis will return to America to appear in a Charles Dillingham show. In it Janis Jack Norworth, now in England, will be the leading man.

ARTISTS RELIEVED. (Special Cable to Variety) London, Dec. 9.

The Arts Fund started under the patronage of Queen Alexandra has united all professions in relieving distress among music hall and other artists during the war. 

John Kurkamp Dies. (Special Cable to Variety) London, Dec. 9.

John Kurkamp who first came to England from America as a singing conductor, and has been attached to the Martin Harvey touring companies for the past few years, died here last week.

LEWIS WALLER IN ACCIDENT. (Special Cable to Variety) London, Dec. 9.

Lewis Waller is at present in the St. Alphons Hospital, suffering from injuries received in a motor accident which happened while he was driving from Birmingham to London Saturday night, after he had finished playing in that play for the first time. He is expected that he will have to remain in the hospital for three weeks.

MARIE LOHR LEADING. (Special Cable to Variety) London, Dec. 9.

When the new play is produced at the St. James by George Alexander, Marie Lohr will be his leading lady. It will be shown in January.

WAR REFUGEE STRANDED. Baltimore, Dec. 9.

After a number of successful years as a member of grand opera ballets in the large cities of Austria and Germany, Molly Nesidial is stranded in this city, after having taken refuge from the war zone. She is penniless and efforts to obtain a position in Baltimore have been unsuccessful, as she is not only unable to speak English, but her dancing is not suitable for the plays nowadays.

MANNERS IS ABOUT. (Special Cable to Variety) London, Dec. 9.

Hartley Manners, the author, is about wearing a mackintosh and goatee to conceal the marks of his recent accident.

Broadhurst's Romantic Play. (Special Cable to Variety) London, Dec. 9.

George Broadhurst is writing a romantic play. The scenes are to be laid in a mythical kingdom and no uniforms will be worn.

"Peg" Pulling in London. (Special Cable to Variety) London, Dec. 9.

"Peg o' My Heart" established a creditable record at the Comedy last week. "Peg" is now in previews on this side, when its receipts totaled up to nearly $3,000.

Stone-Kalis Open Well. (Special Cable to Variety) London, Dec. 9.

Amelia Stone and Armand Kalis opened this week in the "Musical" and made an excellent impression. Up until lately Kalis had been playing the juvenile part in "The Red-Heads" while Miss Kalis has been reaping.

PARIS THEATRES TO REOPEN. Paris, Nov. 26.

In response to a petition presented by the Syndicat du Spectacle, comprising delegates of the Union Syndicate des Artistes Lyriques and other theatrical groups of Paris, the French government has decided to grant permission to the theatre managers to reopen their houses. This step is taken on condition that the program be submitted to the censors, and every precaution be taken to keep the audience orderly, against undue demonstrations, either of patriotism or disdain of present events. The managers have promised to reserve an additional percentage, over and above the usual poor tax, for the wounded and distressed, and a minimum of 13 per cent of the gross receipts will be handed over to the authorities. This, of course, does not include authors' fees.

Some of the Paris houses will consequently close the shutters by the end of the month.

At present there are only a few picture theatres open, where business has been highly satisfactory. The Etoile Palace has been used as a home for Belgian refugees, this being a private enterprise under the direction of M. Combes. Soldiers have been lodged at the Alhambra, but arrangements have been made for their transfer. Soup kitchens for destitute artists have been installed at the Jardin de Paris, and at the Eldorado. Some of the smaller acts keenly felt the effect of the sudden closing of the concert halls, and there has been some distress among that class, relieved as far as possible by private charities.

Many of the actors are at the front, and many will be missing when peace is declared.

The Big Wheel is about the only resort which has kept working. Big crowds visit this place on Sundays, where a picture show and a second-rate concert are included in the admission fee of 12 cents.

"Magic City" was used as a preliminary recruiting depot for the British and American volunteers who joined the French ranks. "Luna Park" has been dismantled.

M. Rosien is still in charge of the U. S. A. L. offices (affiliated with the White Rats of America), with Frank Morgan assisting. The committee has met as usual since August, and has done good work in assisting to relieve the distress among the poorer artists, deprived of engagements by the closing of all concert halls and theatres throughout France for so many weeks.

Business among the agents has naturally been almost nil, and many have temporarily closed, while others pay the office once or twice each week to look for more business.

There is every sign, however, that business is to begin again, and December will see, possibly, the reopening of almost all the Paris theatres.

E. G. KEMPREW.

The Grand, Syracuse, will play 10 acts week Dec. 21. Among the features will be Nat Wills and W. C. Fields.

SAILINGS.
San Francisco, Dec. 9.

Arriving on the Mahtai from Australia last week were: Servais Le Roy, Talma Le Roy, James Bosco, Eyya Buckley, George Blood, Nellie Blood, Mellic Blood, Harry Carmos, Alma Carmos, Roy Cavella, Margret Coleman, Elizabeth Ford, Edward Figaro, Alfred Ford, Peter Hangseppin, Lawrence Perry, Lizzie Pate, Albert Stark, Austin Saya, Samuel Whyte, Frank Warner.

STEEPLE JACK CLOWN. Paris, Nov. 29.

A feat by a French soldier, who, in more peaceful times, is an "English clown" in a provincial circus and well known under the name of Williams, is being told from the trenches. A German machine gun was causing much damage to a French squadron in a trench which could not locate the position. Close by was a part of a chimney stack, 30 feet high, and Williams offered to climb it. The lieutenant in charge knew nothing of the clown's private permission. Williams divested himself of a heavy coat, and slinging his rifle on his back he climbed the stack as easily as a monkey, although parts fell away beneath his position. When he was able to signal the exact position of the German gun, and before descending he calmly took aim at the gunners and fired six cartridges.

The brickwork seemed to sway at each shot, and Williams' comrades shouted to him to come down, and finally appealed to the lieutenant to order him to do so. The soldier-clown then dropped his rifle to the ground, and jumped head-first onto a tiled roof 20 feet below, rebounded from it like a ball of rubber and alighted on his feet on the ground. He then assumed the pose he always took in the circus after performance, with his fingers behind his ears, and with a grin announced "That's my new turn: the death leap." Williams is cited by his general for the Legion of Honor.

MAY BE NO TIVOLI. (Special Cable to Variety) London, Dec. 9.

The shareholders of the Tivoli Music Hall (now an open lot) are meeting this week to discuss the feasibility of either selling the site or rebuilding the music hall there. The building was torn down about a year ago, but it is understood that it was agreed that one would grace the Strand this Christmas, but between trade union building disputes and the war the site has nothing on it as yet.

OTHERS FOR THE FUND. (Special Cable to Variety) London, Dec. 9.

The moss Empires, Alhambra London and the Variete Controlling Co. have all followed Alfred Butt's example and are giving 10 per cent of the gross of various charity benefits put on at the various theatres contributed to the Variety Artists' Benevolent Fund.

This should net the fund quite a sum, as benefits are as plentiful as pictures here.
THEATRICAL TRADE PAPER PRINTS FICTITIOUS PAGE AD

Reliability of a Trade Weekly Illustrated. Also Published "Reading Notice" Carrying Ridiculous Statements Without Changing a Word. "Nemsey and Yllis," The Advertised Act with Names Reversed Read "Yesmen and Silly."

The reliability of a theatrical trade weekly paper was put to the test, and became a vivid illustration of the loose methods of that particular journal, when one of the back pages of the current week's issue was printed on a condensed reproduction of which appears herewith.

The name of the act advertised, "Nemsey and Yllis," spelled backwards, reads "Yesmen and Silly." A "reading notice" which is also published on this page, appeared in the same issue of the paper carrying the fictitious advertisement. In it the ridiculous statement is made that two dancers were sent from Australia to Tokio, to give a special performance before the Mikado, and that the Mikado presented the dancers with a medal, they refusing to accept pay or transportation. The "reading notice" was printed in the trade weekly without the change of a word. Neither was the page advertisement published by the paper paid for, nor any deposit on it made. The letter containing the "copy" told the paper the act would make a settlement in a series of installments.

There is no Australian act or people by the name of Nemsey and Yllis, and there is no Australian act or people booked for the Orpheum Circuit that might even suggest that title. And who ever heard of "Australian Royalty"?

The "frame up" for the theatrical "weakly" came about through a couple of people discussing this particular sheet. The publication had made many silly statements and indicated through them its entire policy of furnishing trade news and information was thoroughly unreliable. To test the matter one of the men suggested a page advertisement of an act that never existed be drawn up, together with a "reading notice" that would bear on its face the foolishness of the statements made, and forward both to the trade paper.

The trade paper which printed the advertisement and the "reading notice" is the same sheet that some months ago secured a certain element to contribute inflammatory articles against the White Rats, and later is said to have written letters to members of the White Rats offering to pay them, if they would answer the letters. No Rat could be found who would do so.

NEIGHBORHOOD OPPOSITION.

Proctor's 5th St, the Lexington Ave opera house and the Plaza have entered into a spirited neighborhood contest to advertise their respective vaudevilles. All three houses are located closely together.

The Lexington Ave opera house, in its first pop vaudeville week, last week, did a $3,000 gross.

PUTTING IN TABLOIDS.

Detroit, Dec. 9.

It looks as if musical tabloids would take the place of the pop vaudeville. The National has put in two companies, comprising 44 people in all, and will continue them as long as the business holds up; this week the Columbia put in a tabloid troupe of 15 people.

It is said the Palace is also thinking of putting on tabloids. This would leave the small time vaudeville field in the hands of the Family.

CHANGE PORTLAND'S LINEUP.

Portland, Me., Dec. 9.

The lineup of Keith's Portland holdings is undergoing revision. The Star closed Saturday night to undergo extensive repairs. It has a capacity of 1,300 persons which will be enlarged by the addition of a balcony and gallery.

After Jan. 1 Keith vaudeville will be transferred from the Bijou to the Star to make room for such legitimate attractions as come to the Bijou. At other times the Star will play pictures. It is probable the Keith interests will close their old Nickel theatre (pictures).

Loew Booking Grand, New Haven.

New Haven, Dec. 9.

The Grand is playing pop vaudeville. Four acts are booked in by the Loew Circuit. It has been reported the house plays Columbia burlesque commencing next week.

PANTAGES BARS VARIETY.

San Francisco, Dec. 9.

The local Pantages' managers say Alexander Pantages has instructed his house managers to bar Variety representatives from all Pantages' theatres.

This action has been taken, it is said, through a letter appearing on the White Rats' page of Variety Nov. 27, warning vaudeville artists to assure themselves over a Pantages' contract before accepting it, owing to the inability of the White Rats' attorneys, O'Brien, Malevinsky & Driscoll to secure service on Pantages in New York City, in the action brought by Fagan & Byron for cancellation, against the Pantages' Circuit. The New York courts held in that case that service was made on Louis Pincus, the New York representative of Pantages, could not bind his principal, as Pincus was acting as agent only for Pantages, although engaged with Pantages on a weekly salary basis, and having his office maintained by the Pantages Circuit.

Alexander Pantages has not been in New York City for over two years. In other actions against the same circuit it has been necessary for the papers to service to the state of Washington, where Pantages resides, and the trial of the actions will have to take place in that state.

The paragraph in the letter in Variety, written by O'Brien, Malevinsky & Driscoll to the White Rats, that Pantages probably disliked, was the following:

"There is but one thing left for the performers to do, and that is to refuse to enter into engagements with the Pantages Circuit until they are sure that the Pantages Circuit means to give to them a contract upon which they can hold some individual or corporate, or on which they will be played."

"WOMEN ONLY" SHOW.

Long Branch, Dec. 9.

Eva Allen, a mind reader, while playing the Broadway, gave a special performance Sunday for "women only," so billed.

Everything was carefully arranged to prevent the attendance of a single man, but one fellow concealed himself in the top gallery to acquaint himself with the proposition, expecting to hear some fast "inside stuff."

After perilously near strangulation, not to mention the many other inconveniences essential to his position, he undertook a tortuous period only to hear the stereotyped questions and answers anent the patron's cannibal desires and Eva's ideas and "thoughts" as to what the future should bring for them.

Admission was 15 cents, and the affair drew capacity.

Sunday Closing in Kansas.

Atchison, Kan., Dec. 9.

James F. Bussey, R. A. Williams, Perry Rhine and Eric Rhine, theatre managers of Pittsburg, Kan., have been charged with violating the Sunday labor law by operating their theatres on the Sabbath.
KANSAS CITY’S HOME WEEK
WITH 25 NATIVE TURNS

Western City Giving Benefit at Which All Professional Talent Claims Kansas City as Their Home. Operatic, Legiti-
mate and Vaudeville Represented.

Kansas City, Dec. 9. A 25-act vaudeville bill—an all Kan-
sass City bill—is the big project ar-
ranged for Kansas citizens the night of Dec. 22. The program will start at the Red Cross, the idea being that of Mrs. Laura Nelson Kirkwood, chairman of the local chapter.

The participants will donate their services.

Alice Nielsen, opera star, has been given the headline position on the bill. Jean Gautier, picture producer and star, also will appear. Clarence Oliver, now playing in "Too Many Cooks" of his vaudeville, Mary Keiser, concert soprano, will appear on the bill.

The other acts are mostly vaude-

villagers. Among them are the Six Kirksmith Sisters, Kathryn Durkin, Nat Nazzaro, Tony McConnell and Simpson, Newhoff and Phelps. Among the others are John Havens, operatic tenor; Enid May Jackson, stock; Hazel Kirk, prima donna; Karl Kirk-

smith, 'cello soloist (recently back from Europe); Margaret Carroll, stock; Aerial Uts, acrobats; Lee Johnstone, of "A Modern Eve"; Jane and Lotta Salisbury and Hal Donhue.

Mrs. Henry, former star of the Aladdin, now in New York, and Walter A. Fritchey, of the Fritchty Concert Direction here, have been arranging the New York end of the bill. The prices will be 50 cents to $2.

BAND LEADER WARNED.

Baltimore, Dec. 9.

Josephite Creatore, the band leader, and Raffaele Ficeto, alleged to have impinged upon the entertainment and public performances, faced each other again Monday in the United States District Court, before Judge Rose. The first time was early this year, when Judge Rose peremptorily en-

joined Ficeto from advertising himself as Creatore or holding himself out to be Creatore.

Their appearance this time was caused by alleged violations of the in-
reruction of Ficeto. It was by Court in a petition filed in court that Ficeto had allegedly insinuated Creatore in band concerts, the last time being Oct. 26 in New York. It was also alleged that Ficeto had endeavored to defeat the injunction by calling himself "Creatore," which might readily be mistaken for "Creatore." Judge Rose would not impose a fine, but if the in-
junction is violated the next time, he said, Ficeto would be severely punished.

POLICE STOP "PRIZERS."


Theatrical managers who have been using prize draws, candy stores and similar methods of attracting patron-

age have received a letter from Di-

rector Porter of the Department of Public Safety who has decreed that the practice must cease after Dec. 15. The prize drawings in its various forms has been of great aid in many houses and it is likely that a vigorous protest will be registered against the police order. One house had a Ford automobile as the weekly prize and gave away every Friday night.

JOE JACKSON WITH SHUBERTS.

Joe Jackson has been placed under contract by the Shuberts for their new Winter Garden production. The same firm is also in negotiation with W. C. Fields for the same piece.

Harold Atteridge is writing the book for the new offering.

"ENCORE" IS WRONG.


The Encore of today takes issue with Variety's London report on the alleged dearth of novel material in the English music hall. Variety received their information regarding the dearth of material from one or two of the more important booking managers in London. If the Encore had taken the trouble to make a canvass of the agents who have been importing acts from Amer-

ica it would have readily discovered the agents have received offers of booking for every American turn of conse-
quency that they have submitted to the managers. It could also have learned that none of the acts booked from America to open in England since the war began have come over. The single exception known is Gerald Griffin. The Encore is also alleged to have admitted the absence of German and Austrian art-

ists from the London market; to add to this the American defection and the lack of new native vaudeville produc-
tions is it therefore unreason-

able that, as repeatedly stated, Variety, there is a dearth of novelty at present in the English music hall world.

Sword Swallowers Must Underneath the Encore's printed objection to Variety's assertion with regard to the scarcity of material is a paragraph that reads suspiciously like one that appeared in Variety re-
cently indicating the Encore scans pretty closely this American publication.

The Variety often reaches London with information the English papers then wonder how they missed ac-

The Variety often finds itselfReadiness to take up a matter it had not investigated, but which looked from the office chair as though it couldn't be.

K. C. Orpheum Opening.

Kansas City, Dec. 9.

The new Orpheum (Orpheum Cir-
cuit) will open Dec. 19, with Martin Lehman continuing as the Orpheum's resident manager.

REPEATING "CLOWN NIGHT."

The "Clown Night" held by the newly formed Comedy Club on the New York bookings of the next evening, will be repeated Jan. 30.

Tickets of admission sold for one dollar each. The night was damp and dismal, but the Club realized around $400. The New York theatre manage-

ment (William Morris) received a 50-

50 split of all tickets sold through the box office, and 25 cents each on tickets purchased outside but presented at the door. The Club also received 10 per cent. of the bar receipts. Between turns dancing on the balcony floor was indulged in. The party broke up shortly after 2 a. m. (the roof's closing hour.)

Among those on the program Sunday night were Truly Shattuck, Marie La-

varre, Harry Cooper Wohlman and Abrahams, Harmonious Four, Baby Peterson, and Vernon Castle.

The Comedy Club proposes to hold a renewal of the annual ball inaugurat-
ed by the late Vaudeville Comedy Club. It will be held Easter Monday at Terr-

ace Garden.

"COPY ACT" TAKEN OFF.

A "copy act" of Bert Levy, the artist, was removed from the Hammer-

stein Lexington opera house program Wednesday afternoon, upon instruc-
	ions from Arthur Hammerstein, who took the summary action immediately upon having the fact of the "copy" brought to his attention.

The act was known as Tody.

MARRIES A CONGRESSMAN.

Baltimore, Dec. 9.

A wedding of unusual interest took place at noon Saturday in the bridal suite of the Belvedere Hotel when Congressman William Gay Brown, of West Virginia, was married to Izzetta Jewell Kenney, of Babylon, N. Y.

Until recently the bride was the lead-
ing woman of the Poli company in Washington, but now is in vaudeville. On the stage she is known as Izzetta Jewell. At one time she was leading woman for Nat Goodwin, and also for several of the Belasco productions. This is the third time the Congressman has been married. He has one daugh-

ter.

SWORD SWALLOWER CUT

Los Angeles, Dec. 9.

Madame Maude D'Auldine, sword swallow, miscalculated length of her esophagus and subsequently lacerated her throat during attempt to swallow a long pointed blade and was removed to the hospital where her life was de-

paired of for a time.

Mrs. Alsop at "The Corner."

Mrs. Alsop, enjoying some local prominence, has been engaged to appear at Hammerstein's week after next (Dec. 21). It will mark her stage debut.

Castles Dancing at Dinner.

Through the persuasiveness of Irving Berlin, Mr. and Mrs. Vernon Cas-
tle will dance at the dinner to be given by the Friars Sunday night to Mayor Mitchell, at the Astor.

KEENEY DOESN'T WORRY.

Frank A. Kenney seems to be the only one concerned who isn't worrying over the opening bookings of the new vaude-

deville theatres, including the new Kenney theatre in Brooklyn, to open in January.

Mr. Kenney was in France's Liek, Ind., early in the week, enjoying the baths and the weather among other things. It is said Harry A. Shea, who has been placing the vaudeville bills at the Kenney houses, has notified Kenney he will not continue to do so unless given a contract to book for a term of years. Shea has been doing the work on a verbal understanding.

The change in booking agents that has taken place probably Kenney has been brought through the Loew Cir-

cuit taking the Majestic, Newark, which it will open this month. Mr. Shea also books acts, and a great many of them on the Loew. Kenney's in New-

ark will be considered "opposition" when the Loew regime starts at the Majestic.

A story that the Kenney houses had been placed in the Moss & Brill agency was merely a story, up to Tuesday, though a likelihood if Shea steps out.

IN AND OUT.

James Thornton and Carl Rosine were two absences Monday from the Hudson, Union Hill, program. Laddie Cliff filled in for one of the spots. La Pollette got the other.

Jack Wilson's voice obliged him to leave the Colonial bill, before opening Monday, Dooley and Sales doubled from Hamilton's for both weeks. Roach and McCurdy did not open at the Hippodrome, Cleveland, Mon-

day. The bill was closed up without thought.

Wednesday Schooler and Dickinson left the Palace, New York, bill, with "The Girl From Milwaukee" substitut-

ing.

A record was established by the Loew Circuit Monday, the entire string re-

corded after Monday's shows without a disappointment.

CRANE WILBUR'S OWN CO.

Crane Wilbur, the hero of "The Perils of Pauline," at the head of his own company, personal direction of Charles F. Atkinson, Boston, is at present tour-

ing New England.

Lee-Tashman Marriage.

Milwaukee, Dec. 9.

While playing Milwaukee last week the "Song Revue" lost another girl in marriage, but not her services, when Lillilyn Tashman became the wife of Al Lee (Cantor and Lee) on the same bill.

Three Acts in One Family.

The war sent one family complete over here. It contained three separate vaudeville acts. The last to arrive were Junet's Comedy Dog Circus. The other two are the Gaudimands and Olympia Desvall.
WARRANTS FOR CHICAGO AGENTS FOR VIOLATING ILLINOIS LAW

Chief Inspector of State Labor Commission Has Eleven Against Booking Agents Who Work Without License; Also Those Who Have Desk Space in Agents' Offices. No Names Given Out.

Chicago, Dec. 9.

R. J. Knight, chief inspector, Illinois State Commission of Labor, has issued 11 warrants which will be served upon booking agents who violate the law by working without license, issue receipts without the stamp that makes them legal and those who rent desk space from agents and work on percentage. None of the names is divulged but arrests are expected in the near future.

EDISON PLANT DESTROYED.

Fire reduced the Edison picture plant, West Orange, N. J., Wednesday night to ashes. The Edison loss is estimated at $7,000,000. Two million is covered by insurance.

The fire originated in the inspection building, an exploding film being the immediate cause.

The laboratory building, some distance away from the burning ones, was saved. Within were the costly patents and inventions of the celebrated inventor.

The Edison loss throws between 3,500 and 4,000 persons out of employment. The building containing all the Edison photoplays and which contained films, cameras and m. p. apparatus of immense value was a total loss.

Charles Lawlor's Act Disbands.

Charles B. Lawlor and Daughters have disband. The two girls, Alice and Mabel, will do single turns.

NEW ACTS.


Mercedes Clark is to offer a new act shortly.

Billie Smythe, formerly of Smythe and Hartman (now with Toby Claude) is producing a new act for Marie Hartman in which she will use a male assistant. Mr. Smythe is also about to produce a sketch for four people written by H. V. Esmond.

"The Yachting Party," a tabloid produced by Jeannette Dupre, opened at the Olympic, Brooklyn, and has been booked.

Zerah II, "bottoming" at Hammerstein's next week, is an English boy, a "lightning calculator." He recently came over and was tried out at Hammerstein's opera house. The Royal Gaspones, at same house next week, foreign tour, booked in there by Jack Levy. Mrs. Bud Fisher, added to bill, formerly played as Pauline Welch. Now doing new single. Program will read, "Presented by Mr. Arthur Hammerstein."

Mrs. Carl Henry will appear in vaudeville with her brother, Billy O'Keefe, formerly of musical comedy. Act will be known as Mrs. Carl Henry and Brother. Mrs. Henry, when appearing with her late husband, was professionally known as Nellie Francis.

TANGUAY'S RECEPTION.

During one of Eva Tanguay's numbers, entitled "Helly Everybody," the eccentric comedienne, at the Monday matinee at the Orpheum requested the audience, the banner one of the season, to record their opinions as to her return by answering "Hello" after one of the song's lines which read: "If you like me and you're glad to see me back, say hello."

The entire house gave a vociferous opinion in the affirmative.

AGENCY FIRM IS OFF.

The proposed new agency formed by Jack Henry, according to his statement, has been declared off. Treat Matthews and Oscar Steimel were the other members.

The cause of the dissolution is said to have been a private one, known only among the trio.

RECORD STAGE CREW.

The largest number of stage hands ever carried by a vaudeville act, and more than a traveling show usually needs, are in "The Slave Ship," first presented at Hammerstein's Monday, where it was booked by Jack Levy.

Ned Wayburn, who produced the act, engaged four electricians, seven property men and 11 grips, besides a stage manager. The cues for the mechanics cover several pages. Almost all lines of dialog ends with a cue for one of the stage hands.

It is the first production staged by Mr. Wayburn since his recent return from vaudeville. The act is asking $2,500 weekly for vaudeville time, according to report.

ONE GOOD BARBER GONE.

The present outlook in the shave 'em close market is that one good barber will have gone after the week of Dec. 21, when "Sully's Barber Shop" is to be reproduced upon the Hammerstein stage.

Sully himself will be in the production. Loney Haskell made the arrangements with him. Loney started with $12.50 for the week's run. Sully noticed Loney wanted him and sent the figure up to $100. It's still there. After Sully has the hundred in cold cash, it's almost a certainty the barber business will have to look out for itself, for Sully will want to keep on acting.

UNITED'S "CLUB" RULE.

The following was out this week by the United Booking Offices, relative to "Club bookings," i.e., private entertainments:

Artists holding contracts booked through the United Booking Offices are prohibited from playing any club in New York or elsewhere, unless booked through our Club Department, or permission is given in writing for them to appear elsewhere. A violation of this means the cancelation of contracts. This has been brought about by Conroy and Lemaire, who, having a long route in the United theatres, accepted an engagement to appear at a club booked by Loew. Conroy and Lemaire were notified that if they played the Club, their name would be cancelled. They decided to retain their time in the United, and not play the Club.

In the Marcus Loew program for this same club, the artists were announced as coming "Direct from the Palace Theater," or, "Direct from Hamerstein's."

(Signed) E. F. ALBEE.

SOPHIE TUCKER SOLE HEADLINER.

Jos. M. Schenck, general booking manager for the Loew Circuit, sent out the following statement this week:

"Miss Sophie Tucker has been booked by me to headline all of my bills. Owing to a misunderstanding, the week of Nov. 16, at McVicker's theatre, Chicago, J. K. Emmett was billed above her. This occurred during the absence of Mr. Aaron Jones, who alone was acquainted with the terms of our contract with Miss Tucker. In justice to Miss Tucker, I wish to say that she is the absolute headliner on all the bills she plays on in our theatres. Furthermore, she is fully deserving of the honor, as she is making good and doing business for us."

(Signed) JOSEPH M. SCHENCK.

FAIR DEPT. REPORT.

Chicago, Dec. 9.

An unconfirmed rumor says the Western Vaudeville Managers' Association fair department will affiliate with a big carnival company.

MABELLE SHERMAN

and

ARTHUR UTTRY

In Dainty Bits in Musical Comedy

Direction, M. S. RENTHAM

TOMMY'S TATTLETS.

By THOMAS J. GRAY.

Many never seem to realize people in show business are much good until they want to run a benefit.

Revenge Note.—We always thought Gene Buck was a heathen, now we're sure of it. The "Joke Book" Gene referred to had the following billing on it, "Holy Bible"—placed in his room by the Gideons. How could any one expect a fellow who hangs out with "The Follies" crowd to know what a Bible looks like? (Can this be an alibi, Gene?)

There is a bellboy in a Detroit hotel who had a very familiar way of saying "Right" to any orders he is given. Upon investigation we found out he used to be a top mounter with an acrobatic troupe that stranded in the town.

We can't think of a sadder sight than a chorus girl saying "Good-bye" to the John who carries her grip to the railroad station.

What You Hear at First Night.

"I heard it was very bad the night they opened out of town."

"I just came to see the costumes; they tell me they're great."

"Where does Georgie Cohan usually sit?"

"They say the Big Punch is in the third act."

"Do you know any of the newspaper critics?"

"It's funny you always see the same people at opening nights."

"Will you look at who She has with her tonight?"

"Can you imagine what I could do to that part?"

"Well, let's go outside and hear them all pan it."

Loyalty Note.—Harold Attridge always wears evening clothes to the opening nights at the Shubert houses and a business suit to the K. & E. theatres.

Harry Fox says actors are foolish to help one-armed men, they can't appeal for them.

Now that a Broadway theatre has a wagon with a picture machine going up and down taking pictures and showing them at the theatre, it's getting more dangerous than ever for a married man to walk along the Gay White Way.

THEATER ROBBERS.

Reading, Pa., Dec. 10.

Walter S. Henderson of this city is under arrest upon a charge of stealing $250 from a Lancaster theater.

Allentown, Pa., Dec. 11.

Stewart De Rohm, arrested for robbing actresses at the Lyric theater, was sentenced to a term of years in the Huntington Reformatory.

Additional Sailing.

(Special Cable from London.)

Dec. 9. Fennell and Tyson (Baltic).
WITH THE WOMEN
By The Skirt

Some one is trying to put over a novelty as a cabaret dance feature on the New York Roof. It is called a "Fashion Parade" and seems a good "ad" for the man who manufactured the gowns. It is very interesting to women, but they could see the same thing at any of the many other shows where a similar parade occurs at the beginning of each season. Men are not interested as a rule in overdressed models, so whether they attract business or not remains a matter of uncertain per remains to be learned. The gowns, shown in eight, were all very beautiful, but there are always women at the tables equally as well gowned, so why feature models?

Irving Berlin can well be termed the "Father of Ragtime." The present dancing craze he is responsible for. In "Watch Your Step" (at the Amsterdam) Mr. Berlin has soared to heights where even the best efforts of the American composer. This is just a beginning, for stored away in the Berlin brain tank are lyrics and music enough to supply musical shows for years to come. The production was beautifully staged. Helen Dryden, who designed the costumes and stage sets, is the artist who makes the cover of Vogue so attractive every month. Miss Dryden made each chorus girl look like a Vogue model, and as that magazine has become the inspiration for all modistes in New York City, it goes without saying the costumes worn by the chorus of "Watch Your Step" were stunning. The scenery was dainty and unique, running to the pastel shades. The "law office de dance" was a dainty tea room. Stenographers in blue velvet trimmed in white, with the laced bodice so popular just now, were on the stage when the curtain rose. Then came girls in tan taffeta frocks, the skirts very full and edged in coral velvet. A few at a time then came the company of red "county cousins" appeared in hoop-skirts of every color conceivable. The stage was a riot of color. Eight girls appeared for a moment in tan broadcloth dress, trimmed in beaver, with muffs to match, also large velvet sailors. With Charlie King in his "Follow Me Around" number were 12 of the smaller girls in black velvet dresses, trimmed in white fox. Fur was used for trimming most of the gowns in the production. Even this pajamas in the "Pullman car" scene were fur-trimmed. One set of costumes was especially attractive. The color scheme was pale blue and mauve, the skirts ruffled and edged in a light brown fur, and the bodices had wide belts of mauve. The finale of the section was a beautiful blending of colors. In the third act the chorus wore evening frocks of the latest design and coloring. The production is indeed a fashion display worth attending. The principals were dressed in a way showing much thought. Mrs. Castle was of course there with the extreme style she affects. With her hair bobbed like Buster Brown Mrs. Castle was all class, until she opened her mouth. Mr. Castle has taught his wife all his dance steps; why not teach her his wonderful English accent? Elizabeth Murray was splendid in a black dress heavily jeweled. With this focus she was as lovely in white fox and black lynx. A Nile green worn by her in the last act was very good looking. Elizabeth Brice's wardrobe was carefully chosen. A blue velvet stage costume was followed by a white satin evening gown. Sallie Fisher was lovely in a hoop-skirted dress of pale green. A robin's egg blue was equally pretty to her. The entire production had an air of up-todateness. It was the same as going through a wonderful fashion sheet.

Ziegfeld's Danse des Follies, above the Amsterdam was well-sold tilled Tuesday night. Mlle. Gaby, dancing with Duque up there as a new attraction can now and then have a surprise on her. She is too heavy, too robust for this sort of work. Mlle. Gaby didn't even look Parisian. Rather her costume was 8th avenue. Mrs. Sam Goldwyn is the show's fashion director. He listed crossed to her knees, apparently oblivious of her surroundings, and also apparently not caring what kind of a floor it was.

Josephine Davis at Hammerstein's is a good-looking miss who shows good style in dressing. Miss Davis appears in a crystal two-flounced dress belted with gold. A hat with aiguettres was also lace over pink with a touch of blue. A blue brocade velvet draped gracefully was the last of all a table. Mrs. Bell at Hammerstein's is a large woman dressed indifferently in cerise satin. Corinne Sales (Dooley and Sales) at Hammerstein's and Colonial this week is wearing different clothes on each stage. This show versatility, Mr. Dooley is becoming a Grand Past Master in asking for applause and the strange part is he gets some. Sophie Barnard appears in one gown. It is well chosen. Of crystal it is tight-fitting to the knees, while it falls in graceful folds. There is a pattern of jet flowers woven into the chiffon which gives the gown a Steely look. The Six-Water Lillies are a pretty looking bunch of divas girls. Their bathing suits are in one piece and disarmingly short.

Helen Stewart, right from Rector's, is at the Colonial. Mr. Stewart is wearing a dancing fock not good enough for a vaudeville stage. It was an Empire made in bands of Dresden ribbon the skirt so scantily made as to require an ugly split up the back. The Okabe Japs, Colonial, have a stage setting that is gorgeous in detail. Embroideries of every description are shown in a rug that is all too hastily put aside. The kimonos of this troupe are not all white and not all black, but are fringed as well. Nan Halperin, at the Colonial, has Ad Newberger written all over her. Is she a New- bury find? Ms. Halperin sings a song about her personality. Her sense of humor has this little miss, aided by some wonderful material. A wedding gown, quite the prettiest thing seen on the stage this season, was worn while Miss Halperin sang a very sweet song about syncopation. The dress was as complete as to detail, even to veil and bouquet. Clark and Bergamian's "Societe de Lutins" is a new act which will never grow tiresome. It is too full of novelty and good spirits. Ethel Barrymore took at least eight curtains Monday night. She packed the Colonial to suffocation. In a dress and cloak of coral velvet Miss Barrymore looked regal. A change was made to a neglige of white trimmed in swansdown.

"The Gaiety Girls," at the Columbia, is made up of specialties and not always good ones. One musical act was bad. Ina Hayward of this company of musicians, dresses in a poor style. Zella Russell is the one female in the show worth watching. Her pianologue is always a pleasure to listen to. Miss Russell wore a white lace dress in the first act. It had a Shepherd drapery of gold color taffeta. A poke bonnet was most becoming and green suit was pretty. In yellow chiffon with design of velvet brocade Miss Russell did her specialty. Mr. Halpin is the soubret and did very nicely until he began to sing. As for clothes Miss Holden is changing most of the time, but only showed one costume worth while. This was a short yellow dancing frock. The chorus girls wore mostly becoming hats, costumes, rather unusual for burlesque. One number was vulgar and seemed so intended. The girls enter wrapped in mantels and slowly unfold, showing teardowns revealed by a clever frock. This was at the footlights. If done further up-stage perhaps it wouldn't look so raw. In the "Avenue" number the girls turn back their skirts to show their"frocks to the lining. In doing so they revealed also little thread stockings and liberal use of garters. Material must be scarce when one show uses a scene word for word from another one. This show has the bar scene when the girls played on two drinking for one. It is done even to the cigar bit. But still, it was done so long ago and so often since that no one will claim it as a little information for those who have not seen Columbia (if they have seen it) this "two drinks thing" was the most popular comedy scene on the old Western Wheel.

SPECIAL NOTICE.
The regular meeting of the White Rats Association will be held Tuesday, December 15, in the White Rats Building, 227 West 46th Street, New York City, at 11.30 P.M. Sharp.

APPEAL FOR FOREIGNERS.
Secretary, White Rats Actors' Union of America.

Dear Sir: Owing to the regrettable conflict now raging in Europe, several members of the International Artiste Legion are stranded in England, unable to leave and unable to work. The I. A. L. sent 1,000 marks for the partial relief of its needy members in England and the V. A. F. acting on those instructions, administers the fund, as follows:

Five weekly for a single member, 7-6 for a married member and 10 weekly for a widow or wife and three children. That fund is diminishing very rapidly and unless replenished, even that little assistance must stop.

Therefore, sir, may I ask you, through your organization, to endeavor to find I. A. L. members in America and let them know the state of affairs. Of course the V. A. F. by its constitution may not give money for charities, but I. A. L. has a Beneficial Fund here in England, which would no doubt assist if applied to, I personally would prefer that I. A. L. members only contribute to the I. A. L. war relief fund.

Cash sent to Mr. Fred Herbert, Secretary of Variety Artists' Federation, 18 Charing Cross Road, London, W. C. England, and marked I. A. L. (Don't mention the word "Fund" or envelops) will be faithfully administered on the conditions laid down by the Lodge. I hope lodge members of all nationalities working in America will act quickly in the relief of their less fortunate Brother and Sister artists in England.

Yours faithfully,
(Signed) ALBERT SCHAFER.

WHITE RATS DRAWING.
Drawing for life membership or White Rats Realty bond will take place at the next meeting of the Lodge, Tuesday, Dec. 15.

SUE FOR COMMISSION.
Albany, Dec. 9.
O. H. Stacey, of the Knickerbocker Athletic Club, and O. J. Halperin, owner of the Empire (Columbia Amusements Co.), are suing F. P. Proctor for $2,500 each, claims for commission arising out of Proctor's purchase of the Colonial, Albany.

Stacey and Perrin allege they conducted successful negotiations for the house, acting as Proctor's agents, with Morris Kantrowitz, owner of the Continental, which was on the market at $98,000. Proctor, according to the papers in the suit, promised the agents commissions on a sliding scale from $2,000 to $5,050 if they could get the property for $90,000 or less.

A. A. Marries Non-Professional.
It just transpires, on good authority, that Dorothy E. Watson, of Watson and Brother (Harvey Dunn) and a member of the A. A. 's, was married quite solemnly some time ago to Newton J. Johnson, of Detroit, a non-professional.

Miss Watson's act is now working for the Western Vaudeville Managers' Association.

ALBERT SCHAFER.
A daughter was born to Mr. and Mrs. Lew Orth (Lew Orth and Lillian) Dec. 5.

Edith Lyle has returned to the Claude Gillingwater sketch, "Wives of the Rich."

The Shuberts have abandoned the proposed all-star revival of "Shebandob."" 

Marty Shea has had another son added to his family. Mr. Shea is a golf enthusiast.

Corbin Shields, manager of the Trenton theatre, Lynchburg, Va., has resigned.

The Colonial Monday night was completely bought out by the Hebrew Sheltering Guardian Society.

Sunday vaudeville shows at Dallas, Tex., are no longer given. The Interstate has a house there.

A. G. Schade, formerly of the Four Schades, is managing the Majestic (Thielen & Goldberg, lessees), Bloomington, III.

(Miss) Carol McComas, who was to have been the leading woman of the Band Box Theatre company, retired from the organization because of illness.

A daughter was born to Mr. and Mrs. Arthur Pickens Dec. 3. Mrs. Pickens was formerly Pauline Bartoldi. The new arrival will be christened Dorothy Theresa Pickens.

Retta Giffen, of "The Story of the Rosary," is out of the cast owing to illness. During the Albany engagement this week, Louise Eades, an Albany girl, is substituting.

Bianche Ring opens shortly for a tour of the Orpheum Circuit. Following this, she will appear in a new play written by Mrs. Catherine Chisholm Cushing.

The Sheedy agency is supplying Daly's theatre with its Sunday vaudeville show, thereby playing a straight picture policy throughout the week. Scheduled to open last Monday with the photo attractions, had weather forced a postponement of the opening until the following day.

NEW DEPARTMENT

The Morgan, Kennedy and Hutton act dissolved partnership at Harris, Pittsburgh, when Hutton left the turn without giving notice.

The new Sayre (Pa.) theatre will be opened about the first of the year. Manager W. J. Melarkey. The house will play pop vaudeville.

Murray and Mack start again on the road Dec. 20 at Waukesha, Wis. It's the same old Ollie Mack, but a new Murray.

Eva Rothseid, a cabaret singer, and William J. Farrell, former supervisor of the Fifth Ward, Albany, were married in Brooklyn a short time ago.

The Orpheum, Jersey City (Heights), is playing straight pictures, having given up the vaudeville policy for the month.

The reported reopening with vaudeville Dec. 21 of Keith's, Atlantic City, is incorrect. No date has been set for resuming big time vaudeville there.

For the first time in years, perhaps since the theatre was built, the Euclid Avenue opera house, Cleveland, is without a show in December. Pictures are filling in.

The benefit performance of "The Second Mrs. Tanqueray" with an all-star cast, announced for Wallack's theatre last Sunday night, was stopped through the intervention of the Sabbath Society.

John White, of Galveston, Pa., owner of the Lyceum, Elmira, N. Y., says he has decided to manage the Elmiria House himself.

Members of the theatrical profession are being asked to sign a petition for clemency for Samuel J. Raber under death sentence for the killing of Cherry de St. Maurice in Sacramento. Raber was formerly an entertainer.

"Queenie," a leopard with the Olga Celeste animal act, struck W. E. Ashbolt, Jr., of the Broadway, Lorain, O., Dec. 3 and inflicted an ugly wound just above the latter's elbow. No serious results are entertained.

Mabelle Estelle, a Newark stock favorite, plays a one-act sketch at Keeny's the first three days of next week. To detract from the Keeny draw the Bijou has engaged Cosey Patton as a feature at the same time. Patton at one time had stock at the present Keeny's, Newark.

Proctor's Leland, Albany, has abandoned its two acts of vaudeville.

Rosalind Coghlan's former vehicle, "The Obstinate Miss Granger," will be sent over the Loew Circuit with Horace L. Bertram's company.

Paul Scott's son, who is a sea captain, is at sea on his first voyage. The latter's boat was recently captured by the Germans, but released when the U. S. papers were shown.

Elliott Drexler joined "Diplomacy" at the Empire Wednesday, replacing Leslie Farber, who has been drafted for the new Charles Frohman production which opens at the Empire Monday.

Jule Delmar can use several turns for his big Christmas entertainment, Dec. 28, for the poor children of New Rochelle. Among those volunteering their services are Maybelle and Billie Taylor and Louise Dresser.

Carl F. Pederson collected $5 recently in small amounts from players on the same bill and sent it to the Show folks' Tuberculosis colony, Albuquerque, N. M. The secretary asks Variety to make this acknowledgment.

Ed. T. Connelly, for over a year manager of the Samuel opera house, at Jamestown, N. Y., has quit, and A. N. Broadway, who has succeeded, has leased the theatre to James L. Drohen, of Dunkirk, owner of the opera house there. Connelly will return to the stage.

A benefit will be given at Odd Fellows Temple, Rochester, N. Y., Jan. 20 and the receipts turned over to Jules C. Rieff, formerly of the Rieff Brothers, unable to work since last April, owing to illness. Rieff has a serious affliction of the eyes and is otherwise physically impaired. Remittances may be sent to Fred H. Van Horn, treasurer, committee, 78 Stillson street, Rochester.

Leo Maase, the former foreign agent over here, who was held in Germany at the opening of the war, has told some of his troubles in a letter dated Nov. 12 from Dusseldorf, to Maurice Rose, of Rose & Curtis. Maase said he expected to be called to duty in the German Landsturm, but there were enough young people without him. When certain he would not be called Maase arranged to return to America. Upon obtaining his passport he could not raise sufficient funds, and when finally securing money, he couldn't get the currency (English) changed in the German city. After that difficulty had been overcome, Maase could not get a boat to New York, so he became a war correspondent for a Dusseldorf paper. Before entering show business Maase was a newspaper man. The week before the letter was written Maase says his brother, an officer in the German infantry, was brought home wounded, and he remarks war is strenuous. Maase concludes with information that he will embark for this country at the first opportunity.
"Alien Enemy" Feeling Raised Against German Agent. Solicitors Have Hope of Winning on Appeal. Opposition to Marinelli Reported Emanating from Business Competitors.

(Special Cable to Variety.)
The application of H. B. Marinelli, Ltd., for a renewal of its agency license in this city was refused last Friday when the matter came up before the Licensing Board. The decision will be appealed from by the agency.

The opposition to granting the Marinelli agency a renewal arose from the birthplace of the title holder of the corporation, H. B. Marinelli, now in New York. He is a German, although he left his native land when a youngster and has lived in France since then.

It was brought out at the hearing that the Marinelli applied last spring for naturalization papers in Paris, that he married a Frenchwoman and owned a home in that country, that he is not an officer of the corporation bearing his name, and that all stockholders in it, with one exception, are Englishmen. The exception is an American.

Reports reached New York some time ago of a movement in London by some agents (Marinelli's competitors), there to interpose an objection to the Marinelli renewal. The "alien enemy" reason was not accepted over here, an impression getting around the motives were more selfish than patriotic.

The Marinelli agency has been advised by its solicitors that the license will probably be granted on the appeal, and the agency meanwhile, has notified its acts not to be wasted by other agents.

PLAY PIRATING GOING ON.
More complaints against the play pirates are coming in. Ed. Win Rowland, of the Rowland & Cliffand attractions, has collected evidence in an effort to show that the Florence Johnston Co. is "pirating" the R-C show, "The Rosary," using the same title and billing without any effort to cover. The matter will be taken up by the United Managers Protective Association.

A company in the west is alleged to be playing "Bought and Paid For" under the title "The Price She Paid." If there is one play that is "pirated" more than any other it is this William A. Brady-George H. Breadthurb piece.

AWAIT JOHNSON DECISION.
Final argument in the Johnson-Hitchcock case was made in Equity Court No. 1 Monday, and decision reserved. Augustus Thomas, who had been counsel for the Alcazar, and Professor Wilbur, of George Washington University, offered an analysis of the two plays, the former contending that they were entirely dissimilar, while the latter endeavored to show that there was some similarity between "The Beauty Shop" and Johnson's play, "Doctor Fawcett." But the Attorney R. H. Yeatman, counsel for the plaintiff, declared the whole case resolved itself into two phases: (First) the opportunity of Mr. Pollock to read and become familiar with the ideas contained in Johnson's manuscript while entered in the DeKoven Prize contest, and (second) through the medium of Mr. Hitchcock.

Rene Graetz Sails Home.
Rene Graetz, who opened with the new Dillingham show, sailed back to the other side last Saturday.

Gene Greene Got Hoarse.
Gene Greene was forced to leave the stage of McVicker's last night after playing three shows through a hoarse voice.

BARTON'S STAR, SCRANTON.
Scranton, Pa., Dec. 9.
J. D. Barton renewed his Star (former Progressive Wheel House) Monday with "The Frolicks of 1914" having capacity at both performances. As has been customary since "Billy Sunday" visited here, the ministers were in evidence, but have not "talked for publication" as yet. Harry Storms, well known locally, is managing the Star.

TOM RYLEY'S STAR.
Thomas W. Ryley is to make a production this spring in which he is to star Isabel Lane. Miss Lane is at present with Mr. Ryley's "Trail of the Lonesome Pine" production. The new piece is entitled "The Lady From Abroad."

MOSES IN PLAY FORM.
Pittsburgh, Dec. 9.
Charles Phillips, press agent, poet and now bridegroom, while visiting Pittsburgh with his wife, Ethel von Waldron, of the Fiske O'Hara company, said he had written a three-act lyric drama entitled "Moses," in which incidents of the law-giver of Israel are set forth in verse of great beauty and exalted dramatic spirit.

Kellermann's "Girl Act."
The set in use at the Palace this week for Annette Kellerman's diving act will be employed by J. R. Sullivan, her manager, and Rose & Curtis. Miss Kellermann's agents, to equip another turn having eight young women, will sing and dance, besides diving. The act will be billed as "Annette Kellermann's Girls" and be ready in about a month.

JOE WEBER'S COMEDY DRAMA.
"The Fallen Idol," Joe Weber's new four-act play by Guy Bolton, had its premiere at the Belasco Monday, with a large audience in attendance. The piece is a combination of comedy and tragedy with a blend of the sex problem that works up some interesting climaxes. Author Bolton was called to the footlights, but excused himself with a word of thanks. The play was staged by Fred G. Latham.

Victor Valdene, Italian musician, when nearing the pinnacle of success in films, was the victim of a real case of mistaken identity. Paradoxically, the pursuit forces him to give up his music and the bitter realization strikes him that his wife, Christine, is bound to him by marital ties. He also sees that she is enmeshed of by a young sculptor. Suicide relieves him from further pain and worry.

Bruce McRae was a splendid, vigor of type of sculptor. He injection action and spirit into his scenes and carried his audience with him. John Milturn was the young musician, a character he admirably played and sustained with excellent plastic emotion. Alice Lindahl came up to expectations in the role of the wife. Her emotional moments were well played. Virginia Pearson was exceptionally good as Cara Maria. roles serving mention were held by Charles B. Wells and Robert Sabale. A comedy party capably and superbly handled was that by Marie Chambers.

OH, YOU UNION HILL!
Lew Dostkorder is delivering a high-grade, blackface monolog in the character of Roosevelt, in vaudeville.

When Mr. Dostkorder played Union Hill recently, one of the women in the Hudson theatre audience remarked "never knew Roosevelt was so dark."

New Orleans, Dec. 9.
The Black Patti troupe got as far as Baton Rouge, La., and was held up by the Frisco Road for money due on transportation. The report reached here today the company has been unable to proceed further on the journey.

"SUZI" LEAVES SHORTLY.
Lew Fields' musical comedy production "Suzi" will go on tour in about two weeks, making way perhaps for the Weedon Grossmith production entitled "To-Night's the Night" which is due at the New York's week, although this English piece and people may go into the 44th Street.

Charles Mason has been rehearsing for the Lew Hearn role in "Suzi" at the Shubert. He may go into the show Monday. Mr. Hearn leaves it Saturday. The management has also been considering John Slavin for the vacancy.

TOM WISE BUYS PLAY.
Charles and Albert Kenyon's comedy drama, "Battling Bill," which was recently produced at the Alcazar for the first time on any stage, has been purchased by Thomas Wise.

BEAT UP THE MANAGER.
Denver, Dec. 9.
The stage manager of "My Best Girl" company, which passed through a period of difficulty here week before last, beat up J. C. Ragland here Sunday a week ago, discoloring the manager's eye and changing the general contour of his face with the aid of a cane after the manager had pulled a knife. There was still $32 coming to the stage manager. There are yet three or four members of the company in town, but they have managed to go to work in various capacities here.

The check of $200, which was made here by Victor Morley last week was the refusal of the company to continue playing while the management of the company had the handling of the funds as they came in at the box office.

Manager Peter McCoy of the Tabor Grand, where the attraction was playing, asked the star of the organization to take out the attachment to prevent the company from closing and darkening the house for the balance of the week.

Manager McCoy has made a statement to the effect that the star's attachment on the receipts on his check of $1,754 due as back salary was active for but six hours Friday and was released immediately after an understanding had been reached that Mr. McCoy was to hand the funds as they came in, and after musicians, stage crew and other sundry expenses were paid the remainder was to be divided pro rata among the members of the company. Mr. Morley's shares of the final settlement was $90. This the comedian waived in favor of the more needy members of the organization.

"ROBIN HOOD" AGAIN.
Reginald de Koven's operatic masterpiece "Robin Hood" is to go on tour again. Adolph Mayer is organizing the company, which is to use the production of the company in which Hegeman and Truss were interested last season. Those interested are negotiating for the right to use the title of The de Koven Opera Company and they have secured a number of the principals who were with the organization last year.

The opening date is Dec. 25.

SOTHERNS RECOVERED.
E. H. Sothern and wife, Julia Marlowe, who have been recuperating at their health resort at Sea Cliff, New York, are greatly improved in health and expect to return to New York for the winter within the next fortnight.

DAZIE OUT OF "LUXURY." Miss Dazie Clark has left the cast of "Lady Luxury" and the management have taken Emelie Lea for the role.

CAN USE MISS CLARK.
An effort was under way Monday to engage Miss Clark for the third Chatterton role with the Henry Miller Company of "Daddy Longlegs." Miss Clark is under engagement in the Famous Players, for pictures.
NEW EQUITABLE CONTRACT MAY
BECOME REALITY BY JAN. 1, 1915

United Managers' Protective Association Has New Form of
Playing Agreement Under Consideration. President
Klaw Writes Actors' Equity Society That the Mat-
ter Will Be Given Proper Attention.

An equitable contract perfectly sat-
satisfactory to both the legitimate play-
ers and the producing managers may be
agreed upon any day although the matter
is not expected to reach final agreement
until after the first of the new year.

The Actor's Equity Association re-
cently submitted a form of contract
passed favorably upon by the board
of directors to the United Managers
Protective Association and last week
Marc Klaw, president of the Associa-
tion, wrote the Actors' body the equitable
contract only would be given action
within the near future although the
theatrical conditions were so chaotic
and unsettled that the subject could be
taken up more conclusively later on.

WOODS 12 FAIR WEEKS.

Through a shrewd piece of booking
forsight on the part of Vic. Leighton,
who routes the attractions for the A.
H. Woods office, that manager will
have a number of his attractions in
San Francisco at the Columbia while
the fair is on.

Twelve weeks of time are held at
that theatre for Woods' attractions
during the period the Golden Gate
town will be flooded with visitors.

Two of the attractions is Julian El-
tinge in "The Crinoline Girl," which
opens June 15 for an indefinite en-
gagement. The Etinge show will start
for the Coast immediately after its
Chicago engagement.

"SPOTLIGHT" AT HUDSON.

When Richard Bennett and "Dam-
aged Goods" close their four weeks'
stay at the Hudson the new Selwyn &
Co. show, "The Spot Light Man" moves
in for an indefinite stay.

This show, with Douglas Fairbanks,
Zelda Sears, Edna Edg and George Sid-
ney started rehearsals at the Hudson
Monday.

ACCIDENTS.

Charles Sceoff, comedian of the
Crescent stock, Brooklyn, was hit above
the eye accidentally with a lamp during
a performance of "Big Jim Garrity,
last week, and was laid up for a time
as a result.

Hamilton Revele, on his way to a
rehearsal of "Secret Strings," was
crossing Broadway at 42d street in the
rain Monday when he was run down by
Edith Taliaferro in her auto. Revele
only skated injury.

Forrest Huff, of musical comedy
fame, whose voice has been getting a
rest, may join a new Broadway pro-
duction.

Maude Hillman After Her Salary.
Elizabeth, N. J., Dec. 9.

By giving a bond to Maude Hillman,
former leading woman with "The Traf-
fig" the company which finished a
day's engagement at the Hippo-
drome in this city last Saturday was
permitted to go to Atlantic City where
they are playing this week.

"The Traffic" stranded in Wilmington
two weeks ago.

Upon learning the company was
playing here, Miss Hillman had the
box office receipts of Saturday's per-
formance attached. The amount claim-
ed as back salary was $108. As $99
was realized at Saturday night's per-
formance Miss Hillman agreed to take
$55 and return to the troupe leave town
upon the manager promising to
send the balance from the first per-
formance in Atlantic City.

"FOLLIES" DOING CAPACITY.

Elroy, Dec. 9.

Flo Zieglief's "Follies" has been do-
ing capacity at the Illinois since open-
ing there last week. The money limit
of the house is $2,129 a day. This has
been the daily report of the show to
headquarters in New York. "The Foll-
ies" at the Illinois has giving nine performances a week.

For New Year's Eve the Illinois ad-
mission scale has been advanced to $3.
The show is here for four weeks
longer.

D'ORSAY COMES IN.

Lawrence D'Orsay closed his "Earl of
Pawtucket" tour of the Canadian provinces Saturday in Quebec. Ret-
ners not up to expectations.

$30 DAILY NOT ENOUGH.

Tell A. Wilkin, advance man for "The Soupcliar," convinced there
was no profit in his show averaging
$30 a day on its tour in Wisconsin,
crossed his fingers on the state and
mapped out a new route through Iowa.

DIDN'T PAY SALARIES.

Saturday night the stock at the
Grand, Brooklyn, did not pay salaries.
It was explained to the players there
was nothing there to pay with. The
company was being run by Harry
Trabu, Louis Bar and Abe Phlom.
The Grand opera house management
has taken the company over and it
continues.

ACTRESS OPERATED ON.

Spokane, Dec. 9.

Katherine Herbert, leading woman
with "Milestones" underwent an oper-
ation in a local hospital Sunday for
gall stones. The company played their
last week and although suffering the
utmost agony Miss Herbert appeared
for three performances. She is recover-
ing rapidly.

SHOWS IN 'FRISCO.

San Francisco, Dec. 9.

David Warfield in "The Auctioneer"
opened to capacity at the Columbia and
indications point to a sell-out on the
week.

Ruth St. Denis got a fair start at the
Alcazar with prices ranging to $2.

The LaMar and Bosco Co. in
mysteries, opened at Court Sunday
and registered $1,500. The show gave sat-
isfaction.

The Gaiety is playing pictures this
week, the Kolb and Dill show having
gone to the Morocco. Los Altos, Annun-
ciation made "A Stubborn Cinder-
ella" will be the Gaiety bill next week.

SHOWS IN LOS ANGELES.

Los Angeles, Dec. 9.

Forbes-Robertson opened to a fair
house at the Majestic and the outlook
augurs well for a successful engage-
ment.

May Robson is at the Mason in
"Martha by the Day." The show is
doing nicely although Warfield's engage-
ment at the same house took the edge off of her business.

D'Orsay is still boosting the
Children's Hospital benefit with stars as
added attractions.

SHOWS IN CHICAGO.

Chicago, Dec. 9.

Business has been slightly better in
the "loop" theatres the past week. The
"Follies" at the Illinois has been doing
banner business and "Potash & Perl-
mutter" is still keeping up a good gait.

"The Candy Shop" at the La Salle
is growing in popularity and looks as
though it were in for a run. The
"Miss In-Lying Lady" at Powers' has
taken on a new lease of life and will be kept
there for some time. At the Princess
"Kitty MacKay" has been drawing a
discriminating class of people, who like
the sort of quiet play, "Under Cover" and "A Fable With Songs" con-
tinue to draw well and "Peg O'My
Heart" at the Garrick is still a magnet
of some power. Vaudeville houses are
holding their own and the outdoor sketti
houses have also felt a little touch of
prosperity.

SHOWS IN NEW ORLEANS.

New Orleans, Dec. 9.

"Alma" popular prices is attracting
fair houses at the Tulane. "To-day" is
getting some business by reason of its
sensational subject. Burlesque at the
Dauphine is running along profitably.
The Lyric stock is doing nicely.
The Greenwall is not doing much with
the feature film "Life's Shop Window.

Smithson Putting on "Girls."" Plans are on to produce "The Girls" at
Moody. The two shows being made by Charles A. Shaw, busi-
ness manager. The piece was written
by Edward Poulton and Orestes Ves-
sella. The stage direction will be
under Frank Smithson.

Rehearsals have been ordered for
the new show, "The Shoestring Philan-
thropist," by Charles Mortimer Peck,
in which Charles Grampein is to star.

"ON TRIAL" INFRINGED.

San Francisco, Dec. 9.

A 20-minute sketch called "Trial by
Jury" played at the Loew's Empress
last week as an added attraction by
local players, was said about to in-
fringe "On Trial," the Cohen & Harris
success at the Candler theatre, New
York.

The sketch was written by James
McKeon, and produced by Jack Mc-
cLellan. The principals were not pro-
gramed. The act is not playing this
week, and it is reported no bookings
have been entered for it.

(CLAIMING "KICK IN").

Waterloo, Ia., Dec. 9.

Charles Bachman, playing "The Get-
away" last week, is reported having
left here after the local engagement for
New York to institute injunction pro-
cceedings against the A. H. Woods of-
lices and Willard Mack to stop further
performances of "Kick In," both as a
show and a vaudeville playlet. Bach-
man claims that he was given absolute
rights to the Mack sketch while on the
Pacific Coast and that privilege took
away Mack's right to use it otherwise.

Bachman says "Kick In" is an at-
tended form of his playlet, "The Get-
away" and that its third act is actually
the playlet itself.

SHOWS CLOSING.

Jamestown, N. Y., Dec. 9.

"Oscar and Adolph," musical show,
and "Don't Tell My Wife," comedy,
hit the rocks in this vicinity last week.

Kansas City, Dec. 9.

The Shubert production, "Fannie's
First Play" will close after this week's
engagement at the Shubert here. The
members of the company all will re-
turn to New York where the business ap-
parently is the reason.

"The Beautiful Adventure," in
which Charles Frohman is now star-
ning Ann Murdock, closes its Chicago
eference Saturday night at the Blacker
Theatre, Chicago, and after laying off in
New York all next week will open in Boston Christmas week.

BRADY'S DAVIS' PIECE.

William A. Brady placed Owen
Davis' new comedy drama, "The Sin-
ners, " at the Imperial, Monday. The
piece is intended for a hearing out of
town about Jan. 1.

John Cromwell and Alice Brady
will be in the cast of the new piece as
well as a number of the players who
are also engaged in Grace Geiss' "The
Truth." The "Sinners" is scheduled for
production in Wilmington on Dec. 26.

KLEIN'S NEW PLAY.

Charles Klein's new play has been
entitled "The Guilty Man" and will be
produced around the first of the year
by Al H. Woods. It is based on Cop-
ppee's "L'es Coupable."
LIEBLER AND COMPANY FAIL
FOR $325,000; ASSETS $300,000


Last Friday involuntary petitions in bankruptcy were filed in the United States District Court against Liebler & Co., Harry Askin, of Chicago, with a claim of $1,000; Joseph Kornhauser with a claim of $500, and Gates & Morange with a claim for a like amount were the petitioners. Judge Hough appointed Irving M. Dittenhoefer receiver of the firm. Mr. Dittenhoefer in turn appointed George Welty as his general executive manager of the firm's affairs. The receiver was authorized by the court to continue the firm's business for 60 days and issue paper to obtain the necessary funds to conduct the business.

Max Josephson, attorney for the Liebler's, in a statement stated the liabilities were about $325,000 and that the assets were about $300,000. The filing of the petition was due to the insistence of a few creditors according to the attorney, who also states that the war in Europe is in a measure due to the failure.

Included in the assets of the firm are a lease of the Plymouth theatre, Boston, said to have earned a net profit of $25,000 last year; the play "Grumpys," with Cyril Maude as the star; said to have earned in a profit of $40,000 last year and reported as earning $4,000 and $5,000 profit a week present in Boston; "Joseph and His Brethren" is credited with a profit of $30,000 last year, George Arliss in "The Rabbi" with $25,000 and "The Garden of Allah" with $5,000. Nothing is said regarding the earning of the latter three companies this year. It is understood, however, that "Joseph and His Brethren" has not been doing very well on tour.

Tuesday of this week, Mr. Dittenhoefer ordered "The Garden of Paradise" at the Park theatre, closed. It is on the production that Liebler & Co. are said to have spent $40,000 before the first curtain went up. Monday night the members of the company were called together by the receiver and a proposition was made to them to continue on half salary, and the actors for the greater part were willing to play under these conditions. Directly after this report word of the closing was ordered.

The report of the failure did not come as a surprise to Broadway. There had been constant rumors for some time past the firm was embarrassed. The receiver stated that he hopes to realize a great deal from the sale of the picture rights of the various big productions that the Liebler firm holds the rights of.

Klaw & Erlanger are reported interested in the reorganization of the affairs of the firm and one story has it they are a creditor to the extent of $70,000. When Liebler & Co. flopped from the Shubert back to the K. & E. side the latter firm advanced $50,000.

There was a meeting of the creditors at the Liebler offices on Saturday of last week and Mr. Erlanger was present at the gathering.

(Special Cable to VARIETY)

It is said that Cyril Maude's contract for America with the Lieblers provided for Maude furnishing the company and players with the understanding that Liebler paid for advertising and transportation. This it is said, is why Cyril Maude was able to get 60 per cent of the gross receipts at Wallack's while he could not get better than 50 per cent from other New York managers. Maude is also said to be on a certain guarantee.

The Lieblers had to deposit $10,000 in England to bind Phillips Neilson Turner's contract under which she played.

"INNOCENT" FOR ROAD.
After "Innocent" closes at the Eltinge this Saturday, it will remain in active until Christmas, when a road tour will commence, Pauline Frederick remaining at the head of the cast.

MISS RUSSELL'S NEW PLAY.
Ann Russell has a new play, which is to be placed into rehearsal within the next two weeks. Rehearsals were started this week. In the cast will be J. W. Austin, Lionel Pape and Folette Paget.

Advertising by Photograph.
Syracuse, Dec. 9.
The Empire trying something new. "Adele" is here the latter part of the week. The house management has a phonograph in the lobby, playing airs from the attraction.

Confessed Dressing Room Robberies.
Pittsburgh, Dec. 9.
William Donovan, a make-up expert, who offered his services to the producers of the charity musical comedy, "The College Hero," confessed Sunday night in Oakland police station, that he robbed scores of society girls and matrons in the Schenley Theatre dressing rooms. There were 700 in the cast.

Nashville Judgment Affirmed.
Nashville, Dec. 9.
The decision in the case of the Vendome Theatre Co. (Staub & Sheetz, proprietors) against the Mittenthal Amusement Co., wherein a lower court awarded the former $400 damages for failure of the Mittenhals to produce a show at the Vendome, according to contract, was affirmed by the Court of Civil Appeals last week. Justice Wilson handed down the opinion.

TRENTON'S PROGRESSION.
A new theatre is to be built in Trenton, N. J., by Schimm and Steel that will seat 3,000. Thos. W. Lamb is the architect. It will in all probability play a straight picture policy.

BERNARD CLOSING SEASON.
New Haven, Dec. 9.
The new Sam S. Shubert theatre, seating 1,700, will open Friday night with Sam Bernard in "The Belle of Bond Street," E. D. Eldredge is to be local manager.

It is understood here that Mr. Bernard will close his season with the show around New Year's. His future plans are unknown.

SOLD THREE PLAYS.
Hugo Brock, who represents the Austria-Hungary Composers, Authors and Publishers Society, sold the rights of three musical shows while here. Mr. Brock is slated to sail on Saturday for the other side. The purchasers of the plays were A. H. Woods and Henry W. Savage, Woods taking two and Savage the other.

MORLEY WITH CAHILL.
Daniel V. Arthur signed Victor Morley Wednesday for the tri-star combination in which are Marie Cahill and Richard Carle.

STOCK TRYOUTS.
"The Admiral's Angel" is being tried out in stock in mount Vernon this week for David Belasco. Ina Hammer and Felli Trenton are playing the leading roles.

"The Alien" is the title of a piece the company is to put on shortly as a try-out for William Elliott.

"MIRACLE MAN" ON TOUR.
Cohan & Harris' "The Miracle Man" will close its engagement at the Astor Theatre Saturday and go on tour. "Hello Broadway," the new Cohan-Collier revue, will reopen the theatre during Christmas week.

"THE WHIP" RESTING.
Los Angeles, Dec. 9.
"The Whip" company, playing the Western time, will temporarily close Saturday at San Diego, laying off around here until after Christmas, when it will resume its route at Salt Lake City.

Wouldn't Stand For Cut.
Hoboken, N. Y., Dec. 9.
The Gaiety Theatre stock is to have a new leading man, the Englishman Noa refused to stand for a cut and handed in his notice.

Italian Grand Opera in N. O.
New Orleans, Dec. 9.
New Orleans to have an opera season after all. The Sigalidi Opera Co., an Italian organization, is coming to the French opera house for 27 performances, commencing Dec. 17.

Gilbert Pemberton, the Cuban impresario, has assumed the direction of the local engagement. At its conclusion, Mr. Pemberton will install the company at his theatre in Havana.

STOCKS OPENING.

- Rochester, Dec. 9.
  Vaughan Glaser will install a new stock in the National, Christmas Day. He will offer the better melodramas.

- Del. S. Lawrence, now in New York, is engaging a new stock company to do "It's His Majesty's Montreal, Christmas Day. Lawrence will play leads himself.

- Wilmington, Del., Dec. 9.
  Plans have been made to install winter stock at the Playhouse. A company is being engaged in New York.

- Norfolk, Dec. 9.
  Wilmer & Vincent have decided to abandon vaudeville at the Orpheum here and install a permanent stock Dec. 21.

- Ottawa, Can., Dec. 9.
  Arrangements have been made for a stock, now forming in New York, to open here at the Russell, Dec. 21. The Russell belongs to the A. J. Small Circuit.

- Rochester, Dec. 9.
  The Baker, which for the past two years has been dark, will reopen Christmas Eve. The house is to be devoted to popular priced plays presented by the Holden Players.

- Portland, Me., Dec. 9.
  The Moore-Pavey Stock opened Tuesday evening at the Casco theatre (now known as the Little theatre) with "The Marriage of Kitty." Marie Pavey and Charles Derrah are leads. Others are Joseph Lawrence, Frank Dawson, John Junior, Belle D'Arcy, May Haines. Frank Dawson is stage director and Thomas Kennon of the Evening Express-Advertiser will attend to the publicity.

- Sioux City, Ia., Dec. 9.
  Morgan Walling is to open stock company here. He is at present in New York organizing the company.

- Stamford, Conn., Dec. 9.
  Emily Wakeman is to open here in stock. The opening bill will be "The Concert."

STOCK CHANGES.

- Baltimore, Dec. 9.
  Max Von Mittelz, stage director for the Poli Players at the Auditorium, who tendered his resignation last week will not leave the employ of S. Z. Poli, but will be transferred to Worcester, Mass., where he will have charge of the stage directing of one of Mr. Poli's stock companies. He will be succeeded here by Arthur Hoyt, with Poli before.

A few other changes have also been announced at the house, and rumors are to the effect that changes in the cast will soon be made. Lionel Ken has assumed the duties of treasurer, succeeding Amos Harman, Howard Huff, brother of Grace Huff, the leading woman, is now superintendent in place of Charles Weaver.

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At the time the Columbia Amusement Co. consummated its plans to include the south in its operations there was no sign of the business disturbances that have since developed in that section of the country consequent upon the European war. The start was made in August and at the outset there were satisfactory indications that as warm weather abated receipts would increase to the point of profit. Jack Wells, whose theatres constituted the southern route, and the executives of the Columbia Company agreed that the outlook was entirely favorable. But conditions affecting practically every important industry in the south grew steadily worse, with the result that business suffered to such an appalling extent the Wells people and the Columbia directors, after considering the situation carefully, reached a perfectly amicable agreement to withdraw burlesque from the south.

Of all the cities Richmond and Norfolk only gave assurance of profitable returns and were retained on the circuit. Business was good, and a steadily growing regular clientele indicated the appraising of burlesque by the classes of theatre-goers. The daily newspapers commended the shows in unmeasured terms and things moved along serenely in all particulars until Oct. 19, when "The Mischief Makers" opened in Richmond. The people of that city were inclined to look askance at the first announcements of the approach of burlesque, and it was only after the approval of the directors of the corporation, relying upon reports concerning it, that they allowed the show over from the Progressives.

The exhibition threw the Richmond community into a spasm of disappointment and violent resentment. Disregarding the mandates of the Columbia Amusement Co. for clean shows, this organization cut house and gave a performance of a character so objectionable the Chief of Police peremptorily arrested the local manager of the Bijou, charging him with permitting an indecent show.

The newspaper reports of this sensational proceeding struck the town like a bolt of lightning out of a clear sky. Women patronage ceased instantly and 50 per cent of the men that had become constant in their attendance yielded to popular clamor and remained away rather than jeopardize their social standing for such a reason satisfactory to themselves. After the unfortunate engagement of the appropriately named "Mischief Makers," efforts were made to overcome the stigma created thereby, but without avail. The death-knell had been sounded.

The acceptable shows that followed were not equal to the task of resuscitating. "The Mischief Makers" had completely wiped Richmond off the burlesque map. And as Norfolk was too distant from Washington or any other point on the circuit to warrant its retention, it was decided by the parties interested to eliminate it along with Richmond.

The failure of the Liebler concern, news of which caused not the slightest surprise in the theatrical circles, is a illuminating example of the contention advanced in this column last week. The steadily increasing recklessness that has marked managerial operations during the past ten years and whose object is to go the other fellow one better in competition for business, has brought expenditures to a point where absolutely nothing less than sensational success can avert serious loss. When it is stated that the cost of producing "The Garden of Paradise" was $65,000 the fact is revealed that the current expenses of that organization must carry an average of over $1,000 a week. For two seasons before a profit can be declared. The Liebler directors either calculated upon an extraordinary success for their show or they made their bet hazily but with their eyes closed. But, according to the papers in the involuntary bankruptcy proceedings, it appears they were betting with other people's money.

And right here is the situation that has involved a great many theatrical operators from time immemorial, and that has damaged the credit of the people in the show business with very few exceptions. A number of years ago a well-known theatrical manager in this country, if not in the world, was apparently proceeding on the side of success. Great theatres bore his name and many of the most famous stars were playing under his direction. In the midst of this success, a worried paper received a "tip" that an important theatrical organization was about to enter the profession. Investigation developed the accuracy of the suspected situation. A five-line paragraph intimating the fact appeared in the paper the next morning. When the manager reached his office about noon that day, he observed an unusual number of people standing around the entrance to the building. In which his offices were located, and he encountered others in his walk through the halls that led to his private room. Before he had time to open his desk, he was quickly approached by his financial manager and informed that the men he had passed were his creditors and that the moment he had arrived when he must make an assignment. Within five hours, after desperate and unavailing efforts had been made to stem the tide of disaster, the great manager's lawyers were at work drawing up the papers in involuntary bankruptcy proceedings. It was a case of a man doing business on other people's money, and it required no more than an obscure paragraph in a newspaper to wise those virtuous backers to decisive action for self-preservation.

The Liebler Company was unfortunate as compared with presumably many other producing firms in that it was found out. For the financial integrity of the whole show business it is to be sincerely hoped that those managements that are skating along on thin ice may be able to fix their sails as to avert the calamity that has befallen the producers of "The Garden of Paradise" and other great spectacles. A few years ago it was possible for business men to issue untruthful statements of their condition, when called upon by commercial agencies or by their individual creditors, without fear of punitive consequences under the criminal law. But in this way continue to hide their true condition. But by recent enactment, under which Henry Siegel was recently convicted, the punishment for this offense is fixed at a fine of $100, or a year in the penitentiary, or both. In other words, "four-flushing" is a mighty dangerous temerity to resort to in this day and generation.

All of which leads to the logical conclusion that the exercise of common sense preliminary to a business undertaking, and sagacious meditation when professional capacity hovers near, are preferable to the almost certain consequences of seeking personal exaltation at the expense of prudence, or to adherence to impudent superciliousness at the sacrifice of valuable individual support.

And within the range of this shot are a number of operators that are not much farther away than a hop, skip and a jump from Times square.

Three Towns in a Week.

The Grand opera house, Bethlehem, and the Orpheum, Easton, Pa., will hereafter be played in connection with the Meschitz, Perkiominy, on the Extended Circuit, coming between Jersey City and Baltimore. The former town will get two days. Easton one and Perth Amboy three.

Ward Goes With Talbot.

Will H. Ward, recently replaced by Andy Lewis as principal comedian of Dave Marion's "Dreamland," has been engaged by Louis Talbot for the Eva Mull show.

SCRANTON MAY GO IN.

It is quite likely that beginning the first of the year, the Columbia theatre in Scranton, will be included in the Extended Circuit to fill gap between Philadelphia and Binghamton.

ASKING LYCEUM RENT.

Washington, Dec. 9.

Suit has been brought against Andrew Thoday, a bookkeeper of the Empire Circuit Co. of Ohio to recover $1,083 for rent claimed to be due for the Lyceum theatre.

MAY WARD'S KICK.

May Ward has retained Franklin Bien to begin suit against the Columbia Amusement Co. for an alleged breach of contract, the complainant alleging the circuit made overtures to her and promised a route on the Columbia Circuit. This, she alleges, has not been done. The Columbia contract is said to have been a verbal one, made on her behalf by her husband, Freeman Bernstein.

The May Ward and Her "Dresden Dolls" was formerly a Progressive Wheel attraction. At the bursting of that wheel, Miss Ward was catty-for a few weeks, and was about to make a month's stay at Gerson's Prospect in the Bronx, when the date was canceled, and the Ward show started on the Columbia time.

A few weeks have been given the show by the Columbia, which it is said has told Bernstein his show will be played when possible. Bernstein last week bought the Ward Company for the Shubert houses in Hartford and Providence, but canceled after the first Hartford performance.

This week the show is lying off.

BURLESQUE IN EDMONTON.


After two years' absence burlesque returned to the Lyceum last week A. B. Dassett of his musical comedy company opened with "the Chinese Ambassador."

The company of fifteen came from the coast for an indefinite engagement and are, under the direction of Al Onken. Among the players are Magde Shuler, Van Martin, Al Hous- ton, May Thompson, Etta Rue, Frank Confer. The attraction is playing seven night shows with Wednesday and Saturday matinees at 35 cents top.

Gayety Opening Delayed.

On account of striking electrical and metal workers, the opening of the Gay- ety, Chicago, has been postponed until Thursday, Dec. 17. The house has been completely remodeled and refurbished and was to have begun operations Dec. 13.

Atlantic City-Trenton Split.

Commencing Jan. 4 Atlantic City will split with Trenton between the Gayety, Philadelphia, and the Gayety, Brooklyn, on the Extended Circuit.

Ida Melrose Married.

Ida Melrose of the Pat White Big Jubilee show, and William Jones, electrical engineer of the company, were married in Minneapolis, Dec. 25.

AFTER WESTERN HOUSES.

Charles E. Barton, of the Columbia Amusement Co.'s general offices, left for the west yesterday afternoon to conclude arrangements for taking over two important theatres for the Extend- ed Circuit.

While in that section of the country, Mr. Barton, acting for General Man- ger Scribner, will make some changes in the present Extended route.
GAYETY GIRLS.

Gus Fay and "The Gayety Girls," in brand new bib and tucker, came to the Columbia theatre Monday of this week and gave a performance that registered one of the greatest hits of the season. Aside from the excellence of the cast and the noteworthy work of the large chorus, the choicest of commendation is the wholly attractive newness of everything. This includes book, scenery, costumes and the "business" displayed in the musical numbers.

The only point in the performance that gives a hint of former days is the prison scene, last utilized by Fay three seasons ago. And even this has been so completely re-arranged and practically all semblance to the original, in addition to which it is played in a new and very much more effective setting. An unaccustomed twist has been given to the general formation of the act and this, too, accomplished with the freshness of the presentation and accomplished a welcome and thoroughly appreciated innovation.

The first part was over at 9 o'clock and after the usual ten-minute intermission May Holden and Harry Evans started the olio with a lively and high- ly creditable singing, dancing and talking specialty in "one." Following this the Hayward Sisters in a superbly and artistically lit arrangement of maroon colored velvet draperies gave a musical act that was remarkable for its pronounced novelty and cleverness.

The prison scene, occupying 20 minutes, followed, and here was where a hit closely approaching a veritable riot was scored by Mickey Feeley, very ably assisted by Mabel McCloud. Mr. Feeley's tumbling was the amazement of the spectators and his acrobatic work of Miss McCloud so stirred those in front the team was recalled time and time again. When the drop in "one" descended on this scene and the stage men brought a piano in view an outburst of greeting denoted the approach of a Columbia favorite. Zella Russell, "The Dainty Queen of the Ivories," took her place at the instrument and gave the audience 12 minutes of perfect entertainment. With rare skill and commanding effect, Miss Russell rendered a repertoire that included everything from the classic to rag and, in sweet, well-modulated tones, a number of fetching songs of a semi-comic turn that elicited hearty laughter and applause.

From this distinctly varied and altogether enjoyable olio, the performance moved to the concluding act of the burlesque olio, the performance moved to the concluding act of the burlesque. It was entertainment of variety in the literal meaning of the word. A song, it was admitted, was done daintily and so briskly performed, the audience hugged every moment of it. It was as close to the ideal burlesque show in form, merit and genuine worth as has ever been presented on the stage of the Columbia theatre.

Consistent with their determination to give the audience a new "Gayety Girls" show, the Jacobs & Jermon have this season introduced an entirely new cast of principals with the exception of Mr. Fay, the star of the organization. He appears as the "jolly old sea" and in his new surroundings gives fresh evidences of the entertaining skill he possesses in such large measure. Mr. Fay reveals acting abilities of the kind that denote wide experience and careful training and he accomplishes the main object of his efforts, which is to create laughter, with perfect ease and without recourse to the buffoonery so common to players of this type of characterization in burlesque.

As a running-mate to the star, Harry K. Morton impresses very strongly. There is no performer in this division of stage work or in any other division as far as my observation extends who includes in his range of talents such diverse ability as does this comedian. Starting with an ingenious and in itself laughter-compelling make-up, Mr. Morton exhibits an unusually good singing voice, he gets full value out of every line he utters, he dances extraordinarily well, he does acrobatic work so skillful in its execution that he could be justified in making it a specialty, and his Irish dialect is perfect mimicry. With such a fund of talents, it is little wonder Mr. Morton makes a rousing hit in this performance.

Conspicuous for her grace and charming personality, Miss Russell perfectly succeeds as the leading female member of the company and Miss Holden, a sprightly, good-looking, with a wonderful abundance of those qualities that constitute the ideal soubret, contributes her full share to the enjoyment of the spectators. Mr. Feeley renders valuable assistance in several well turned and Harry Evans makes his presence felt in a performance that is peculiarly pleasing by reason of its unconventionality. Arthur Heller is entitled to a special word of praise for an effectively handled bit and Joe Mullent and Jina Hayward, by the excellence of their work serve to round out a cast whose assembling signifies the skill of John G. Jermon in the delicate task of organization.

The Columbia Amusement Co. would be singularly fortunate if there were more shows upon its circuit of the "Gayety Girls'" kind.

CITY BELLES.

This is James Fulton and Joe M. Howard's show on the Columbia's Extended. It played the Murray Hill last week, and to excellent business. Previously, it would not have been expected that any audience would be the criterion of a well-run week. That evening had a "Country Store" for extra attraction, but attendants around the theatre said the show had been doing business.

Mr. Howard, of the management, appears to be the active party with the troupe, of which Sam Green and Chas. was the leader and was recently deceased. Mr. Howard has a little nice coterie of people. His choristers especially look good and are well proportioned. It is one of the few burlesques composed where the girls appear in tight costumes often that are not good enough for the audience looking at the nether limbs.

The performance follows the old type, first part, olio and burlesque. It gives speed to the ends, particularly to the chorus girls, the song and dance being done by everyone, although Messrs. Green and Brown get their biggest laughs in the burlesque. Some of the fun is through the familiar "under-act" of the burlesque scene, but they also work in nicely with a singing number, asking the audience plant is where a woman prevents a boy from the gallery. Another good to suggest songs. This is all planned for and the performance itself is so well executed as to make it a box from going on the stage.

The piece is called "Two Days." It is merely thrown together. No author is programmed. In the "business" and dialogue at times is considerable freedom, and it gets pretty close to the border, but there's no going behind the record in this case. The Friday night audience held about one-half women and girls. They laughed as heavily as the men at everything, some of the women almost going into hysterics over Green and Brown's comedy. Neither one of these comedians apparently makes any great effort. They seem to know their audi.

Mr. Fay did a bit toward the finish of the show. He was programmed in character as Sam Green's son, and did not look like him. Delato was "discovered" in St. Louis and they had got a little boy, so they went on him, he will do, playing fairly.

Mc Albert is the soubret and principal number leader. She's an attractive little girl, who works nicely and is entitled to the position. May Brown is the prima donna, looking well, with a pleasant voice. Several of the men are in the olio, and most all of them get in for the "Clown Rank" number that closes the first part. It is a grotesque band in costume that gets plenty of laughs, besides giving a good, swift hurrah finish. At another time the two principals comedians forming a singing combination, and again a quartet figures in the action. It is usually done, and fills in to avoid too much comedy. In fact, this show is extremely well diversified, and because of this, perhaps runs to a better average than it really is as a performance. But the girls are not so important—it is the result.

Golden and Clarke, a couple of young men, most remarkable for their singing, although dancing, opened the olio. Next was a poses number, not had at all of that sort, with work in of the 18 girls appearing in it. After came the Musical Verdis, three boys, who wore evening dress, and did a fair olio musical turn, though they should not have been placed in "two" against the same drop used for the model scene. Mr. Kindler, the new costumer, closed the olio. Dave gets away with it, going as far as to offer $500 to anyone convincing him of producing his "marvelous sounds" by other means than that of a pickup. As a burlesque show the Extended patrons like, "The City Belles" is: there, right down the line, including dressing and settings. Some of the Main Line attractions would do more business if they were hooked up as well.

IMPERIAL, ST. LOUIS, SOON.

Beginning Sunday, Dec. 27, the attractions on the Main Circuit of the Columbia will play the Imperial, St. Louis, instead of the Princess, with the Watson Sisters as the opening show.

Many efforts have been made during the past year or more to bring about this change. Repeated conferences between James Butler and others in interest convinced the management it would be impossible to get the many individuals concerned to agree upon terms.

The Imperial is one of the most beautiful and spacious theatres in the country. It was built in 1893 for John Havlin and Ollie Hagan and was called The Hagan. Up to three years ago it was operated by Mr. Havlin, who changed its name to the Imperial, first as a music hall and afterwards as a part of the Stair & Havlin Circuit until the burning of Pope's theatre, when it resumed playing leading attractions.

This policy was maintained until the opening of the New Century on the site of the old Pope's. It then reverted to its owner, Louis Cella, and for a short time was under the management of the Orpheum Brothers, who subsequently forming a part of the Lawrence Webster chain of theatres.

Extensive alterations are being made in the Imperial and upon their completion it will be one of the most modern in the country.

The Princess will hereafter be devoted to high class picture exhibitions on the order of the Strand, New York.

AL REEVES' CHARGES.

A counter-charge was made by Al Reeves this week in the divorce action commenced by his wife, Alameda Fowler Reeves. Mrs. Reeves mentioned as correspondents members of the Reeves "Beauty Show." In his complaint Mr. Reeves alleges acts of impertinence by his wife with two men, in New York and abroad.
The unsual weather and December shopping has caused a slump in the ring business, and this is particularly true in the skiing business. With the unprecedented amount of snowfall in many areas, ski resorts and ski shops have seen a decline in business.

The number of ski resorts that have been forced to close due to the lack of snow has increased. Many resorts have been forced to make artificial snow or delay their opening until they have sufficient snowfall. This has led to a decrease in the number of people visiting ski resorts and buying ski equipment.

Furthermore, the cost of operating ski resorts has increased due to the higher energy costs for making artificial snow. This has put a strain on the profits of ski resorts, which are already facing financial difficulties due to the pandemic.

In conclusion, the ski industry is facing a challenging winter season due to the weather conditions. The industry is hopeful that the situation will improve as the weather starts to warm up in the spring.
CARNIVALS’ WINTER QUARTERS.

Barham & Baller Circus, Bellingham, Wash.
Barnum & Bailey Circus, Chicago.
Burlington Fair, Burlington, Iowa.
Salsi, Floren-Buffalo Hill Show, 273 Sycamore Ave, Denver.
Belden Brothers, 45 Bloomfield Ave, Newark, N.J.
Honey Moog, 1013 S. Figueroa St, Los Angeles.
Al G. Amos, 562 W. North Ave, Chicago.
Tea’s Wild Animal Circus (A. Dewitt), Havre De Grace, Md.
Belden Brothers, 1830 W. North Ave, Chicago.
Col. Francis Fair Ferris United, Patterson, N.J.
W. A. Ehringer, 30 W. 46th St, New York.
Metropolitan Show (A. Barnes), Columbus, Ga.
Kerr’s Show, 427 Madison Ave, New York.
Capitale City Circus, Chicago.
S. W. Brundage Shows (S. W. Brundage), Leavenworth, Kan.
Howard Greatwater Shows (L. H. Howard), Helena, Ark.

CIRCUS WINTER QUARTERS.

CARNIVAL ON STATE STREET.

Chicago, Dec. 9.

An ideal temporary location for an indoor carnival has been secured by C. H. Armstrong, the freak exhibitor, who had shows at Riverview, Chicago, and with “The World at Home” carnival company, this year, and Claude Bloom and Whitey Tate. The boys have secured the big room at the south-west corner of State and Adams streets, formerly occupied by the Merchant’s Buffet and cafe, just across the street from Peacock’s jewelry store and The Fair store.

The affair, which looks like a big money-getter, owing to the thousands of transients on the street in this section doing their Christmas shopping, was promoted over night Monday and Tuesday night. Mr. Armstrong rushed a half dozen fliers over and had the frame-up completed in time to open Tuesday night. Mr. Armstrong is billed as manager and Bloom and Tate as his two business men. A number of concessions have been placed and the Teddy Bear and Doll so familiar to those who play the paddle-wheels are on sale in conjunction with a big stock of Christmas novelties and toys of all kinds.

The project is being closely watched by the many carnival men who are wintering in Chicago. The carnival has been named The Yuletide, Bazaar and Wonderland.

FAIRS AND CONVENTIONS.

When President Simpson took a vote by ballot to determine the selection of the 50th annual convention of the American Association of Fairs and Expositions, at the conclusion of the midwinter meeting of the association which was held this week in San Francisco, he was assured by such political maneuvering as former President C. C. Nelson, of Minneapolis, and others who wished the San Francisco convention in exchange for the 1912 convention, that if he cast his vote for the San Francisco convention over a term of five or six votes, San Francisco jumped into general contention. Ultimately, however, it was unanimously voted that the President not cast a ballot at all, in order that the visiting delegates may have an opportunity to vote on modern tactics and policies of the big fair.

W. R. Mellor, of Lincoln, Nebraska, former vice-president of the association, succeeds President C. C. Simpson, of Hamline, Minn. The election means that President Simpson must retire from the office at the close of the present convention, and that the president, vice-president and five members of the board of directors will all have to be elected from the floor of the convention. The election of the directors was held in the afternoon, and a committee of 10, made up of members from every section of the country, was appointed by President Simpson. The committee will have the final determination of who shall be elected as directors of the association.

Although it is conceded aviation was a big box office magnet at many of the state fairs this year, and in most of the big cities, it is in many places an unwanted and interferent stand-in for the normal and commercial entertainment provided by the fair management. It has been suggested that the fair management will be willing to pay the difference in the price of making the show and doing the business, but in the meantime the necessity for ways to get make-good entertainment will be introduced during the February meeting.

One of the most important resolutions passed during the convention related to the matter of transportation of exhibition live stock at the fairs. The contention of many of the stock men from the different states, and of the stockmen’s association, is that the ship or rail car should be the only means of transportation of livestock and it was stated that the owner of the elder fifty or seventy-five dollars when the stock is taken to a fair, and the stock is being sold at a thousand dollars or better. A lower rate of transportation is also desired by the stockmen, and it is suggested that the stockmen should be considered in all future speed events.

E. L. Richardson (Calgary) did not attend the February meeting and was not represented. L. C. Allen, secretary, that was appointed for the American Automobile Association, and the policy was also endorsed by the board of directors.

When W. G. Dickinson (Detroit) continued the discussion of the resolution on the transportation of livestock, he said that the policy of the Association was that the livestock should be transported by the owners and that the transportation of livestock should be in the hands of the owners and not in the hands of the transportation companies. He also said that the livestock should be transported by the owners and that the transportation of livestock should be in the hands of the owners and not in the hands of the transportation companies.

Much regret was expressed when it was learned by the delegates that Louis H. Breughel, one of the members of the Association, who was appointed as the secretary of the association to handle the American Automobile Association, was killed in a railroad accident.

A. A. A. is going to consider all the policies of the Association, and the president, vice-president and five members of the board of directors will all have to be elected from the floor of the convention.

It was reported that Con T. Kennedy was in Proctor looking over the grounds of the Exposition and the Secretaries’ meeting in Chicago, so he stepped on a train and arrived in Chicago Dec. 8.

Fred Kiser, concessionaire, made his last trip in the state this week, and although he will spend the rest of the winter in Chicago.

Joe Berry, who handled the front of Dellosy’s Show, left Chicago for the big fair at Calcutta. On his way he will stop at several cities.

A. T. Wright has his plans for the coming season in his sleeves. Nobody knows his intentions.

H. B. Bledy, of the Evan’s Shows, says how natural it is to be in Chicago after being away two long years.

C. S. Hatch, manager, and Ed. Talbott, general agent of the World at Home Show, were among the boys at the Big Meeting.

Dan McNugent, prop. of the Columbian Hotel, Deaver, Illinois, and circus people, just had to do it. Be with us at the Big Meeting, and he was sure welcome.

CLAIMS ORIGINATION.

Since Nat Reiss and Bill Rice have made such a success with their indoor carnival novelty, “The Days of ’49,” there’s been no end of argument as to who actually originated it.

A. A. Powers, of Chicago, who has been identified in the carnival world since the Bostock-Munday days, claims he’s “it.” Mr. Powers presented the attraction as “Slippery Gulch” or “The Days of ’49,” at the No-Tzu-Ou celebration held in Houston this fall, and the success of the venture has brought many more carnival men and also many arguments as to originality to the proposition.
The dancing event of this week was the American debut Monday night at the New Amsterdam Roof of Monsieur Duque, of Paris, where Duque is said to have occupied a local prominence equal to the vogue Vernon Castle has attained in New York. With Duque is his dancing partner, Mlle. Gaby (not "the" Gaby-Deslys). All the professional dancers in town who were loose for the evening went up to the Amsterdam Monday night, with their hissing voices trained to the minute. But none hissed, for after watching Duque and his partner, the natives felt better satisfied with themselves. Duque may be Paris' best dancer, and if he has that rep there, it was too bad for him the war ever started. He will never reach anything like fame over here. Reported to be the star Maxixe dancer of the world, that won't get him anything on this side, nor will his dancing. Besides a Maxixe that could be but classed as ordinary, Duque and Gaby did a fast one-step that showed nothing. Perhaps in their routine of the two dances, there were a couple of steps, new over here, but not worth copying nor worrying over. Duque is a heavily set man of over 30 years, and Gaby is rather stout. Their advent, debut and performance do nothing farther than to say it is doubtful if any foreigner can excel the American professional dancer in the modern work, at least not to the satisfaction of Americans. It is hardly likely Duque will drift business onto the Amsterdam Roof. The Roof commences matinees this week (Wednesday and Saturday) with the two professionals presiding. Admission is free in the afternoons.

Douglas J. Luckhurst is dancing in Healey's main dining room afternoons.

The Castles, upon assuming charge of the 44th Street Roof, will receive a guarantee, it is said, of $1,500 weekly from the Shuberts, as the dancers' share of gross receipts.

An elaborate celebration is being planned for the formal opening of the newly remodeled and redecorated Maxwell Palm Garden, Louisville, Dec. 15. A number of cabaret features are on the program.

Mr. and Mrs. Carlos Sebastian remark that their salary was not attached at the Palace, Chicago, during their recent engagement there, when it was stated Edward E. Pidgeon had commenced suit on an alleged breach of contract, he having secured an engagement for the act to appear at Atlantic City last season. The Sebastians claim the Atlantic City date was called off by mutual consent.

A large, popular dance place up Harlem way, where a fee is charged the guests for each dance, may be rented for private parties and balls next season. The place is doing nothing at all the first four days of the week, with a fair attendance only the last three (including Sunday). Another dance hall of the same grade, nearby is reported in about a similar state. For a time both these places made a mint of money for their proprietors. A larger and more expensively fitted out place also in Harlem can be had for the asking, it is said.

The San Sueci is to be reopened. Paul Salvain is said to be the man back of the operating company. Gil Bog is to be the active manager. The restaurant is to be known as Mae Murray's San Sueci. Miss Murray will have two young society boys as her dancing partners.

Joel's is still the only all-night dancing place anywhere within walking distance of the main stem, and is getting the greater part of its play after the curfew rings out at 2 a.m. After that hour the professional dancers and entertainers drift to Joel's.

"Horse Show Night" at Healey's this Friday. Ten ponies from the horse show will be taken up the elevator and onto the floor of Healey's dancing floor cabaret. It has been done before up there.

Variety's cabaret department said last week that if the orchestra leaders in some of New York's dance places would go to Rektor's and listen to the repertoire of numbers Banjo Wallace played, they would have a better line on what to give their dancing patrons. Mr. Wallace affirms that within 24 hours after the paper came out he observed in Rektor's four leaders from as many prominent Broadway hotels.

who sat throughout his orchestra's performance. It sounded a little bully, but Banjo is the affable-sounding kind of fellow and you have got to believe him. According to what he said, musicians were taking up all of the table space just listening to him. Wallace is there with "dance music," sure enough, playing the rag "Watch Your Step" before the show got into town.

Billy Walsh, a cabaret entertainer at Faust's (Columbus circle) for some winters past, has been engaged by the N. Y. Motion Picture Corporation for comedy work.

Sunday night witnessed the passing of the Broadway Dance as a resort for the stepmers. Monday morning a sign was tacked on the box office stating the establishment was closed for alterations. When the building is reopened it will be as a moving picture theatre with a seating capacity of about 2,000. Billy Gane will continue as the manager of the place. Several policies have been unsuccessfully tried cut with a view to attracting the dance-mad public. First the place charged an admission of 25 cents and served nothing but soft stuff and charged for each dance. Later a bar license was secured and the charge for the dancing was dropped, but this, like the preceding policy, also took a flop.

Chicago, Dec. 9.

There is a dearth of dancing material around Chicago at present and the managers of the better class of places are digging and directing every effort to secure names to head their dancing bills. Word has been sent to several folks in touch with the stepmers in New York to be on the watch for any of the better known dancers who would like to come west.

Saturday night Inspector Dwyer, of the Fourth District, made a tour of all the cabarets and dance places in the bright Light belt and passed the word of warning in regard to the observance of the closing hour. At midnight a number of the Inspector's lieutenants made their appearance at the doors of all the places along the line and for the greatest part all late comers were turned away. However, those that were within doors went on with their winning, dining and dancing.

Bronson Douglas, formerly treasurer at the Grand opera house and Proctor's Fifth Avenue, has had a dance floor laid in the rathskeller dining room of the Oak Cafe, at 23rd street and 8th avenue, of which he is the manager.

Jules Keller, of Maxim's is interested in a project to establish a large year 'round resort at City Island. There will be a hotel with a cabaret-dance restaurant, and a special reserved beach front on Long Island Sound for bathing purposes.

San Francisco, Dec. 9.

As a departure from the regular cabaret style of amusement, Manager Walsh, of the Odeon Cafe, is preparing to give the patrons "tabloid" grand opera with their meals. The operas will run about 30 minutes with girl numbers between the two night shows. Some time back he drew good patronage with light opera in "tab" form as the attraction.

Cincinnati, Dec. 9.

Charles Muscroft, formerly singing at the Chester Park club house, has gone to the Galt House, Louisville, to take charge of the cabaret there.

Detroit, Dec. 9.

The Livingston Hotel, just remodeled, is planning to install cabaret entertainers. It will be the first hotel or cafe in the city to offer such attractions.
The giving of garments, "A Taxi Girl," a "Yiddish" comic, and "Long Way from Home," changing govens three times. Miss Davis' appearance is no small part of her turn. She looks good. Geller plays a rag medley, his own-arrangement likely, and also sings "Nobody Does It" to fill in while Miss Davis is off stage climbing into another clothes outfit. This couple compared favorably. The "No. 3" at Hammerstein's Monday night, through Lou Anger having walked out of that position after the matinee. It was pretty early for Miss Davis, but they wanted her far enough away from Shaw, another single on the same bill of the same style. Evidently they didn't get Miss Davis far enough away from Lillian, for Miss Shaw, who had a spot far down, also retired from it after the matinee. Perhaps Tuesday Miss Davis was given a better position. She deserved it, but had no complaint from her reception "No. 3," which was sufficient in itself to prove Josephine Davis is there.


The long absence Rosie Lloyd returned this week. She is as attractive looking as ever and appears more youthful, with a figure over which her gowns fit like gloves. Miss Lloyd's first number is a Spanish song that away from Lillian. Her second is "Charlie's Popper." It has the snap characteristics of the songs used by members of the English Lloyd family. "Wonder Why," a comedy number, does nicely in the manner Rosie puts it over. This number that appeal to the boys and should prove for Rosie the same kind of a hit what "You Are Getting at Eh" has been for her sister, Alice. For the closing "It Takes an Irish Heart to Sing an Irish Song" fits in. It appealed mightily and made a good closer for a repertoire of otherwise English songs. Rosie Lloyd will continue in the good graces of the American people and any big time bill would help her in this vein. She has a fine collection of songs and is dressed in the best of taste.

Whitfield-Ireland Co. (3). "The Belle Of Bingley" (Comedy). 13 Mins.; One (Special Drop; Exterior).

Borough.

Whitfield and Ireland have been doing a "double" but have added a third person. Two affect typical rube make-ups, mannerisms and dialect. Of the two men, one works "straight." At the Broadway the act got the most attention on the eccentric dancing and the girls' witty remarks. The trio finished strong. Good act for the three-day.


Ned Wayburn's production of "The Slave Ship" is superb, scenically. In that way it is the best production ever in vaudeville. The set is a ship, looking almost perfect and very well constructed. A number of effects are worked in connection with the boat, upon the deck of which all the action occurs. The opening of the act, showing a fog slowly lifting in Charleston Harbor, brings applause, and later when the anchor is brought up, with the picture machine showing a very fine rolling sea effect, the boat pitching meanwhile, the audience realizes that in producing the effect the company has accepted something. It is always a pity that a production of this sort needs a story. It is almost impossible to secure a story to fit the bigness of the rest in 25 minutes. In the Wayburn act the story is of a slave ship, carrying blacks in the hold (these seen through a transparency), and a brutal captain, who has the daughter of an American Admiral aboard for ransom. When her sweetheart, Lieut. Dobson, U. S. N., steals aboard to rescue her, the ship's master imprisons the Lieutenant, and decides to hold the daughter for his own purposes. But there is a revenue cutter in the offing. The Admiral's other daughter, Elise, has slipped aboard as boy. The stowaway is discovered and put to work. She signals the cutter, which finally comes to the rescue, but not before a bolt of lightning has answered the temptation of the Lieutenant to Heaven for timely help against the fiery passions of the brutal Capt. This scene is also shown through a transparency reversing the Captain's cabin in the boat, although the lightning bolt comes down on a direct wire from the flies. The story is very melodramatic, and the language is written in the old molder action, the taking place just before the Civil War. The audience appears to like the tale very seriously, however, and comment upon it, also the acting as though either could be improved very much under the circumstances. A final picture in another scene shows the princess, long absent, later conjuring with the cutter; and then everybody (except Wayburn) takes a curtain, walking across the stage, with the "villain" rounded hiss. The large force of stage hands employed is also allowed to share the applause. Wayburn has done noble work in this piece, that should make vaudeville talk, for it's probably the best set boat with scenes ever placed on any stage. It should be the cap of any production. "Whirlwind Dancer" are nine principals and about 10 supers. The act must have been responsible for the capacity house Monday matinee, and Monday night despite the weather, it drew in the best attendance Hammerstein's has spread its evening ever a good many weeks back.


Two men, who will always do nicely. Both in comedy and dancing the boys show up well and also have a nice way of singing songs.


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NEW ACTS NEXT WEEK

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


Eva Tanguy. Songs. 27 Mins.; One. Orpheum, Brooklyn.

Eva Tanguy's metropolitan vaudeville appearance after a three-year interval have made the recipient feel good. "I Want Somebody To Go Wild With Me" follows and then comes a quartet of freakish numbers that none but Miss Tanguy could handle under any circumstances. "A Method In My Mad- dance" as "When Paw's Wagon Goes Over," "Sticks and Stones" and "Outside of That You're All Right" with the seemingly non-perishable "I Don't Care" as an encore by demand. To attempt to explain the Tanguy wardrobe would be to put pen to paper ignorance on clothes. It's a wardrobe in its own distinct class. To classify Tanguy in any particular vaudeville groove, as an attraction, would be equally foolish. She simply seems to be vaudevillian's single greatest drawing card. At the Orpheum she is repeating her former success which tells everything.


A man and woman team offering some singing and dancing the latter interspersed with acrobatics. Closing the show the act seems rather a novelty. In another spot they would not fare so well on a big time bill. Opening with a song, which they manage to "kid" their way through, the team holds attention. This is followed with an acrobatic dance after which the man offers a specialty that will earn him the title of the "dancing acrobat." This is followed by a double closing number which has a comedy appeal and gets the act over nicely.
Evelyn Nesbit and Jack Clifford. Songs and Dances.
9 Mins.; One; (5). Full Stage; (4). (Special Velvet Drops). Royal.

If every audience seeing Evelyn Nesbit at the present time had seen her when opening in her first vaudeville venture at the London Hippodrome last year, could not but appreciate what really hard work she must have done since then. At her first appearance at the London Hippodrome, Miss Nesbit meant nothing but a "motion picture" act. After her song efforts Miss Nesbit and Mr. Clifford do five minutes of whirlwind rag dancing that received almost an ovation. In fact, the two were forced to do the number several times before Miss Nesbit's voice became hoarse. Monday night was packed, and it surely is a big house.


A corking good idea goes with this sketch dealing with the taking of a dramatic murder. We know when the players become more familiar with the characters, they will get no end of big laughs. A producer, two male actors, three women characters and a camouflaged man's tail. One woman, instead of running 20 minutes the sketch should be speeded up, with about four minutes out of the present playing time.

Leon's Models De Luxe. 9 Mins.; Full Stage (Usual Set). Hammettstein's. Before Leon's Models were half through their first pose at Hammettstein's Monday night, anyone who thought about the bill at all wondered why they were given the "No. 2" position. The act should have been opening the second part. In has relieved the poses are excellent, in pose and figure. The two women in the turn are most pleasing to look at, with only the whitest of an old-fashioned few and the reproductions have been seen in them, and the figures are those of a very good judgment. This turn holds a pose as long as Marcel's models did, "breaking" in the same way and instantly returning to position. As a pretty artistic number that might be embellished with a setting around the box, Leon's Models will go in anywhere. An undraped posing number, without any extraordinary feature, it is desirable. Sime.

"Trial by Jury" (34). Dramatic. 20 Mins.; Two Special Sets; Four Scenes. Loew's Empress, San Francisco (Week Dec. 1).

San Francisco, Dec. 9.

"Trial by Jury" is just that. The first scene shows an Italian on trial for his life. He killed a contractor for not paying him wages justly earned. After an Irish and Swedish witness testify the Italian is placed on the stand. He supposedly gives such a realistic description of the circumstances leading up to the murder the jury is impressed. When the important witness is called the case rests. When the Italian begins the narrative the lights go out. You see the street with the contractor plotting with an employment agency proprietor to beat the Italian out of his wages and turn him out of his home. The next scene shows the Italian's home, with his wife and child starving. Scene three shows the street again and the starving foreigner and contractor. He demands his money; a fight ensues. The Italian follows the contractor down the street, and when off stage two shots are fired. Last scene shows court room and the jury looking with the verdict which results in the Italian's discharge. The idea is based upon the recent murder of a contractor for delinquency in paying wages. At present the papers are full of the story and this sketch is pulling good business as a result of being produced at the right time to reap the benefit of the publicity the murder has received. It abounds with good comedy and is capably acted. On the whole it proved to be very acceptable.


William J. Kelly is a stock star. He has in his time played many parts and thrilled many a fair maiden's heart with stage heroics. But ever and again Mr. Kelly decides he would like to have a shot at vaudeville and just as often does he present a "single" which usually consists of a monologue. He is a little different from other monologists inasmuch as he does not have the usual fanfare at his entrance to the stage. This of course makes it a little harder for him to get started than it is for the others of his craft. He opens with a few Irish stories that get a laugh as he tells them and follows by reciting, a dramatic poem, and closes with a talking song. On the Roof Monday night he was a favorite with an audience largely composed of women.


Two boys wear evening dress and singing songs, singly and together. One of them is imitating Harry Leonides, while the other sings a number in a very affected bass voice. For some small timers the pair would prove useful.


A sketch but recently graduated from the small time. It does not size big time material. The setting is of the office of an asylum. The nature of the place is not disclosed until the finish. Four men in the act. Each wants to rob the safe, in which there is $3,000. Each man brings some tools and begins work on the strong box, only to have one of the others interrupt him. One little chap finally rounds the other three up, placing each in a separate cell. He then tries to open the safe. In maneuvering he makes a noise and the other men rush out, one turning out the lights. This 'hurt farm' sketch is amusing in a number of places and it is a bit odd. The present cast is good enough, and for an occasional big time showing but not as a steady thing, the comedy work will do.

Carl Statzer and Co. Comedy Sketch. 19 Mins.; Full Stage (Office). Columbia (Dec. 6).

Carl Statzer is probably the blackface comedian, he being the principal and only comedy role. It is that of an applicant for an office boy securing the position in a detective agency, mis-taking the boss' wife for a female burglar and securing the job. Of course, just the same old thing, but it makes the only thing that could attract attention in a clay modeling turn is the individual. In this instance, a woman modeling a clay busters will be a splendid thing. Miss Hogyi is pleasant appearing, and wears a gown that is highly slit in the proper place. The modeling itself is ordinary, and apparently derived from the German idea of seeing things.


Lona Hogyi is a foreigner, speaking English with a slight accent. She uses rubber cement to announce the subjects of her modeling in clay. There are three of these, the final one a German writer, as he is, how he looks when "tipped" of his disguise at one time balanced on the two legs of a chair. Arthur Barat takes his work calmly and goes through his routine smoothly. The young woman who assists is dressed nicely and helps. Barat will do for an opener on the big time bills.


Arthur Barat is direct from the London halls, according to the program. This young man takes up more space than is generally allotted to an opening act for the announcement. Barat stands on his head and at one time balanced on bottles and then again on glass saucers. The balancing at this height is what should prove big time material for this chap, as there are any number of equilibrists who do balance on the two legs of a chair. Arthur Barat takes his work calmly and goes through his routine smoothly. The young woman who assists is dressed nicely and helps. Barat will do for an opener on the big time bills.


Zena Keefe is doing a new single. She retains the boy impersonation from the other turn but makes it an important number in her present routine. Miss Keefe makes a dandy-looking boy. She does an Italian number in native costume and follows it with "Tip Top Tipperary Mary" which put her in bigger favor. Miss Keefe was dressed becomingly in Ireland's noted colors. For the closing she sang and danced to "Rag Picker," attired in a late frock. Miss Hogyi is pleasant appearing, growing and improving at the same time. She's an attractive miss and handles herself well, a splendid impression on her Broadway showing.


Miss Latham is again a waif in this act though a grown up one. Her tough experiences together with the pathos among the subjects provide much pathos but pathos shows up the action quite considerably. The story is a worn one but the comedy should carry for a few trips over the small time.
Celtic Trio.

Songs.
12 Mins.; One.
American Roof.
A trio composed of two women and a man, who dress very well and make a pleasing appearance, offer a number of old Irish ballads. They have worked out a singing routine that consists of solos, duets and trios. All of the members have nice voices and they manage to get over fairly well on early in a small time program.

Musical Cottas.
15 Mins.; Three (Special Drop).
Bolsky.
The Cottas, man and woman, did not accomplish as much with their talk as they did with their music. Flashy finish with the illuminated wheels from which the pair extract sweet music. Suitable musical "dash" for the pop circuits.

Five Bell Ringers.
Musical and Vocal.
14 Mins.; Full Stage (Special Velvet Hangings).
Fifth Ave.
Five men presenting a very neat appearance handle the bells in good shape though singing of the "close harmony" kind stands out a bit stronger than the part of their performance that gives them billing. The voices get the men a lot, especially the boy soprano who will always be a favorite in the pop houses. Turn was a riot at the Fifth Ave.

Bonita and George P. Murphy.
Talk and Songs.
10 Mins.; Full Stage (Interior) (3) One. (7)
Fifth Ave.
Bonita and George P. Murphy while doing an amusing act have failed to secure enough material to fit their own talents. Bonita sings a song at the start and does it well. Murphy is funny as always but it seems that the couple should have secured a well connected comedy scene instead of letting the laughs go scattered as they do. They make a very nice working couple and everything they do they do well. The two finish in a duet that gets over nicely. Bonita as usual looked very striking.

Hope and Rice.
Songs, Talk, Dancing.
13 Mins.; One (Special Drop).
Fifth Ave. (Mr. and Mrs. G.)
Mr. and Mrs. G. make their entrance, he pulling a sled, she seated upon it. He talks and his talk is not very funny. She dances and is lively. With the aid of a frosted window pane on the drop representing the exterior of the girl's house they present a novel chorus song. The act is a good small timer.

Criterion Pour.
Vocal.
10 Mins.; One.
Grand O. H. (Dec. 6).
The usual dress-suit quartet, only this one probably has a bigger hatting average for hitting bad notes. The big tenor might do better as a single.

Marie La Varre.
Songs.
10 Mins.; One.
Marie La Varre starts off with a big advantage to a "single." She has decided good looks. A blonde girl, well dressed, it requires but little for Miss La Varre to retain the favorable opinion the audience immediately forms upon seeing her. She did four numbers at the Columbia Sunday, in an early spot. The first was "Tango Girl," a rag song; next, "Him, Him, That's Right," a novelty number she did very well (though it has been done before in vaudeville by other pianolitigators); her third number was "Come Back to Me," designed to set off her soprano voice, and Miss La Varre concluded with "Tippery Mary," fighting for her very nicely. "Come Back to Me" dismissed that the girl has more of a voice than the first two songs would indicate, also that she could stand instruction on placing her voice, although her phrasing was extremely good. In figuring herself as show material, Miss La Varre must consider that her looks are important, perhaps the most so, and these should stand her in better stead in other branches than vaudeville, with the ability to get over a song to back them up.

Van and Belle.
Boomerang Throwers.
10 Mins.; Full Stage.
Great Northern Hip., Chicago.
Chicago, Dec. 9.
This act is neatly put up, both the man and the woman wearing white garments with a touch of red color on their hats. Their apparatus is new and tastefully arranged, the work quick and deft. They perform some really startling feats and get applause right through their turn on account of the astonishing tricks they do. It is an act of unusual merit and would fit in nicely on any big time bill.

Crate Wilbur.
Monolog.
15 Mins.; One.
Poll's, Springfield, Mass.
Widely heralded as the hero of the "Perils of Pauline," Crane Wilbur made his debut in vaudeville with considerable heroic posing and a novel musical recreation of the trials and tribulations of a picture hero. For the finish he verbalizes a picture of himself as the center of a lachrymose portrayal of the downward path of a country maid. Novel in construction the act is not over done out of the worthy part of the time consumed, otherwise the name itself should draw.

Connors and Witt.
Rathskeller Duo.
13 Mins.; One.
Two boys, evidently from a cabaret. Both have nice voices and make a fairly good appearance, but are handicapped at present with a song routine that they are doing. Newly arranged so as to get the best effect they will do nicely on any small time bill.

The Halkins.
Shadowgraphs.
14 Mins.; Full Stage.
Shadowgraphing and sharpshooting are two vaudeville pastimes long since classified as dead branches of the art, but the former is sufficiently revived by the Halkins to call for special comment. A plush curtain is utilized for the exhibition, with a screen centered in the drop. The offering is divided into four sections, cards being used to announce their introduction. The first is a hunting scene with the accompanying atmosphere, the animated figures, etc., after which a view of the sea is shown. Then comes a Bowery view with a glimpse of modern warfare winding up the routine. The Halkins continue to introduce some light and color effects into their specialty, giving the scenes a touch of naturalness that helps increase the interest. The finale shows a skirmish between a dreadnought and a land fortification, climaxed with the arrival of an aeroplane, accompanying shots, etc., and finally the American flag. The turn is the best of its kind seen around in some time, carrying a touch of progressiveness and a novel style of construction that looks worthy of big-time attention.

Monti Trio.
Operatic.
16 Mins.; One.
Three men who seem to have all the essentials of a good singing turn, but have badly mixed up a routine at present both weak and lengthy. The tenor has a splendid range with another of the three carrying a likeable falsetto. They harmonize well in the opening selection, but the solos marred the good impression and gummed up all possibilities of a safe passage. The turn will have to undergo reconstruction to make proper connection.

LeRoy and Lane.
Comedy Acrobats.
10 Mins.; One (1); Full (9).
A good comedy acrobatic team for either end of any small time and some of the big time bills. The team has been "canoodled" by an Adam Sowerguy and arrive at the railroad station just in time to miss the train. While waiting for the next train they reconstruct the act. The straight does some very good tumbling while the comedian picks up the sticks that get laughs. The act is worth while.

Ali Rajah.
Mind Reading.
15 Mins.; Full Stage.
Ali Rajah may be the man or the woman in this act. Nothing to designate which is which. The act consists of the man going through the audience and pointing to various articles, or holding them while the woman, who is blind-folded, describes them. It is interesting to small time. Ali Rajah appeared on New York early in the fall and held attention. What the acts needs most is real showmanship.

Swaine's Cats and Rats.
15 Mins.; Full Stage.
Fifteen minutes is too long, and for the closing spot on the Roof this week with a two-reel picture to follow, this act placed right up to the very top. Swaine has a number of ordinary looking cats that have been taught a couple of tricks each. They go through the jumping or running over obstacles without demerit. The cats are made to go through the same route at the end of the acts. As an act that is different Swaine's Cats and Rats should prove interesting.

Marie Scott King.
Talk and Songs.
11 Mins.; One.
Billed as the "Hoosier Girl" Marie Scott King in the attic best known in the Sis Hopkins' neighborhoods combining a monolog with several songs with a countryside atmosphere. The audience liked her immensely. She has some old jokes in her routine.

HARLEM OPERA HOUSE.
Business held up the first half of the week despite inclement weather. The first half show gave satisfaction but did not round up the big applause returns that some of the preceding bills have.
Margois' mannikins opened the show. While the mechanical figure show has worn off much of its novelty a comedy finish put the Margois in big favor. Silverby and Gray did better with their singing than anything else. The act is dressed cleanly and that is also an asset.
"The Pool Room" had them both laughing and guessing. Fred C. Allen is playing the copy and while he inclined to give the role a stagey, prechary characterization he makes each line tell. As there are a million and one pool places around the 125th street act had a fine reaching effect and the company got applause at the closing. It is sure a great little sermon for the boys with a desire to hang around doing nothing.
A Keystone comedy fell below the usual brand. Purell and Bergere scored with their voices. This pair sing well together and in the pop houses when they strike up the popular numbers score nicely.
Hugh Cameron has revived the former Harry Tieri and has injected a lot of breezy comedy into his lines as the college janitor. It did well. It's a one-man act to be sure, but is comedy which the pop devotees can easily and readily comprehend.
Inness and Ryan clean up in a good spot. Maude Ryan kids in her same merry vein and gets away with it. Her wardrobe made the Harlem women open their eyes and she has several chide-the-act had a fine million in the three-a-dayers. Inness also looks better and his voice was heard to better advantage in this house than in a bigger theatre.
Three Kawana Brothers disclosed a variety of Japanese show tricks. There were juggling, foot balancing of the painted barrel and a fast acrobatic finish. Splendid act of its kind.

VARIETY
WATCH YOUR STEP.

Irving Berlin, who wrote all the lyrics and music in "Watch Your Step," gushed the production for the terrific hit scored by it at the Amsterdam theater Tuesday night, its first performance in New York City. It was "Berlin" all over the house after the smashing second act finale, although the regulars in New York had committed New York's biggest musical success this season to the show after the first act.

But Charles B. Dillingham on the other end of the production can't be over-emphasized. He is the biggest part of the piece; Mr. Dillingham produced it, and those who saw the opening showing at Syracuse immediately detected Mr. Dillingham's expert handful of transformation of the playing and the running, from the Syracuse premiere. Up the state an "Automat" scene, of quite some pretension, with an excellent understudy comedy idea that had been built around that scene, and played up at the stage in his billiard table juggling specialty, was wholly eliminated, including Mr. Fields, who was the undisputed hit of that performance. But the show was a bigger one after the first act.

Other touches as delf in their general effect went to prove that as a managing producer, Mr. Dillingham is there a mile. It may also explain why in the worst season in years he had the biggest."Watch Your Step" (at the Globe) before "Watch Your Step" came in at the worst time of the worst season to steal some of the laurels of the other Dillingham attractions away from it.

But credit any one, Harry Kelly, the principal comedian, who is doing the best work of his career in this show and was the individual all-around hit of the Amsterdam evening, or Vernon Castle on "Old Quidnunc" (at the Eighth Avenue) or one of the professional dancers he is one dandy performer, or Elizabeth Murray, who can sing rags as no one else can, or Frank Tinney, who bit the bull's eye through his Dutch (the latter) for his first appearance, or everybody, and Irving Berlin, in his first "production work" stands out like the Times building does in the square.

That youthful marvel of syncopated melody is proving things in "Watch Your Step," firstly that he is not alone a rag composer, and that he is one of the greatest lyric writers America has ever produced. The same second act finale that "Open Out" (at the Lillian Russell) held the rapt attention of the house through the words of the air of the masters. Lines here and there brought laughs, and the story in song between the ghosts of Verci (Harry Ellis) who asked the people on the stage not to rag his classical songs, and the stage crowd replaying in verse, with the musical rewrites accompanying, nearly brought the packed house to its feet. Mr. Ellis came on the stage in response to the clamor, making a neat little speech, in which he said good songs were not good unless sung by good artists.

The song hit of the night was "A One-Horse Town." Others nearly as big (in the order sung) were: "I'm A Dancing Teacher Now" (Mr. Castle), "Minstrel Parade" (Miss Murray), "They Follow Me Around" (Charles W. King), "When Did You Ever See Me" (Brice and King), "The Syncopated Walk" (first act finale), "I Love to Have the Boys Around Me" (Miss Brice), "Play A Simple Melody" (Sallie Fisher and King). The song hits were plentiful enough to practically guarantee that "Watch Your Step" will have a larger score book sale than any musical attraction in New York in years. And it is evident thought the musical department had been exhausted, Berlin came back in the third (and last) act with a solid pulse in "Simple Melody." There is great team work in this show. Castle did as much as any one else for the universal good. Mrs. Castle dressed elegantly and was always welcome until she commenced singing. The Castles did all of their dances during the action. Besides rags Berlin wrote a Polka that was very pretty, and he intermingled ballads with tunts, which, including the grand opera medley, gives "Watch Your Step" all the kind music that is." Mr. Tinney started right in on his first appearance to kid the front row. All of his material (all new as well) was written by Tommy Gray (Harry B. Smith wrote the "background" of the piece). Tinney sang Flo Ziegfeld in front, and over the footlights said, "Hello, Zieg, I'm not doing the same stuff here I did for you, am I?" Tinney, looking toward an upper box, remarked, "Don't worry, Zieg, I'll give you food good." And he did, so well, Mr. Tinney doesn't need the cornet he is now playing as a substitute for the bagpipes. William (Billy) Halligan, Mr. Kelly and Mr. Castle all did straight for Tinney at the different periods. Mr. Halligan, though a recognized comedian, is doing straight throughout. Dama Sykes is there with a very small bit, having lost most of her role when she started "Autentics." Kelly did not overdo at any time, and the audience grew very friendly disposed. He scored heavily in "one" (with Halligan "straight"), using some of the dog stuff at every other turn. The dog put in some comedy on its own account, not rehearsed, when it started biting Kelly's trousers. Once in a while the dog missed the trousers, so all the legs. Charles King and Elizabeth Brice were given the choice "soft songs" and put them over strongly with their able delivery. They are a fine couple to handle a Berlin song, for you know what they are at. Mrs. King and Miss Fisher replaced Renee Graatz in the ingenue role. Miss Fisher sang well enough, but she could be termed an improvement on the creator of the part. Miss Edwards sang the soap opera voice shone brilliantly upon the opera house stage setting, and also as Verdi. Justine Johnson looked very pretty in the first act. R. H. Burnside staged the show. The two principal innovations that came out from chorus work, excepting a dancing octet near the finish, the music needed very little beyond itself.

Witt Coolman, the musical director with the show, in order that the lyrics would surely get over, held his

BUSHWICK.

The weather was as bad in Brooklyn Monday as anywhere else. The Bushwick suffered. The show looked well on paper and did even better in the running.

The headline honors went to Blanche King, and she accordingly was awarded the second after intermission spot. The condensed version of "When Claudine Smiles" is good for a number of laughs on the dialogue and the hero's personal specialty. The George, as played by Charles L. Winginger, was a source of much amusement to the Teutonic Bushwickians. The side remark of the star's that she was going to the "Cheese Maurice" may account for the nifty stepping.

Bert Fitzgibbon, following, had the audience at his mercy. The rough and ready comedy employed by Fitzgibbon is exactly the kind that goes over with Brooklyn audiences. The parody on "Tippery" was probably good for the biggest laugh of the act, filled to overflowing with roars.

Of those in the first half the honors went to Rosie Lloyd (New Arrivals) and Charles L. Winginger, next to closing the first part. Joe Cook was on just before Miss Lloyd and made them laugh. The Bushwick patrons do not see this sort of comedy as easily as most audiences and Cook had to work pretty hard to get the laughs coming freely. Cook must be good to the boy he employs as his assistant for if there ever was a fellow who worked it is this chap.

The second position had Sherman and Uttry who sang well enough, but the dancing at the finish did not help any. The man has a good heavy voice and harmonizes nicely. The girl looks attractive and handles the solo as well as the other members in the show, though singing a stiff white front with his dress-suit and while dancing it began to creep out. Arthur made no attempt to tuck it back.

The show opened with Arthur Barat (New Arrivals) and "Mysterious Mr. Russell" (New Arrivals) closed the first half. Bissett and Scott opened after intermission and their dancing was well liked. Their romance is a "tall one" but work up too long Monday night when the audience felt as if they had had enough. For hard shoe dancers these two boys are there with the best.

The show closed with Lady Alice's Fats who put in quite a show and held the house in. The male assistant does much announcing. He should cut out the heavy pencling of his eyes. The rats in the act have been well trained, and as a novel closing turn fits in nicely.

The Weekly Pictorial is now opening the show and Monday night the entire house was seated when the first act made its appearance. The music music unsteadily at first. But at the first performance, but not accomplished in this way what every one had thought would be the impossible, a large chorus making words intelligible.

You will be able to see "Watch Your Step" at the Astor a certain time between now and June.

PALACE.

The Palace carries a great vaudeville show this week, great because of its comedy strength, its construction and the presence of a string of prominent specialties that have long since qualified for individual headlining honors. The Monday night program introduced a slight alteration in running form, bringing Annette Kellermann up from closing spot to the intermission period, delegating the closing task to Walter C. Kelly. Not a walkout was registered and Mr. Kelly gave the packed house this act worthily himself. Every one of his yarns found a great reception and his dialect tales brought enough response to give Kelly the classification of the Palace's biggest single hit since its opening.

Bessie Clayton, in her third week, is little short of her original hit and looks good for another month's run. This week she added with a carded announcement, a "Foxy Trot" that makes the other similar efforts of the multitude of dancers that "worked" vaudeville look like something easy. Mel Tillis should add considerable to the general picture.

The Farber Girls found quite a task before them with their dialogue, although the numbers, which show something sensible in the way of selection, carried the girls through nicely. Their general stage appearance is much in their favor, but the comedienne should endeavor to eliminate the suggestion of self-consciousness that seems to point to the general detrimental of the specialty.

Hussey and Boyle were a big hit from the start, Hussey's characterization carrying the comedy section to the highest, Boyle makes a splendid "straight," looks fine and sings fully up to expectation. The boys have something that should keep them continually in the public eye, and the "time" never seems to "time" needs as many good two-men turns as it can get.

Cheeber's Manchurians opened with their rather novel acrobatic turn, a good starter for any theatre, its cleverness making it exceptionally desirable for the Palace. The queue bit gives it a good exit and should be featured more than at present. The whirlwind finale might be better dropped to allow the team time to work up in a quick finish of their music. It's somewhat away from anything in vaudeville and its sensational features create favorable comment anywhere.

Flanagan and Edwards were a decided hit with their skit, although the surroundings created a contrast that didn't collect the appreciation due them for their work.

Chocolat Dickinson overworked to some degree, the boy's sole efforts running a bit long, even to a tiresome period, although his ability remains unquestioned. The operatic medley is as much as any could ask for in these days of the musical, it's somewhat away from anything in vaudeville and its sensational features create favorable comment anywhere.

Hymack held interest with quick changes and of course Miss Kellermann (New Acts) held her own with anything present.
HAMMERSTEIN'S.

Loney Haskell got a chance Monday night to lecture. He told the audience at 11:05 Lillian Shaw could not appear that evening, having been stricken with an illness after the matinee performance. If Loney explained all the walkouts at Hammerstein's he would be a busy boy. Lou Anger left the show because the "No. 3" spot brought him nothing at the matinee. Miss Shaw was following Josephine Davis, and while this may not have been her reason, it might have helped some.

The bill ran through the night show two turns short in consequence, but with starting late, the long and use- less Keystone comedy after intermission, the show ran its customary length.

It wasn't a bad bill, with a corking good finish, Earl's Six Water Lillies, dressed as they were when at the New York theatre last summer. Different girls and better looking ones are in the turn now, with an exception or so, but this is the original case of where you don't see their faces. If the girls could get in a little incursion, then it would be a good bill, but their bathing costumes, they would surely do business for any house. Since it is a diving act, there is no real objection to it. The union bathing suit is cut as low at the chest and as high at the hips as the law will allow. Other than that the girls have only shoes on. It's about a yard of cloth that removes them from the Turkish Bath dressing class. They held the house in, men and women, and it was a big Monday night crowd, especially with the weather against business.

Next to closing were Cross and Josephine, in their third week, putting in the old trevesty just to make it different for their final period there. Wellington Cross is singing Remick's new one, "The 5:15," a good comic with the "Casey Jones" melody. Another turn to get over in the second act was McAleer and Lockwood, good numbers in "The Wanderer." These boys play so easily and nicely they just ingratiate themselves into the good favor of the audience, and after that they can do as they please.

Sophye Barnard opened after intermission, but Sophye, like some others on the bill, took an awful chance when she fooled around with the applause. There wasn't enough left to make her sing "Swim" and "Birds Bunk" but there isn't too, showing how the "double voice" thing really is. Of course the better the singer, the easier, and Miss Barnard is both a good singer and lovely.

Dooley and Sales juggled with the applause, and nearly lost their audience. They were "No. 4." J. Francis is certainly playing the limit to get the "hands" and even the comedy attempt to get the applause is the first to hide it. The turn got the most on Dooley's finishing song. Dooley will only hurt himself by jockeying too much, and Miss Sayles' continuous laughter isn't of any special aid.

Josephine Davis and Billy Geller (New Acts) got it over "No. 3." Len-on's Models were "No. 2" and Lona Hogyi opened the show. Both under New Acts.

COLONIAL.

Business at the Colonial Tuesday night was the worst at the house within the last five weeks. It isn't the fault of the show, and the blame goes to the weather.

The headliner is Ethel Barrymore, and the Colonial is doing a good matine business, Miss Barrymore attracting large audiences of women. The bill was slightly switched around with Willa Holt Wakefield moved up from opening the intermission to next to closing the first part, exchanging places with Nan Halperin. The show ran for a solid three hours opening with a picture at 8:10.

Following the weekly, which started the proceedings, Bert Crossman and Helen Stewart (New Acts) did their semi-acrobatic version of the modern dances, staking the girls nicely. Anthony and Mack have a good comedy conversational turn with Anthony as an Italian and Mack doing straight. The talk is fast and gets a lot of laughs and the act will do nicely on big time, although it is a little short and could stand slight padding.

The eight Okabe Japs followed and worked like Dickens for 11 minutes, putting over one of the solid hits of the bill. They are offering a combination acrobatic, balancing and risley routine far and away the best shown in New York for some time.

Gladys Cheek and Harry Bergman in Jesse Lazky's "Society Buda" were the finishers of the early section. The act is a clever miniature musical comedy and the two comedians of the cast, Clifford Robbins and Vincent Ero, walked away Tuesday evening with the honors of the performance. In producing the act Lazky has worked out a fashion review that is very charming and brings applause. There are eight stunning beauties in the chorus who help along in great shape.

Opening the second section Miss Halperin was a riot with three songs and two burlesque character impersonations. The first two seconds of talk at the opening keeps one guessing as to what the little lady is about to offer. Her first song, "Personality," is a little different from the other "Personality numbers and particularly suited to Miss Halperin, "Real Time Wedding" number which she follows with is a work of art. The "soubret" and "prima donna" each received their share of laughs and her closing, something about an Indian Cabaret, is a real smart act and in the act isn't the number, it is the way that this artiste "puts it over" that counts.

Miss Barrymore in the one-act play, "Drifted Apart" by Sir Charles Young, followed by a suit, the conclusion there were many tear-drops from the audience. The star's company consists of Charles Dalton, who plays the husband, and quite well, too, for the most part.

Edward Warren and Toots Francis (New Acts) held the audience in at the tail end of the program. Dooley and Sales also appeared as substitutes for the Jack Wilson act.

AMERICAN ROOF.

There was a show given on the American Roof this past week that came mighty near being big time in its calibre. Nine acts, a Key- stone comedy in lieu of intermission, and the third episode of a serial. Five of the nine acts were of big time speed and the other three which crowded the roof in spite of the horrible weather thoroughly enjoyed every minute of the performance.

The management of the American has solved serials, one of or other that attracts the women strongly, for of the audience present Monday night there were several hundred women unac- companied by male escorts. They were a great audience for comedy material material that gave them plentiful op- portunities to laugh.

Franklyn Ardell in "The Suffragette" was easily the hit of the bill. Ardell held the stage for 19 minutes, clowning through for the entire time with the result in the form of screams of laughter. There is one thing about Ardell and that is each time that you see him you are certain to see a different act from the one that you saw the night before. There are always a new gag or a new bit of business and although the manner in which it is presented would seem to indicate that it is extemporaneous humor the ef- fectiveness with which it gets over might say it has been carefully studied out.

Lonzo Cox with his silhouette novelty opened the bill. His offering is a very clever one and it can open any small time, and The Celtic Trio (New Acts) with a repertoire of Irish ballads followed and passed in fair shape. The show really got its start with the third act, Schreck and Percival with a com- edy acrobatic specialty. This team displayed big time speed and put over a laughing hit of large proportions. The girl is as cute a little person as has been seen for some time in an act of this nature.

William Kelly (New Acts), the strong favorite, told stories, recit- ed a dramatic poem and generally pleased down next to closing the first part. Mr. and Mrs. Hugh Emmet in "A Quiet Evening at Home," closed the intermission. Flashed the serial to be shown two-thirds of those in front walked out. Those who remained laughed at the serious points.

ROYAL.

Despite the heavy rain Monday night the Bronx public or a goodly share of it turned out to see Evelyn Nesbit and Jack Clifford (New Acts), for while other features were on the bill, nothing was there in the way of a draw-card except the headline. The Royal that has not boasted of big houses lately was packed Monday evening.

The show had a hard time getting started and the audience was in quite a solemn mood for the first three acts. Of course, Lane and O'Donnell in opening obtained laughs, but it's a pretty tough job for any clown to come through when the audience is cold (and Monday they were cold besides this) and start them with dumb antics. The big fellow in his funny antics will always get over. Outside of this he is a great ground worker.

Robins is an imitator of musical instruments, getting comedy by taking the instruments which he does not play out of a Denny's box. Oh, he was again while having a pleasing and funny way the act was not strong enough to move the audience up to an enthu- siastic pitch.

Senarco Bailey who came next could not get their talk over with any definite result. After the talk was the dancing that this team has been identified with for so long a time. This nettled them quite a lot, but the cake- walk at the finish always will land for them. The audience evidently would like to see the old march brought back again.

It fell to the Courtney Sisters to pull down the first hit of the evening. The funny little girl with the big voice and her funny facial efforts brought the house down to the stage level and then the show began. The girls had to come back, and then some more.

An accordionist, by Marie Louise Dyer, in "The Meanest Man in Town," closed the first half. Drink- hart has a pleasing way and gets a lot of laughs for his efforts. Miss Dyer while with a very good speaking voice should remember a house like the Royal is a big one and be certain she could be heard in all parts of it. During the action Miss Dyer's back is turned to the audience nearly all the time, and it was very hard to follow the story on account of her modulated voice.

In quite a novel front drop Ray Ray- mond and Florence Bain score, both with comedy and song efforts. Ray- mond has a nice voice and he knows how to use it.

Ball and West followed Miss Nesbit, and in this hard position managed to hold it up. The work of the character man is at all times of the best.

Hofmeister is a good example of a Russian dancing act though Russia is not men- tioned in the billing. Seven men do a good work and three girls look well. The act is there and can close any bill as it did this one.

A scarlet fever epidemic has closed everything at New London, Wis., so the Opera House and poor business is likely to close it. Over 40 cases re-
ARGUING CASE TO DISSOLVE THE MOTION PICTURE "TRUST"


With several large stacks of testimony which has been taken during the past two years Edwin F. Grovenor, special assistant to Attorney General Cox, who is the master of note, began his argument yesterday on behalf of the government in its suit which was filed August 13, 1912, to dissolve the so-called "motion picture trust." This "trust", the government alleges, has gained control of the manufacture and distribution of picture films and apparatus that independent manufacturers, jobbers and theaters have been forced out of business. The argument, which is being joined, will last three days, is being heard by Judge Dickinson, in the United States District Court here.


Mr. Grovenor opened his argument with a history of a recall of the allegations of the government. The commerce alleged to be restrained by the trust, according to the government, is a commerce in positive motion films, and it is to this extent, in motion picture apparatus and in commerce in positive films constitutes about 95 per cent. of the total commerce relating to the art.

It is alleged that the combination was formed in the spring of 1908 by practically all the manufacturers in picture films at that time doing business in the United States and that it still continues. About January, 1909, according to the government's contention, all the manufacturers after long negotiations with each other, adopted uniform methods of doing business and uniform non-competitive prices. This was accomplished, the government alleged, by all entering uniform agreements with one company, the Patents Co., which controls every patent ever sent to the Patent Office at Washington relating to the picture trade. Following the combining of the different concerns, according to the government, a list of theaters was prepared and no film exchange was allowed to distribute films to any theaters except those named on the list. All the others were blacklisted and discriminated against, it is averred.

Mr. Grovenor continued by declaring that the trust declared enormous dividends on royalties illegally demanded and obtained from theater owners and lessees. The exacting of royalties was not limited to films, according to the government attorney, but the manufacturers of projecting machines who are also in the monopoly forced $2 weekly payments on all machines, despite the fact that many were bought and paid for before the combine was formed. He quoted at length from the Patents Co. record kept in connection with describing the methods which were used by the trust in forcing exchange out of business.

Mr. Grovenor, at the outset of his arguments related to the court the principles of the Supreme Court case under which the suit was brought, as they had been interpreted by the Supreme Court in the Standard Oil case, tobacco case and others, and briefly stated the effects of the acts of the defendants come within the scope of that law.

The government's lawyer said that the restraint of trade could be objective or subjective. Objective, he said, imposes restrictions upon the third party, while subjective restraint is brought about by conspirators who eliminate competition among themselves. In the present case, both objective and subjective restraint was asserted, as the defendants not only suppressed competition among themselves, but interfered with the business of third parties—-the manufacturer, or film exchange operator, and the picture theaters. In support of the government's allegation that the restraint of trade along the lines above mentioned would hurt the law, Mr. Grovenor cited seventy-five decisions of the Supreme Court in other cases.

Mr. Grovenor said the directors of the General Film Co., the distributing agency of the trust, unanimously voted to pay $3,000,000 out of the company to be used in buying up all exchanges. In giving the court an estimate of the value of business controlled by the General Film Co., Mr. Grovenor told the court that it paid 7 per cent dividends on its preferred stock and 12 per cent on its common stock. In addition to that, he said, it never borrowed a dollar for the purpose of acquiring the other exchanges, but in so doing used money that it had already.

Within a few months after the formation of the General Film Co., Mr. Grovenor said, it became and now remains the sole distributing agency of the defendants. After the trust had accomplished this result, it is stated, in part buying, in the name of the agency, sixty-eight of the exchanges, and in part by withholding supplies from other exchanges, the remainder were driven to go out of business. Of the 116 exchanges handling the products of the defendants in 1909, it was declared, only one survives. The sole survivor is the Greater New York Film Co. It has been permitted to exist, it was stated, only through the persistent application to the courts for protection.

Mr. Grovenor said that 512 theatres throughout the United States were forced out of business by reason of the Patents Company cancelling the licenses so they could not get films. One hundred and forty-seven theatres were refused licenses to start exhibiting films by the company because it was believed by the officers of the Patents Company that they would not adhere to the rules of the trust, he said. He argued that the combination granted no quarter when it cancelled the licenses of these theatres and that they had loaned or sub-leased films leased to them by the General Film Company.

To show the extent of the business at the present time, Mr. Grovenor cited records which estimated that about 20,000 films are in transit daily between the manufacturers, the General Film Co. and the exhibitors.

Attorney Charles F. Kingsley, of New York, who opened the defense argument on behalf of the defendants, He first denied that the defendants were guilty of the alleged unlawful acts charged by the government, and then brought out the testimony of several who were doing business from the defendant's point of view.

Several picture machines were assembled in the courtroom as exhibits in the case. The witness was asked of the different patents involved in the case, demonstrations were given by the counsel for the benefit of the court. The courtroom was not darkened, however, and no moving pictures were shown.

MRS. WILCOX THINKING.

From the Kinephote comes the announcement that Mrs. Wheeler Wilcox has secured as her collaborator, Jack Rose, made famous in the recent Becker case. They will collaborate on a series of some stories for release in the United Film Service (Warner's Feature, Inc.).

On the subject of the partnership Mrs. Wilcox said: "I think there is more material for deep thought in one hour's talk with Jack Rose than in the best sermon I ever listened to."

FAMOUS HAS MASON.

Announcement from the Famous Players this week records the engagement of John Mason as a photoplay star. He will be featured in a production by the Famous Players of "Jim, the Penman."
VARIETY

FILM FLASHES

The Orpheum, Chicago, managed by Jones, is playing "Hallelujah," which is breaking all record for gross, with a striking lobby advertisement. Jones has secured a new contract from the Maxwell Co., for which he paid a commission.

The Dryden Art Film Co. will picture the Charles H. Morris songs, "Always in the Way," for the coming weeks, to be released to the World Film Program.

A special copy of "Your Girl and Mine" is exhibited at the San Francisco branch of the Picture House, and Mrs. M. A. Nett is in charge of the business. Mrs. McLean, daughter-in-law of John McLean, has been appointed assistant manager of the plant. Mrs. McLean is interested in the Votes for Women movement.

The "Seals of the Mighty," the World special film, goes into the Auditorium, Los Angeles, for an indefinite engagement. H. C. Drum, Coast manager for the World, engineered the deal.

Ruth Roland, formerly one of the Kalem leads, has signed for 12 months with the Balboa, where Mrs. Roland is managing its plant at Long Beach, Calif.

There have been some late changes in the executive staff of the Progressives Corporation. Colonel Powers, the former president, has been replaced by Judge Austin. William McAdoo, the present assistant manager, while his son has been appointed vice-president.

Detal is made from the New York and of the new Pacific Coast hotel, showing the connections with the Keystone the last of December. Chapter 16, has issued its report of the last of December. One was that he was quitting the Keystone to become the Keystone's own.

More excellent scenarios are being accepted by Thomas H. Ince, managing director of the Ray-Bea, Broncho and Domino studios. William Garwood of the Universal forms has been assigned to the Imp, with Violet Mar- scan playing the leading role. It is expected that a long time has been with the American Co.

Helen Leslie is now attached to the press, directed by Frank Lincoln.

Peggy Burke is playing leads in the Quality.

Robyn Adair and Lucile Ward are recent acquisitions of the "Life of Poverty," where the first of the mystery. John Hartman, under the management of Dr. A. Danziger.

Frank Francisco Bros. Club house, the first grand ball was held Sunday, Nov. 28.

The Turner and Dahmser Company has reorganized the names of the Turner, and Dahmser Controlling Company of San Francisco and its branches. The company will receive $1,000,000 worth of preferred shares in the Turner and Dahmser Company. The new concern will operate and control the Turner and Dahmser Company, and will also be operated by the Turner and Dahmser Company. A new film manufacturing company has appeared in San Francisco under the name of Motion Pictures Limited. Arthur Kase, assistant to General Manager Lewis B. Seligk of the World Film Corporation, has been engaged to supervising the manufacture of film. It is scheduled to go as far south as Dallas, Tex., and continue to the north.

"Shadows of a Great City," the latest motion- pictures, written by Joseph Jerrell, will be seen in the Pictures of the Building Corporation Co. (Alto). In it will appear Adelaide French and Thomas Jefferies, son of the author-

The also equipment department this week installed a projector, tripods and screen in the new building nearing completion in Eighth street. Film work will be done in the general work of the Philadelphia institution.

"The Smell of the Sea," the latest production of Margaret Wycherly. The feature program, containing pictures of the Seashore, is the "1912 Path," written for Miss Wych- erly by her husband, Howard Pellier.

The United Press will establish a Cleveland branch at 433 Summit street, in the building of the American Co. This is No. 44 in the United States list of exchanges.

Max Finigan in "The Truth Wagon" will shortly be retained in the "1912 Path" Pictures.

George K. Henken has assumed the New York representative of the Oscillograph Photo-players weekly published in Los Angeles.

The Claremont (10th and Broadway) has reduced its scale of prices.

The Empire (Westchester avenue, Bronx) managed by Fred F. Williams, a former road manager, recently directed a special feature every Monday night. Butt- nett's was also directed by him.

The World Film Corporation is putting some road outlay of the "Land of the Head- stones." One was made on the Monday night for a tour of the Pacific Coast.

Fred MacMorran has been sent to the Pearsons studio where he is expected to produce a hit. The picture was started last Friday week. Fred MacMorran is the producer and director of the picture, and is expected to be completed in about four weeks. The World Film is readying this film for the release in the city.

Edward Crease, owner of a hotel (pictures) at Flushing, Ky., has purchased the Ptarmigan Theatre at Augusta, Ky. H. L. Nicholson of Lexington will manage the Theatre.

The Cleveland branch of the National Ex-

BUILDING LAW DISCOVERED.

Boston, Dec. 9.

The remodelled park on which $100,000 was spent in improvements by a new syndicate known as the Park Theatre Co. and headed by Moe Mark, of Lynn and New York, struck a snag in the building and theatre laws Monday night which has involved a legal tangle which threatens to cause trouble through the season. The first unsuspecting that came, especially in the picture houses.

The Park was widely advertised as "The Boston Strand" and The Paramount Service press department gave a good advertising campaign before the opening date, delays a month because of more extensive alterations that were originally planned. Monday afternoon word was received from Mayor Curley's office that it would be necessary to close the house as a picture theatre although willing to give a license for vaudeville, theatrical and dramatic entertainments. The management was informed that if a picture is screened, the house will be in direct violation of the law.

At first the New Yorkers thought that it was a hold-up, but when they called at City Hall they were confronted by Corporation Counsel O'Hearan and shown some laws no theatrical manager in Massachusetts apparently knew had gone into effect a few months previously.

The new law specifies that a theatre "built for, converted to or altered to use as a moving picture house" must be of first-class construction. First-class construction in Boston means the elimination of a wooden stage, wooden roof and even wooden floors. If the Park theatre had not been given $100,000 worth of improvements and had been left in the shabby condition in which it operated for many years as a poor $2 syndicate house there would have been no legal bar to its use as a picture theatre. But when "altered" it came under the new law.

At least two theaeres in Massachusetts, big and small, are said to be af- fected by the new law and Mayor Curley had so much pressure brought to bear upon him that instead of closing the house up tight on its opening night he consented to the matter being settled in the court by application for an injunction restraining the Park from doing business.

The charges are two. One is operating a picture house without a licence, based on the Mayor's refusal to sign because of the law in question. The other is operating a picture house which has been "altered" and not made of first-class construction when altered.

The house is being allowed to do business illegally, according to the Mayor, out of courtesy only. The superior court will not give its decision before the end of next week and the Mayor expects that the people will attack every house throughout the state which has been built or altered for picture entertainment.

WORLD'S PRIVATE ORGAN.

The World Film Corporation will install the first organ used in a projecting room in its own exhibition place in the Leavitt building.

PHILADELPHIA'S BALL.


Everybody had a good time at the Exhibitors' League ball last night. Nearly 2,000 were there, the merrily throng including picture stars of varying magnitudes, directors, script writers, exhibitors and film company officials.

The scene in Horticultural Hall, where the ball was held, was brilliant with the stars. The fact that the government's suit to dissolve the "trust" began yesterday in this city did not interfere with the happy spirits.

It was nearly midnight when Ourn Hawley on the arm of Romaine Fielding led off the line in the grand march. Among those who managed to get away were Vivian Martin, Clara Kimball Young, Louise Hough, Edmund Breese, who is playing in legt, at the Adelphi, Ce- cilia Loftus, King Baggot, Lottie Briaco, Clara Lambert, Arthur John- son, Lillian Walker, James L. Daly, Cissy Fitzgerald, Edwin August, Claire Whitney, Hughie Mack.


WAX TAX CLOSES HOUSES.

Louisville, Dec. 9.

The war tax on theatres which went into effect the first of the month has been responsible for the closing of a number of movie houses in Eastern and Central Kentucky. Towns throughout the state where the theatres closed are those at Burgin, Liberty, Morehead, Sadieville, one of at Hazard, and others in the moun- tains.

PITTSBURGH'S FINEST.

Pittsburgh, Dec. 9.

Pittsburgh's finest picture theatre, costing $90,000 has been designed by the East Liberty Amusement Co., and will be built by spring. An organ costing $15,000 will be installed. The seating capacity will be 1,400. The site is on Penn avenue, at the further end of the East Liberty business district.

The first showing is to be made by W. C. Dicken who has sold the Keller company a lot in Lincoln avenue on which the buyer will erect a $10,000 movie theatre, the first in this district.

Admission Prices Cut.

Louisville, Dec. 9.

Following a visit of J. B. Murdock of the United Booking Offices, a reduction in prices was decided upon for the Mary Anderson theatre, which is devoted exclusively to feature films. The new prices are: Adults, 10 cents; children, 5 cents. The new prices are 10 cents afternoon and night for lower floor, and in the balcony in the afternoon 5 cents, except Saturday and Sunday, when top prices will prevail.

FLORA FINCH'S WANTS.

Flora Finch of the Vitagraph Co. was approached last week by Leffler & Bratton with a view of placing her in a number of short scenes on the legit stage. Miss Finch when offered $500 weekly declined, wanting $1,000.


**DISTRICTING COUNTRY.**

In the reorganization of its sales plan, the World Film Corporation has divided the United States up into four districts, south, New England, central and Pacific, each district to be handled by a manager. W. R. Scates was this week the district manager for the central division and left for Chicago to establish headquarters there. C. D. Drum will handle the Pacific Coast division.

Managers will later be appointed to handle the New York district and the south. The territory about New York will be handled by the World's main office here.

**FILMING "OLD DUTCH."**

Work began this week in the Fort Lee studio of the World Film Corporation on the picturization of "Old Dutch," in which Lew Fields will be featured. The players include Miss Elmerine Martin, who had important parts in the stage production will appear in the screen version. Upon the completion of the picture Fields and Miss Martin will return to "The High Cost of Loving."

The Miles, Minneapolis, started playing four shows a day Dec. 8. C. H. Miles has denied that the Miles Hip there has been leased to anyone.

**INJUNCTION OVER PARAMOUNT.**

The Casino Theatre Co. and the New Strand Theatre Co. have instituted injunction proceedings against the New American Theatre Co. to prevent it from advertising Paramount pictures. The two firms that started the action claim they have these pictures for their theatres exclusively.

**Daly with Pathe.**

Arnold Daly has been placed under contract by the Pathe company and will play the part of Craig Kennedy, the leading role in the motion picture serial, "The Exploits of Elaine," which they are to produce as a follow-up to "The Perils of Pauline."

**RELEASING NEXT WEEK (Dec. 12 to Dec. 19, Inc.)**

Manufacturers Indicated by Abbreviations, Viz:

<table>
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<tr>
<th>TITLE</th>
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<tr>
<td><strong>GAUNTLET</strong></td>
<td>Universal, 6-reel, d.</td>
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<td><strong>AMERICAN SPIRIT</strong></td>
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<td><strong>REGENCY</strong></td>
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<td><strong>THE PEACH PIT</strong></td>
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<td><strong>THE WILD MOUNTAIN THORN</strong></td>
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<td><strong>THE GREAT BANANIANA</strong></td>
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THE GHOST BREAKER.

"The Ghost Breaker," made by the Jesse L. Lasky Co. and released this week by Paramount pictures, features Warner (be of "Jimmy Valentine" fame) in the role of the adventuress Carolyn Roberts, a woman who becomes interested in a strange story, in the present case the main event of her life, the shooting and clipping of dramatic values. The playing is well done by the actor, who seems more at home in his character of Warner, who is seen in so many pictures, than in the semitraditional stage. It is this Joseph C. Wood, which and impression, that makes him applicable to the role of the title of the present story, is a capital company of players. Dorothy Tennant is charming in the lead.

FAIR O. M. Roberts is told of some leaves that was left in the snow by a strange woman. That was the object of her attention, a strange man and a strange woman who was said to have been seen in the woods.

THE MARKED WOMAN.

"The Marked Woman," a pictorial version in five parts of Owen Davis's play of the same name, continues to be shown at the World program Dec. 16. It takes extraordinary interest from many different forms of artistic value. It is the story of a woman who had to live with a man who was not her husband, and who was not interested in her. The plot is a sequel to the previous, a story of a man who was found guilty of murder.

Trapped by Camera.

No. Three of the Detective W. series, it is in production by the Warner Bros. of New York. The plot is a sequel to the previous, a story of a man who was found guilty of murder.

Ralph Roberts is seen on the scene of a big fire when the little boy is rescued and the queen's little boy is riding with the queen.

THE SIREN.

"The Siren" is a foreign six-reel picture (Pathescope). The story is not the same as the original, but the actor is able to achieve some success. He is a man of great interest and is able to play the part of a man who is interested in the story. The actor is able to play the part of a man who is interested in the story. He is a man of great interest and is able to play the part of a man who is interested in the story.

DAILY RELEASE KEY.

VARIETY has inaugurated a simple tabulated form of reviews for the Daily Film Releases. Hereewith there is printed a copy of the current key which is most useful in the examination of films. All films are given an initial letter at the beginning of the review, indicating the degree of their importance. The service is released in the form of a daily key.

DAMON AND PYTHIAS.

"Damon and Pythias," the six-reel photoplay with which the Universal opened the New York theatre last week, comes up to its promise as an example of pretentious artistic film production. It is a notable achievement, its success being due in no small part to the efforts of the producer, who has made a splendid job of it. The film was well received by the critics, who said that it was not only a fine production, but a fine piece of workmanship.

Gimbel Brothers

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NEW YORK

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You will better appreciate what our "Service" is after a personal visit to our Banking Offices. Service book on request.
EVA TANGUAY

Still retains her drawing power, playing to capacity business the entire week in Orpheum Theatre, Brooklyn.

So happy was the public to see Eva Tanguay back in vaudeville that at EVERY performance the audience spoke with her—shouts of "HELLO EVA," "WELCOME EVA," "BRAVO EVA," came in the opening song.

NEVER HAS THIS BEEN HEARD OF ON ANY STAGE.

Eva Tanguay STILL REMAINS the highest paid SINGLE artiste on the stage today.

"Little self denials"
"Little passing words of sympathy"
"Little nameless acts of kindness"
"Little silent victories over favorite temptations"

These are the threads of gold which when woven together gleam out so brightly in the pattern of life.

Performers booked for Orpheum, Brooklyn, can look forward to a happy week. John Hall (stage manager) has the interest at heart of every one playing the theatre.

Let credit be given where it is due. Here is one instance that must not be overlooked.

THANK YOU, MR. HALL
REGARDING MAIL!!!

The surest way to insure prompt receipt of your mail is through VARIETY'S Address Department.

- It can't go wrong. No forwarding. No delay.
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- ONE NAME PER ENTRY (32 times).
- Name in bold face type, same space and time, $1.
- Send name and address, permanent, route or where playing, with remittance, to VARIETY, New York.
- (If route, permanent address will be inserted during any open time.)

ADDRESS DEPARTMENT

Where Players May Be Located

Next Week (December 14)

Players may be listed in this department weekly, either at the theatres they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for $5 yearly, or if name is in bold type, $10 yearly. All are eligible to this department.

Abbe, Edward Variety N Y
Adams, Rex & Co Variety N Y

To be followed by

MABEL TALIAFERRO

IN

"THE THREE OF US"

BY RACHEL CRUTHERS

ALCO PROGRAM

Produced by THE ROLFE PHOTO PLAYS, Inc. 1493 Broadway, New York
TIMELY WORDS

The announcement of the Alliance Program was somewhat of a surprise to the trade in general.

Not so, however, to those who knew the many months of patient labor spent in crystallizing the scheme and in building the machinery of the gigantic organization.

The wheels have been turning since the 12th day of October, increasing in velocity and speed, until today the Alliance stands forth a tower of strength, and growing stronger every day.

The advertising of the Alliance has been honest. No false promises have been made. No wild statements of financial backing have been disseminated. What difference does it make to the exhibitor if plain Jim Smith or a high sounding financial name is behind a company? The exhibitor’s only interest is the picture on the screen, and the sole aim of the Alliance Films Corporation is to place on its program the best feature films that can be had, and it has done so.

The Alliance Films Corporation is not hampered or controlled by any manufacturing company. It reserves the right to buy film on the screen, and it sets the standard for its film productions.

This plan has the complete approval of such manufacturers as are sincere in their determination to produce good film and really put the money into them.

The quality of the productions will increase steadily. It must not be forgotten that the Alliance Program was launched in the midst of certain conditions existing in the trade, and that it has steadily pulled away from these conditions. It has accomplished wonders in a very short time, and in the near future will stand apart and alone—and unquestionably the best program in the world.

Future announcements will show that the biggest and best things in filmdom are being done in the Alliance ranks, and that the exhibitor handling the Alliance Program will have reason to congratulate himself.

A. J. COBE, General Manager.

Alliance Films Corporation
Leavitt Building, 126 W. 46th Street, New York City

A National Favorite backed by A Million Dollars Worth of Publicity.

TRIUMPHANT TOUR OF
Crane Wilbur

(Himself)

Hero of the Famous Serial Picture

"The Perils of Pauline"

The best advertised Picture Star now before the Public, appearing personally at the head of His Own Company.

Playing to Capacity Audiences Everywhere

Return dates breaking all records. The Public clamoring to see this world-famed Idol of a Thousand Photoplays.

For open time, terms, etc., etc., address

CHARLES F. ATKINSON,
Manager Quincy Adams Sawyer,
211 Tremont Street, BOSTON, MASS.

HONORABLE MENTION

I wish to mention “Exhibitors” of “Theatre” college who have shown great promise this season and trust that I may get in more personal touch with them so as to get a better line on them. I predict you will see them on my selection next season.

Each one of my “All-American” selections have passed the stage of inexperience by their previous work in the last five years and are without a doubt able to cope with this—

THE BEST TEAM IN THE COUNTRY

Make reservations NOW from

MICA FILM CORPORATION
Sixth Floor
1600 BROADWAY, NEW YORK CITY

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MICA FILM CORPORATION
Sixth Floor
1600 BROADWAY, NEW YORK CITY
**The Price He Paid**

A vital, vigorous five part drama by

Ella Wheeler Wilcox

**ALICE BRADY**

*"As Ye Sow"*

By the Rev. John Snyder

Arrange Bookings on this through

WORLD FILM CORPORATION

LEWIS J. SELZNICK

Vice-Pres. and Gen. Mgr.

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of FILMS with
POSTERS at
$3.00 EACH

and many exclusive subjects. First come, first served. Write for lists. The most popular money makers are admittedly Keystone and Pickford films. We offer them with posters at from $25 to $50. Posters one, three and six-sheets. Exclusive features always for sale.

**United Film Service**

(WARNER'S FEATURES INC.) N.Y.

**THE PRICE HE PAID**

The most powerful photo play of the year. Intense in action, absorbing interest, irresistible in appeal. Now ready for booking. Write your nearest United Exchange

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Manufacturers of Dramatic Feature Films

Known as "The Pictures Beautiful"

LONG BEACH, CALIFORNIA

**Cosmofotofilm Co.**

"Where the REAL FEATURES come from"

INVESTIGATE!!!

114 W. 44th St., New York. Phone Bryant 8128

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**United Film Service**

(WARNER'S FEATURES INC.) N.Y.
DON B. BARCLAY

A RIOT IN BURLESQUE

In appearance and method he closely resembles Frank Daniels when that present-day celebrity was winning his spurs in the Charles H. Hart era companies.

FREDERICK M. McCLOY, in VARIETY.

Dave Gordon

Presents "GIRLS OF THE GAY WHITE WAY"

SIMMONDS, STEWART and LAKE'S

"AUTOGIRLS" Co. Offer

HARRY M. STEWART FRANCIS ELLIOTT CAROL SCHRODER MADELINE WEBB BILLY HALLMAN TEDDY SIMMONDS COLUMBIA CIRCUIT, 1914-15

BARNEY GERARD'S "FOLLIES OF THE DAY"

With SAM SIDMAN, GERTRUDE HAYES and an All-Star Cast BIGGEST HIT IN BURLESQUE SINCE "WINE, WOMAN AND SONG" NEXT WEEK (DEC. 16, GAYETY, TORONTO)

Steve C. GORDON and MURPHY—Frank PREMIER ACROBATIC DANCERS with "BON-TON GIRLS"

Babe La Tour

WITH "GOLDEN CROOK" Management, JACOBS & JERMON

HARRY [Hickey] LE VAN

CLAIREE DE VINE Leading Woman Dixon's "Review of 1915"

Anna—ARMSTRONG and ODELL—Tommy With DAVE MARION'S OWN CO. Season 14-15.

HENRY P. DIXON

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MARGIE CATLIN MANAGEMENT FENNESSY & HERK "Happy Widows"

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Al Reeves says: "The biggest riot I've ever had in my show!"

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Management, CHARLES H. WALDRON

Sam Micals WITH "BOWERY'S" Management HUNTIG & SEAMON

MAUDIE HEATH

"AMERICAN BEAUTIES" Co.

"Queen Rose of the Rosenbush Garden of Girls"—McCloy in VARIETY.

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BUY NOW FOR SPRING DELIVERY
Present European conditions make it
NECESSARY THAT YOU BUY NOW
—OR AT LEAST TO
PLACE YOUR ORDER NOW
IN ORDER TO GET
LOWEST PRICES
AND GIVE YOURSELF A CHANCE TO
MAKE A PROFIT
DEAL DIRECT WITH THE IMPORTERS
1915 CATALOG—NOW READY
Chicago White Metal Co., 1108 WELLS ST., CHICAGO

A REAL CHRISTMAS PRESENT
IMPORTED PEARL NECKLACE
of Superbly Matched Two-Carat Pearls of
translucent silver luster fully equal to
Genuine Pearls—in necklace, with Solid Gold Clasp. You can not duplicate this for less than that price.
See one and you'll order another. We SEND AT OUR RISK. On approval, through any Express Co., or direct to you. Send 5 cts. in stamps and we send it on approval by express. If ordering direct, place it in envelope and send to us. MONEY BACK IF NOT SATISFIED. We are responsible. MAHARANEÉ PEARL CO., Consumers Bldg., Chicago, III.

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Why do business with imitators?
A. A. POWERS
is the originator of "SLIPPERY GULCH" or "THE DAYS OF '49"
Address all communications direct, 138 Masonic Temple, CHICAGO, ILL.

FELICE BERNARDI
with
THE WORLD AT HOME
Concession Dept., N. American Bldg., Chicago
IT'S TIME TO BEGIN TO COMMENCE TO START
YOUR PLANS FOR THE 1915 SEASON
You've perhaps noticed a beginner in a poker game—HE NEARLY ALWAYS WINS—but—that's not luck—it's because he's careful.

H. C. EVANS & CO. "Sat in" for the first time this season with a sensational line of the World's
BEST NOVELTY DOLLS, TEDDY BEARS, STEINS, PILLOW TOPS

And we were "CAREFUL"—and, although we were up against a lot of "Old Timers" who knew the game, and did a lot of "Four Flushing," we stood pat with our hand and drew a "Full House." We "saw" every bet in fact, we "raised" twice in a while—and at the final "show-down" we "raked" the pot!

—And—WE'RE GOING TO DO THE SAME THING NEXT SEASON

We've never been accused of pulling a "cold deck," either, and that's the reason.

MR. CONCESSIONAIRE
That you should demand a "show-down"—"call" every time—get YOUR just share of the "pot" and KNOW that you have had a fair, square "deal"—and we will GUARANTEE that if C. H. EVANS & CO. has the "deal"—YOU'LL WIN.

And—Remember—H. C. EVANS & CO.
LEADS THE WORLD ON HIGH QUALITY AND LOW PRICES IN THE WORLD'S BEST
PADDLE WHEELS
COUNTRY STORES AND OTHER LIQUE EQUIPMENT
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Original "Ruthskeller Trio" Ceres VARIETY, New York

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Littlejohn's The Variety N.Y.
Lowe's Two Variety N.Y.
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$1.00 A TIME
Only 10 Races a Day Means $6.00 Daily Profit

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The Wireless Orchestra

Matv Bros Co. Keith's Cincinnati

BOB MATTHEWS SHAYNE
And Company In "DREAMLAND"

Max & Addie Variety N.Y.
Maninos Variety New York
Mckee Jumbe Columbia Theatre, Big N.Y.
Mahan & Chapman Temple Detroit
Maykus Trio Temple Syracuse
Merrell Sisters 35 W. Dear St. N.Y.C.
Middleton & Spellmeyer Freestop, I. I.
Montgomery & wiser Keith's Indianapolis
Morey & Wiser Keith's Indianapolis
Morton & Glass Keith's Washington

? MYSTIC BIRD?
U. B. O.—Orpheum
Direction, HARRY WEBER

"He Treats You Right"
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the way through. Tiggs has a fund of good fun, and the act went over very big.

Mandel's restaurant will inaugurate a cabaret feature on Dec. 15.

Frances White, of "The Candy Shop," has been suffering from an attack of tonsillitis.

Tom Faxon, formerly with Leo Pilat, is now managing the North Shore Inn.

Warren Warren, who has been with the Miller in Los Angeles, has resigned and will make new connections.

Gaston Goodwin is no longer with the Allied Booking Company.

He is engaged when Paul Goodwin left that company.

With the advent of Paul Goodwin with the "Association," Richard Heflin has been transferred to the cabaret department.

The Gaiety, which has been appearing at the Balto., will go to the North Americans for an indefinite stay.

Dancing among others has been introduced in most of the theaters, the downtowners calling for more under the new rule by the city council.

Harry Mestayer has been engaged to play one of the leading roles in "The Thirteenth," which will come to Cabal's Grand later in the season.

"The Whirl of the World" will come to the Garrick for two weeks, beginning Dec. 27.

"The Pasing Show" will come in for a change.

The Garden Theatre, 8510 North Marshall road, was damaged to the extent of $15,000 by fire, the city authorities investigating the origin of the blaze.

Word has been received in Chicago that Miss Mary D is sick at her home in Sparta, Wash., and is not expected to survive.

Jesse Cramer will put "Panhandle Pete" in the one night stand district, opening Dec. 17 at the Jack Reilly will be in advance of the attraction.

Among the new members of the Old Friends Club of America are the following: Al W. Woods, Alexander Carr, Lou M. Houseman, Mathes, John G. Warren and John J. Garrity.

Joseph Roberts, who plays the chauffeur in "When Casablanca Ran to Curve," did not put in an appearance Monday night at the Majestic, and one of the same hands had to be impressed into service.

S. W. Butterfield has removed his office from Battle Creek to Chicago, and is now handling all his business from the twelfth floor of the Majestic building. He has twenty five theatres under his control.

The American Music Hall is dark, and will remain so until the holiday season opens up. The "California Cabaret," which played the house for one week, did not find a very warm welcome.

James Wingfield, of the Central States Circuit, announces that his booking for January and February are the best he has ever had in the line of quality, although the quantity is not so great as for October.

Ben Lin, with the John Bunny show, is having success in Chicago, having sustained a broken arm in an automobile accident.

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BY J. K. DOOLEY.


VICTORIA (Pearcy, Byrds, Kresse, Thoro, Bunch):—Play's Big: Marx Bros., full of hotchpotch: Mercedes Beck & Co., full of hilarious situations: Bisioner Frank Trotter, very good: Straw & Hecker, fare well.

"Lady Windermere's Fan." Best business of the week.

BUFFALO.

BY CYLDE F. REX.

TECK (John H. Ouber, mgr.):—"Paying Show" of '14, opened to capacity. Next, "The Appeal.


GAYETY (J. M. Ward, mgr.):—Harry Hartner big show; doing big business. Next, "Home spun O'fink.

BREA (Henry J. Carr, mgr., agent, U. S. O.):—Despite the coming of Christmas, there has been as much interest in the engagement of "Everywoman" and "The Madrigal," the Brea again opened with a good house. "Kitty Mackay."

CLYDE (John H. Ober, mgr.):—Is this International Week at Brea's only paid vaudeville house, each act appearing before a different section of the audience. The "Pirates of the Danube" and "The Great White Mystery" were the hits of the week. A real repertory company is being organized. A real repertory company is being organized. The next two weeks promise to be the biggest of the season. A real repertory company is being organized. The next week, the house will be sold for $3,500.

Frontier (Charles Bow, mgr.):—Full programme, movies, featured: Soo good.

Pro. Armand is billed for the Plaza the week of the 14th and a new acrobatic war sketch, "The Tails of Antarctica." Joe Peyton, brother of Cora Peyton of stock fame, assumed management of the Lyric.

G. B. Schlesinger, former manager of the Lyric, Mark-Brock's stock house, has been transferred to the Regent, their new Main street movie theatre. M. B. Schlesinger has been transferred to the new office of the same enterprises. In altering the policy of the movie house, they are featuring this week the Milano Quartet in grand opera selections. The quartet also appears in the afternoon bill of the Academy, the only New Years present in the city. "Uncle Tom's Cabin" and "The Education of Mr. Pipp" are the films offered.

Among the transactions of court on Monday evening was one Mrs. H. Musselman, claiming to a former voice rougher Keeler with Burtyn & Bailey. She was given 10 days in the penitentiary as an intoxication charge.

The Police of Buffalo have organized a dramatic club. They have a membership of 20.

CLEVELAND.

BY CYLDE E. ELLIOTT.

COLONIAL (Robert McLaughlin, mgr.):—Remodeled and furnished by Claude and Have in the "Peasant Girl" good business.

POLAR HOUSE (George Giffrin, mar.):—"The Passengers of Hans Dipped." Good business.


PROSPECT—"Help Wanted," good production and his business.

The "New Ariel," movie theatre at High street and Michigan avenue, opened Monday. Joseph Waltz will manage the house.

Both Mabelle Brownell and Clifford Stork have decided to remain in Buffalo, and will carry the leads in the new Lyric stock company. The dramatic stock will be featured. "A Coin" and "The Purple Rose," the cast remains. Duke Wellington handling the publicity work.

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Direction, PETE MACK

EVELYN NESBIT
AND
JACK CLIFFORD
Direction, H. B. MARINELLI

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Our Scout, JACK FLYNN

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MARIE KING SCOTT
Best of All Hoosier Imitators

METROPOLITAN (Fred Johnson, mgr.).—Metropolitan Players in "Our New Minister," good.
CLEVELAND (Harry Zucker, mgr.).—"Sapho," with Arling Akin, big business.
GRAZ—"Sapho," business good.
ST. LOUIS (C. J. Kitts, mgr.).—"Beauty Parade," one of the season's best burlesque performances.
EMPIRE (Bert McPhail, mgr.).—"Tango Girls," big business.

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PRINCES—Princes Ka; Four Slickers; Millard Bros.; Howe and Howe; Pictures.
V. Shubert, W. Sullivan; McAvoy; S. Sullivan, Welling and Welling; Lou Cliby; M. Lewis; Wyvern; Pictures.

STAR (John P. Kirk, mgr.).—Pat White’s Co.
METROPOLITAN (L. N. Scott, mgr.).—“Hands Across the Sea,” Next, Nat G. Goodwin.

SPOKANE.

BY JAMES E. ROYCE.
AUDITORIUM (Charles York, mgr.).—agent, V. T. A. No. 6—The Rosy; W. C. and M. “Pair of Sirens.”

EMPIRE (Sam W. B. Cohn, mgr.; agent, direct).—R. Richards & Prince’s mislaid; pictures.

LOWE’S (Joseph Muller, mgr.; agent, direct).—“The Bride and the Band.”

PANTAGES (E. Clarke Walker, mgr.; agent, direct).—W. K. & F. Trains in Canada, starting good; Skipper; Kennedy & Reeves, popular here. The last act of the season is a group of juvenile comedians:—James J. Corbett, big box office help; Halston (trained for pants).—SPOKANE (Sam W. B. Cohn, mgr.; agent, direct).—Pacheco; “The King of the North” with the American circus, Jermack & Merida, A. Fred Roberts; second half, the Letours, Hammond & Oseen, A. Fred Roberts.

The police stopped what was to have been a scheduled exhibition of matches between Joe Conley and Billy Nelson at the Spokane.

James Devereux of the Baker players has joined the support of E. C. Cleaver in “One Good Turn” on the Liver circuit. He has been returned to the stock organization by John M. Keene.

TORONTO.

BY HENRY HALE.
ROYAL ALEXANDRA (J. Solomon, mgr.).—Marie Drouin in “A Mix Up,” large audience.
GRAND (A. J. Small, mgr.).—“Rebecca of Sunnybrook Farm,” highly praised.

SHE’S (J. Shue, mgr.; agent, U. O.).—Sam & Kitty Morton; Van & Schenck, clever; Ma Belle and Ballet, pretty. Good.”

BUXEMBURG (Agent, W. I.),—“The King of the North.”

THEATRE (J. Bernard, mgr.; agent; London).—This is the first anniversary week and an excellent bill was produced. Owen McNaughton in “Bill Bryke,” great; Ethel Whitehead & Co., a hit; Beulah Hamilton, pleased; Rockwell Wood, funny; Mrs. Texas, clever; S. Martella, sensational; Dave Newman & Gertie St. Claire, clever; R. J. Dunlop & Co., a hit; W. S. Johnson, fine; Miss Rossmor, clever; F. Francis, a hit. She’s Hippodrome (I. C. McCarthy, mgr.),—“One O’Clock.”

PRINCESS (O. B. Sherman, mgr.).—Bert Glass, outstanding. Picture, excellent. “You’re a Big Shot.”

IN THE COUNTY CHAIRMAN. M. P. SPECIAL FEATURE. (J. H. She due, mgr.).—“The Chopin,” in “The Importance of Being Earnest.”

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Halls, how are you feeling? Oh, 5¢-6¢. And you? Oh, about seven and eight-pence in the pound.

And at that I'll bet a lot of you Americans wish you were back OVER HOME.

At present we could mention a lot more things about the war than Gen. Sherman did, but Sima won't put them in.

Most of the London Halls have a sign out, COME ON IN OUT OF THE DARK.

Bevans, of "Bewars, Crocker & Walters," has a $3 ring over here that he won at a raffle. Better take a trip over. It's worth it.

Plenty of foolishly Yours,

Vardon, Perry and Wilber

THE HEDDERS

In "SNOWLAND"

Direction, H. BART McHUGH.

Sam Barton

"The Silent Tramp"

Direction, MAX HART

Frank—Ray

Purcella Bros.

"The Jimmie Valentine Twins"

BOOKED SOLID

LOEW CIRCUIT

ARTHUR PRINCE

With "JIM"

Care of VARIETY, New York

FRANK WHITMAN

"THE DANCING VIOLINIST"

THIS WEEK (DEC. 7) HAMMERSTEIN'S, NEW YORK

DIRECTION HARRY WEBER

WARREN JANET

THE LELANDS

PAINT-O-GRAPHISTS

PLAYING UNITED TIME

Direction, ALF. T. WILTON

THE MALE PATTI

Home Again

New Gowns

New Songs

Direction, JENIE JACOBS

A HIT ON ANY BILL

STUART

THIS WEEK (December 7)

HAMMERSTEIN'S

Leon's Models de Luxe

FRANCES CLARE

GUY RAWSON

with "Their Little Girl Friends"

in "YESTERDAYS"

A Delightful Story of Youth

BOOKED SOLID

Direction

CHRIS O. BROWN

THIS WEEK (DEC. 7)

PANTAGES, SAN FRANCISCO

NEXT WEEK (DEC. 14)

PANTAGES, OAKLAND

GEO. VON HOFF

SUCCESS

SUCCESS

THEOBER TENNY

VENTRiloQUIST

THE PELOTS

"Fun in a Tavern"

THE RECKLESS

The Greatest Gymnasts in the World

BOOKED SOLID UNTIL 1917

LOEW CIRCUIT

NEWPORT AND STIRK

KNOCKOUTS, IN "A BARBER'S BUSY DAY"

3 WEEKS IN PHILADELPHIA.

DEC. 14, BJOU

Nan Halperin

Direction, M. S. BENTHAM

AMERICA'S OWN PRODUCT

LITTLE MARION WEEKS

THE MINIATURE PRIMA DONNA

Direction, Fred Ward

Playing U. B. O.

Personal Management, NICK HANLEY

THE MALE PATTI

A HIT ON ANY BILL

Direction, Rose & Curtis
LEWIS J. SELZNICK
GENERAL MANAGER OF

THE WORLD FILM CORPORATION takes great pleasure in announcing that

BERT LEVY

the famous artist-entertainer, who is personally known to more people than any other artist on the stage, will appear in remarkable photo-plays which will incidentally introduce (by novel methods) his wonderful talent as an artist, besides presenting his charming personality which has won him a host of friends all over the world.

Bert Levy is a royal entertainer and an entertainer of royalty.

Those exhibitors who desire the Bert Levy photo-plays should communicate at once with the nearest office of the

WORLD FILM CORPORATION
LEWIS J. SELZNICK, Vice-President and General Manager
130 West 46th Street, New York City
36 Branches in the United States and Canada.
The Press Notices on this Page Speak for Themselves

"SUNDAY TIMES"
South Africa
I took my seat at the Empire last week quite unprepared for the subsequent discovery. I imagined that I was to be regaled with a programme of average interest and that there would be nothing out of the ordinary to record. I was quite wrong. There was Laura Guerite to record.
Laura is the only visitor to the Empire who has made me waver in my allegiance to Estrellita—I mean the unspoiled Estrellita of the first visit. In Laura we have an artiste whose abilities cover a wider range than those of the Californian artiste with the broken English accent. Roguishness and seductiveness were the secrets of Estrellita's appeal. Laura Guerite can be roguish, seductive, dramatic satirical or widely humorous, and last week she has been giving us a taste of her quality in all these directions.
Laura might have suffered as many visitors to Johannesburg have suffered in the past, from being anticipated. Some entertainers when they come to this country seem to leave their own repertoires in clod storage somewhere in England and to fill their wallets with stuff belonging to their more successful contemporaries. Thus "Get Out and Get Under" and "Who Paid the Rent for Mrs. Rip Van Winkle" may be regarded at the present time as old friends. We have heard them through the vehicle of many singers, and this is why I say that Laura "might" have suffered. Fortunately, she did not suffer, because we cannot be said to have heard either of these two songs until now. "Get Out and Get Under," as rendered by Laura Guerite seems like an entirely new number. It was a brilliantly clever example of the comedienne's art.

RAND DAILY MAIL
EMPIRE'S NEW PROGRAMME.
There could hardly be two opinions about the new programme submitted at the Empire Palace last evening; it was one of the best that the enterprise management has put on for a considerable period, and that is saying a good deal, as patrons will be ready to admit. For one thing, it was the opening night of the Laura Guerite season, although quite apart from the beauty of the famous American comedienne, the programme did not contain a weak number. As a result, the programme—and its size must have gratified the A. T. & B. Young—spat a thoroughly satisfactory evening.
Laura Guerite is undoubtedly one of the most entertaining artistes who has happened along of late. Getting right there with her first-song—speculations concerning Mrs. Rip Van Winkle while Rip was taking his protracted sleep—she had the house watching and listening with the keenest pleasure as she served up three other numbers—a comic song, "Get Out and Get Under," and another which any title might fit. With her vivacity facial expressions, vigorous actions and amusing business, she has a style different from that of other comedienne who have visited these parts. It may be added that the artiste wore some striking costumes made by Neville and Rossetter, dressmakers to the Queen of England.

"TRANSVAAL LEADER"
Johannesburg, South Africa.
LATEST EMPIRE SUCCESS.
The Laura Guerite season at the Empire opened last night with eclat. Laura is in fact in the pick of her form, and as which her old-fashioned name might lead you to expect—that is, of course, if you had never heard of her, which, after all, is improbable. Miss Guerite's latest number, "Get Out and Get Under," has preceded her, and it was with that lezalt vitality that, after pronouncing the problem—who paid the rent for Mrs. Rip Van Winkle?—she had gagged fresh and fragrant laurels last night. The newcomer has all the qualities. A brilliant presence, ravishing frocks, a delightful American drawl—those are all. It is least easy to describe a personality which fascinates with a voice of boyish charm, an imimitably rich repertory and suggestive glance and movement, and a mischievous gift of antic grace and mimicry. But, however it was achieved, the result was never in doubt, and Miss Guerite had to come forward at last, and thank the house for a "glorious reception."

"THE STAR"
Johannesburg, Transvaal, Oct. 28 '14.
It was for Miss Laura Guerite that "Get Out and Get Under" was written, and you must hear the creator sing it to understand how quite the character that Miss Guerite is a tempest-rage, air and spirit combined. Miss Guerite is as the ladies' papers have it. Her facial expression is compound, and she works up to a fine crescendo by beginning "Get Out and Get Under" with a clever, quiet serenade. Then she waltzes to the strain of "Rip Van Winkle," and in the end carries everyone before her by her artistry, humorous movement staccato singing. She is one of those artistes who are popular from the jump, and goes on better with every appearance.

A Complete World's Tour
AFTER
10 Weeks in South Africa
20 Weeks in Australia
2 Weeks in Bombay
6 Weeks in India
2 Weeks in Calcutta

Then returning to America via China, Japan, Honolulu to San Francisco
MANAGERS' ASS'N ON TRAIL OF SEVERAL PLAY PIRATES

Attorney Lignon Johnson Has Evidence to Indict Five. Pirates Growing Bold, Using Plays Under Cover on This Side and Making no Pretense at Evasion on Other Side of Canadian Border.

More complaints have been registered against the play pirates on the road by managers and producers to the United Managers' Protective Association.

Tuesday Attorney Lignon Johnson, of the U. M. P. A., received a wire from Salt Lake City, informing him a company registering at one of the principal hotels there was plagiarizing "Peg O' My Heart." Straightway Mr. Johnson began the proper steps to put a stop to any further piracy and bring the company, manager and producers to justice.

Attorney Johnson says that while no "blacklist" against actors in the pirating companies can or will be declared by the Managers' Association, that the law protects against the so-called pirates in such an ironclad way that he, in behalf of the Association, will fully deal with them. According to the law against alleged play piracy, it is possible to arrest the actors, managers and house managers, and the bill posters, if necessary, for participation in the alleged piracy, and along these lines it will be necessary to proceed to stop the wholesale play stealing.

With due notification any person sharing in the unlawful production of a play upon proof of piracy may be subjected to a $1,000 fine and a year's imprisonment.

For the past week George Moorer, of the Oliver Morosco forces, has been seeking the whereabouts of the Gibney Stock Co., which has been reported as openly playing the "Peg" show, title, synopsis and all, without permission, and partly on the ground that the company was pirating some of the exclusive book rights to the piece by the Writers' Guild of the United States and Canada.

As the Managers' Association can use all the resources possible it will endeavor to have the next season of the Canadian Parliament (January sometime) adopt drastic protective measures that will safeguard the playwright, especially the dramatic playwright, in the Canadian cities and provinces, the law at present not being very specific upon that point.

Mr. Johnson is proceeding legally against five stocks, alleged play pirates, and he is taking steps to prevent further pirating. Arrests will likely follow indictments to be secured throughout the country.

These pirating companies, it appears, travel in ramshackle cars or otherwise, sometimes travel under canopies, carry no billing, no routes, nor prearranged bookings, but jump about here and there, playing pieces that unquestionably appear to be plain play piracy.

SUNDAYS BREAKING BADLY.

The long stretch of bad "Sundays" since the season opened did not stop with last Sunday, when the rain pelted down all day. Early in the season the warm weather ruined the Sunday business, and since then it has been the inculmency of that day.

One "Sunday" manager said this week he had had but two Sundays so far when the receipts equaled those of last season. A New York manager who plays Sunday vaudeville shows is reported more than $6,000 behind to date this fall.

NAT GOODWIN'S GROSS, $35.

Winipeg, Dec. 16.

When Nat Goodwin peeked through at his matinee audience, he estimated the house at $37. It was $2 too high. The audience had its money returned upon dismissal.

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

MIGHT HAVE KNOWN BETTER.

Atlanta, Dec. 16.

Juliet, after a stormy two days with the gallery at the Forayth quit the bill in midweek. She appealed to the police in an effort to determine why the gallery at every performance virtually ruined her act.

Two plainclothes men found the reason when they watched Juliet's turn from the loft. She changes costumes in view of the audience, that is, behind a large umbrella. She had a young negro holding the umbrella and from the gallery the color of her assistant could be seen, result—naturally, in this part of the woods: jeers and hisses. Manager Cardona decided Juliet had better retire from the bill and she did.

GENARO AND BAILEY SPLITTING.

After an association of 18 years, Dave Genaro and Ray Bailey, who are wedded in private life, will separate. The separation really occurred after the Tuesday night show at Hammerstein's, where the couple started the week. Wednesday matinee Miss Bailey did not appear, and informed the management she was "through." Mr. Genaro immediately took possession of the scenery used in the act, and collected two days' salary.

According to Mr. Genaro, the separation will be final. The act is as well known as any in vaudeville. It is but recently, says Mr. Genaro, any serious trouble between himself and wife occurred.

Academy, Pottsville, Burns.

Pottsville, Pa., Dec. 17.

The Academy of Music here, the largest legitimate house in the coal regions, burned to the ground today, together with nine adjoining buildings.

Marinelli License Rehearing. (Special Cable to VARIETY.) London, Dec. 17.

A rehearing on the application for the renewal of the agency license for H. B. Marinelli, Ltd., has been granted. It will be heard Dec. 22.

The license was refused at the last regular meeting of the Licensing Board, on the ground the agency was headed by a German.

HIP SHOW CLOSING.

A report about this week said the Hippodrome will lose "The War of the Worlds," its present attraction, shortly after the holiday season.

It is not mentioned what will succeed that attraction, nor whether any preparations for a new production there have been made.

One story is to the effect a proposal has been made to Marcus Loew to take the house over for an enormous vaudeville bill in the nature of a circus entertainment at popular prices.

JURY'S THEATRE PARTY.

Winnipeg, Dec. 18.

When the jury in the Grace Begg murder case became restive at the prospect of being locked up for another night, they were taken in a body, under guard of two under-sheriffs, to watch last night's performance at the Orpheum. This is the first time such a thing has happened in Canada.

WEEK ONLY IN ATLANTIC.

Atlantic City, Dec. 16.

Keith's Garden theatre will open with a big vaudeville bill for one week only commencing Dec. 28, to catch the holiday crowd.

Johnny Collins in the United Booking Office is preparing the special bill.

NOT SO FUNNY.

Boston, Dec. 16.

The Bowdoin this week had a lot of fun with Ethel Barrymore in the movies while she was playing Keith's by advertising "Why pay a dollar to see Ethel Barrymore when you can see her in pictures for a dime?"

SUITS FOR CRITICISM.

Reading, Pa., Dec. 17.

George D. Haage, reading musician, brought suit here today against the Reading Times-Telegram, demanding damages in $5,000 for the publication of a musical criticism in that newspaper which he declares was unfair and malicious.

Haage was manager of a concert in which Francis McMillen appeared and concerning which the alleged unfair comment was made.
“GAG” OUT OF PRODUCTION
BY MANAGERIAL INSTRUCTION


A protest against a borrowed "gag" was removed from the Charles Dillingham show, “Watch Your Step” while the piece played in Detroit. It belonged to Bert Leslie, who had used the line in his vaudeville act. The "gag" (about prohibition) was dropped after the opening performance in Syracuse. It was employed during a table scene, in which three of the principals took part. Each one of them, from vaudeville, protested against the use of the line when its source was brought to their attention, and upon Mr. Dillingham being informed, he ordered it out in the middle of the Detroit week, although it brought a strong laugh at each performance.

Last week when Mr. Leslie played in Detroit, the newspaper reviewers mentioned that some of his material had been used in the show. Investigation by Mr. Leslie brought out the facts.

PROFESSION WELL REPRESENTED


The lists compiled in London showing the number of professional people who have enlisted, contains many names of stage notables. It is probably not known to the present generation of Americans that Sir Chas. Wyndham is a veteran of our Civil War, serving first as surgeon and afterwards as a soldier. He is of course too old for active service now, but has associated himself with Sir Arthur W. Pinero and others in the Artists Emergency Corps for Home Defence. It is making use of Earl's Court for drilling recruits.

Arthur Collins' eldest son Dick is a member of the London Scottish regiment and is now home suffering from wounds George Edwardes' only male child, Dick, as he is in the ranks. Leonard Boyné's son, Lyton, is also laid up with wounds contracted in action. Mr. and Mrs. Fred Terry's son, Denis, is a lieutenant in the Eight West Surrey. Robert Courtenide has a son serving with the Fifth Dragoon Guards. Harry Lauder's boy, John, is in the Argyll Highlanders.

Leo Dryden is with the Legion of Frontistesmen; Walter de Freece, manager of the Sportmans's Corps; Cyril Young-husband, manager of the Alhambra, has returned wounded; Laurie Graydon, Richard Winslow, stage manager of the Hippodrome; William Ward, press agent for Oswald Stoll; Robert Lorraine, also on the wounded list among others.

The theatrical profession, between its numerous benefits for all sorts of War Funds, personal contributions of money in its services, and its fair proportion of recruits to the general army, is certainly entitled to dignified recognition in connection with the support and defence of the English realm.

BROADHURST, THE CRITIC.

(Special Cable to VARIETY.)

London, Dec. 16.

George H. Broadhurst, the American Haywight, reviewed "The Man Who Stayed at Home" for the Daily Mail.

The piece opened Dec. 10 at the Royalty. It was favorably received by the critics.

LONDON PAYING HIGH.

(Special Cable to VARIETY.)

London, Dec. 16.

Acts for the halls have grown so scarce circuits requiring them are giving private guarantees to the artists engaged for amounts over the probable share they would receive under the cooperative division plan in effect. In some instances, abnormal salaries have been contracted for by the circuits with desirable headliners.

VESTA VICTORIA'S VERDICT.

(Special Cable to VARIETY.)

London, Dec. 16.

A judgment has been entered against the Moss' Empires in favor of Vesta Victoria for $10,000. The action was brought on a breach of contract. The trial was before a judge, and the judge delayed entering the judgment pending a legal argument over the action last Friday.

ZANGWILL'S-BOUCHIER DRAMA.

(Special Cable to VARIETY.)

London, Dec. 16.

Israel Zangwill has written a drama for Arthur Bouchier. It is called "Too Much Money."

GAITY MUSIC HALL?

(Special Cable to VARIETY.)

London, Dec. 16.

There is talk that discussion that negotiations are on for the leasing of George Edwardes' Gaity, London's home of musical comedy, by responsible parties, who may wish to convert it into a music hall.

SINGERS WAR VICTIMS.

New Orleans, Dec. 16.

Word was received here this week that Fontanne is nursing French tenor of the New Orleans French Opera Co., and M. Combes, the baritone for four years at the French opera house here, have been killed on the firing line.

IT'S OFF WITH GABY-HARRY.

(Special Cable to VARIETY.)

London, Dec. 16.

Harry Plicer has finally decided to leave Gaby Deslys on Dec. 26, and as he puts it, "never to return again." Trouble, as reported in Variety some time ago, has been brewing since the couple opened at the Palace. It is in the form of one Basil Hallam, the juvenile lead in the Palace revue. Basil is a dapper looking chap of the English Johnnie type who before his Edwardian line but never before had he the opportunity to become famous. His work, however, in the Palace revue made him a big London favorite at the start of the production.

It is said that Gaby, like her English sisters took quite a liking to the juvenile and this made Harry peevish. Plicer has been assisting Gaby in her productions, in Europe and in America, for about three years. It was he who started Gaby to specialize in dancing.

It is further reported Harry will return to America unless negotiations formulating place him in another production here.

SHOW BUSINESS IN PARIS.

Paris, Dec. 16.

Vauville on a small scale is being given in Paris. The Moulin Rouge is open, with a mixed program of small acts and pictures. The prices are $1 fr., 2 frs. and 3 frs. for fauteuils. Business good.

The Kursaal, Concert Mayol and some other small halls have also opened. The Olympia is making arrangements to open as a cheap house for a time, 1 fr. to all parts being proposed. The entertainment will be small acts and pictures.

No promenade is allowed in Paris for the present; everyone in the auditorium must be seated.

There is every indication show business will pick up about Christmas. It is possible however receipts may drop after rent day Jan. 15, for a few weeks longer. Then there will be a general revival.

Kept "Allen Enemy" Out.

Toronto, Dec. 16.

Van Dyck, a singer, to have appeared at Loe's Winter Garden here this week, was stopped at Windsor, Ont., Monday morning by the authorities and returned to the States. This is a bad time for German or Austrian artists to attempt entry into Canada. They are looked upon as alien enemies.

Government's Crystal Palace.

(Special Cable to VARIETY.)

London, Dec. 16.

The Admiralty has taken over the Crystal Palace grounds. The public will be excluded, commencing in January.

Collaye's War Sketch.

(Special Cable to VARIETY.)

London, Dec. 16.

"My Friend Thomas Atkins" is a war sketch produced at the Coliseum Monday. It is the usual of its sort, the Allies tripping up the Prussians.

SAILINGS.

San Francisco, Dec. 16.

Arrived from Australia, Dumitrepau, Trouppe, Mullin and Bell, Tom Kelly, Great De Witt.

Reported through Paul Tausig & Sons, 104 East 14th street, New York: Dec. 12, Lillian Webb (St. Paul); Arthur Warwick (Megantic).

LAUDER WORTH $1,000,000.

Though sailing but last Saturday for England, Harry Lauder expects to return over here and again take up a tour under the management of Wills & Co., Mr. Morris, and probably playing the better known beach summer resorts for a few performances in the hot weather.

Mr. Morris is said to have paid the Scotch star $4,500 weekly during the tour of 16 weeks over here just ended. Immediately prior to that Lauder played 20 weeks in Australia at $5,000 a week. He is said to have left Australia with $100,000 and took as much more back from his American visit, having received phonograph record payments and song royalty also while here.

Lauder is reputed to be worth at the present time nearly $1,000,000, all out of monies saved by him from stage work. Mr. Scott, one of the thirty-odd thrifty ones, Mr. Lauder is credited with occupying a class all his own.

MOBILIZING IN WINDSOR.

Windsor, Dec. 16.

Windsor is the central mobilization point for western Canada. The idea of making business especially good at the picture houses, 3,000 soldiers were drawn to this city, and another 3,000 are promised.

Until the arrival of the soldiers show business was light.

LONDON STILL DARKER.

(Special Cable to VARIETY.)

London, Dec. 16.

London is to be still darker next month through the prohibition of outside illumination of shop fronts.

BEST MONDAY OF SEASON.

Philadelphia, Dec. 16.

The Keith staff at the Chestnut street house says Eva Tanguy, opening Monday there, drew the best Monday business of the season so far.

Collins Secures French Rights.

(Special Cable to VARIETY.)

London, Dec. 16.

Arthur Collins, the English manager, has secured the rights for France to "Potash & Perlmutter."

Lillian Lorraine Preparing Act.

Lillian Lorraine is preparing another act for vaudeville. She recently left "The Whirl of the World." Miss Lorraine will be booked for the twice daily by M. S. Bentham.

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

APPLAUSE SUGGESTED

(Reproduced from a page of the Orpheum, Los Angeles, program.)

"A LITTLE PERSONAL CHAT"

To an actor, is his measure of popular approval; the lack of it spells for him adverse comment.

"No applause is indifference—and nothing is worse than that, for from indifference an actor has no means of judging his effect upon his audience—and having thus no criterion, he is at a loss to know whether or not he has pleased.

"To be en rapport with his audience, an actor must play on it much as does a master on a piano keyboard. Ergo, there must be corresponding return of effort, in the form of sound—not a pianist can get music out of a dumb instrument. If he play a soundless piano, how can he tell whether or not he is striking the right notes?

"So it is with an actor and his audience; if he receives no response, he cannot be sure that he has pleased and awakened emotion. If his act is approved by hand-clapping and laughter or tears, he KNOWS of his effect, and if it is good, can continue; if bad, can rectify it.

"Los Angeles is notable among ORPHEUM circuit houses for its indifference, in the way of applause. Not that the shows do not please here; nor that the audiences are actually not delighted with the performances—not that. But it is known as a 'hand-cuffed' city; one where applause is stingingly given, and grudgingly proffered. Why, is a problem. Perhaps it is mere thoughtless-ness. But many a performer has come into the ORPHEUM here, done his level best, and walked out, especially at a Monday matinee, 'licked' for the week.

"Applause—if merited—is the actor's one meal of reward, and is an inspiration to him. 'It means harder work on his part, better performances, and more 'pep' to the entire bill.

"Think it over."

"SWEET MISS BILLIE BURKE."

Atlanta, Ga., Dec. 4.

Editor Variety:

I am a life prisoner confined in the U. S. prison at Atlanta. I have been in prison since July 8, 1891. I have no friends (if I have they are keeping it mighty quiet) nor have I any prospects of acquiring my birthright (liberty). I have neither any reason to offer why I should be the object of your kind indulgence any more than any other prisoner, excepting my utter state of destitution and the awful gnawing desire to be the Master of the Guitar, hungered as I have been for years for a good one.

The one I have is enough to make a dog howl. It was cast aside by its former owner. The neck is warped, the back is split and the whole thing is down and out.

Now, I very humbly beg you to ask some of the stage people to look and see if they can not find one discarded but good guitar, as a Christmas present for this poor fellow to give them permission and if not will you please ask Sweet Billie Burke. I am sure she will be the Santa Claus for a life prisoner.

I remain very respectfully and anxiously awaiting Christmas and a Merry One to you all, whether or no you remember me.

Sam Moore, No. 22.

Atlanta Ga., Box 1106.

"SULLY'S" CAST.

New additions daily are being added to the cast of "Sully's Cabaret Barber Shop" at Hammerstein's next week as the holiday attraction, when the free list will be sent on tour.

Other than the several comedians who may be gathered from the bill, including Sollylee, Tommy Gray has volunteered, also Bob Russak and his swell looking mob of sorg pluggers. Others are anxiously waiting for Loney Haskell to give them permission to act. Loney is preparing the scenario and trying to convince Sully, also a principal in the sketch, that Hammerstein's does not intend buying his barber shop if the afterpiece gets over.

"The "Sully" thing, if successful, may lead Mr. Haskell into digging up some of the old afterpieces for a weekly showing right along.

ADELE MORAW.

Adele Moraw, the prominent international comedienne, has arrived in America for a limited tour of the east. Miss Moraw is probably one of the best known and original "singles" of the comic type on the other side and has repeatedly appeared before royalty by command.

Her American debut will take place in one of the New York theatres at an early date. Arriving with an enviable reputation, Miss Moraw is expected to prove one of the most successful and important imports of the theatrical year.

Loew Leaves Waterbury.

Waterbury, Conn., Dec. 16.

The Loew theater here is dark this week. Loew vaudeville has discontinued last Saturday. Poli's is the only local theatre playing vaudeville at present.

WOMAN JUGGLER INJURED.

Kansas City, Dec. 16.

Mrs. Earl McClure, of McClure and Dolly, at the Empress here last week, was severely injured in a fall on the stage Sunday night. She fainted while juggling three clubs, which fell on her. McClure fell with her and was slightly hurt. Mrs. McClure suffered serious concussion of the brain.

LOCATING "NEMESY AND YLLIS."

San Francisco, Dec. 16.

A couple who resembled the phony ad of Andrey Nemey and Anitra Yllis, printed in a trade publication a week ago, stood down at the wharf the other day waving their hands to Hugh McIntosh in Australia.

They said they had lost the Orpheum Circuit, but heard they could get an opening on the Fox time around New York, and would break the jump by playing three days for Gus Sun at Hamilton, O.

Newport, Ky., Dec. 16.

A team saying they were Nemey and Yllis walked through this town on the railroad tracks, headed for Cincinnati. They said they were on their way to pay for their advertisement.

Chicago, Dec. 16.

The older vaudeville acts are now calling the turns just breaking in and which don't get much time "Nemey and Yllis," to make it plain they are not there.

Cincinnati, Dec. 16.

Although Nemey and Yllis were reported from Newport on their way to this city to settle for an advertisement, they have not yet arrived. The paper that so easily trust- ed them has asked the Federal authorities to locate the team, along probably with many other missing debtors of the same sheet.

Among the sawdust fraternity this is known as "making a holler" and in other lines, it is called "the baby act," something the same paper has often practiced.

An act claiming to be the original "Nemey and Yllis" said they were stopping at the Hotel Astor up to last Saturday, when the publicity drove them out, along with an unpaid board bill. Two people composed the turn. They mentioned they were going back to Australia, as they had been well advertised on this side and could get all the big paying jobs they wanted at home on the strength of the publicity over here.

The act denied it had ever appeared before the Mikado of Japan without being paid for it, and threatened to sue the paper making that statement for damages, as it hurt their standing in the profession.

KEENEEY RETURNS.

Frank A. Keeney returned to New York Tuesday from a stay at French Lick Springs, Ind., and immediately arranged for his new Brooklyn theatre to open the second week in January.

Keeney has negotiations under way for new booking arrangements for his offices, and up to Wednesday it looked as though an affiliation outside the Harry Shea offices would be made, with Keeney retaining the right to book without restriction.

Shea's request for a contract has been declined so far.

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

ONLY ONE BIG TIME HOUSE ON POLI CIRCUIT AFTER DEC. 28

Poli’s Hartford, Going in Stock that Day, in Middle of Season.

Poli’s, Scranton, Only Left in the Big Time Division.

Change in Some of the Poli’s Bookings.

Hartford, Dec. 16.

Commencing Dec. 28, Poli’s big time vaudeville theatre here will play stock, discontinuing the vaudeville in the middle of the season for the first time since the house started that policy. It usually plays stock in the spring.

The Poli theatre at Bridgeport, Conn., playing vaudeville and which has been booked by James Clancy, will hereafter be booked by F. Alonzor, the Poli booking manager in the United Booking Office in New York.

The Palace, Hartford, commencing Monday, will also have its bills booked by Mr. Alonzor, splitting the week with Poli’s, Springfield. The New Haven Poli house will thereafter split the week with Poli’s, Bridgeport.

A story around this week said the United Booking Offices had instructed “United agents” not to place acts with the James Clancy Agency, which supplies all of the Poli small time theatres not booked direct by that circuit. As far as could be learned however, no such order has been issued.

The Clancy agency is booking houses playing in opposition to some of those booked by the Family Department of the United, and this is said to have led to an agent here and there being called upon to explain how his acts happened to be playing against theatres linked with the U. B. O.

After Dec. 26 there will be but one big time vaudeville house on the Poli Circuit, at Scranton. It is not improbable the Poli houses will all be playing three-a-day vaudeville shortly.

PRESS WORK!

Atlanta, Dec. 16.

Claire Rochester, of Atlanta, in vaudeville, deserted the stage in Cincinnati to become a Salvation Army worker, according to letters written relatives here. Miss Rochester said she was convinced by observations on slumming trips, etc., that her life’s work was saving sinners, not entertaining them.

The Atlanta dispatch sounds very press agency. Miss Rochester has been playing steadily in vaudeville and is billed at the Grand, Syracuse, next week.

WARDROBE SEIZED FOR DUTY.

Baltimore, Dec. 16.

Custom officials seized the $400 wardrobe Friday morning of Bert Errol, the female impersonator, who was playing at the Maryland, and carried it to the Custom House. It was declared the clothing had been brought into this country without a bond and without duty having been paid, about six weeks ago.

As nothing could be done in Balti-

LOEW AND OPERA HOUSE

Oscar Hammerstein and Marcus Loew were talking over the Hammer-

stein Lexington Avenue opera house proposition this week. Something may develop from the conferences.

The theatre has been doing business since Arthur Hammerstein installed a pop vaudeville policy. Last Sunday the gross was $500 at the pop prices, with the week showing a corresponding increase of patronage.

It is reported that F. F. Proctor renewed his complaint against the opera house policy in opposition to his 58th Street theatre, with Hammerstein’s Victoria playing the big time bills from the same agency (U. B. O.) that Proctor also deals with.

The weight of Proctor’s protest at one time threatened to bring into question whether the Victoria’s United Booking Office’s franchise had not been violated, but this was avoided, with the result that after Proctor and Hammerstein failed to agree upon a mutually satisfactory settlement of the controversy, the Loew people became interested in the opera house as a possible addition to their circuit.

Nothing had been consummated up to yesterday.

Proctor’s 58th Street theatre, with the same policy, has been badly hurt by the opposition, according to report. It is also said Proctor is considering purchasing an interest in the opera house.

ORPHEUM OPENING DEC. 26.

Kansas City, Dec. 16.

The new Orpheum theatre will open Dec. 26, at night, with the same bill that plays the old Orpheum for the remainder of next week. Martin Beck will be here for the premiere of his new theme.

The old Orpheum will likely revert back to the owner. The opening was unavoidably postponed one week.

JOE MACK MANAGING

Joe Mack assumed active management of the new Elsmere theatre in the Bronx this week and proposes to change the policy of the house from feature films to straight vaudeville during the month.

Acts in Empire, North Adams.


The Empire, a house seating 1,500, built last year, has been purchased by B. M. Taylor from the Sullivan Brothers. Taylor also owns the Richmond here and has been in vaudeville for ten years. The house from now on will play 12 acts weekly, booked from the United, under a new rev- ertising policy introduced by manager Charley Winston, formerly with Keith’s National, Boston.

Two act for a Week.

While “The Society Buds” is laying off next week, Gladys Clark and Henry Bergman, the two featured players of it, will appear at the Orpheum, Brooklyn, as “a-two-act” in their former baseball singing and talking skit.

LONDON NEWS.


Hartley Manners is now convalescing from the effects of a third accident within a very brief period. Just before sailing for these shores he sprained his ankle, while on shipboard his collarbone was thrown out of place. In a fortnight ago he had an encounter with a taxicab which marred his features to some extent.

There have been several defections from the cast of the Palace recently, some of the artists own volition and others through the opposition of agents. Among them may be mentioned Arthur Playfair, who has gone to the Ambassadors; Marie Mitchell, now playing the principal role in the touring production of the Empire revue “Europe,” Florence Sweetman, who has the leading femi-

nre part in the Royal, Birmingham, pantomime, which includes George Ro-

bey, Nora Delaney and Fred Emney; Dickey Thorpe, who has joined one of Arthur Wimpis’s productions.


The sponsor for the new production to be made at the London Opera House is said to be Humphrey Bramhall, a gentleman with a somewhat varied career. For principal boy he has engaged Claire Romaine.

A number of wealthy actors and actresses have each provided a bed for soldiers, under the aegis of the King George Hospital, among them being Maximilillie, Sir Johnston and Lady Forbes Robertson, Mrs. Kendall, Sir George and Lady Alexander, Sir Squire and Lady Bancroft, Sir Charles Wyndham.

George Formby topped the program at the Olympia, Liverpool, last week, on occasion the artists, working on the co-operative plan received 113 per cent. over full salaries, which makes a new record since the adoption of the 50-50 scheme. The previous rec-

ord was 95 per cent. over full salaries, also made by a bill headed by Formby.

CARRYING GRAND-DAD, 97.

The James E. Plunkett agency received a wire this week from Os-Ko-

Mon, an Indian appearing in vaudeville in the middle west. The message asked Mr. Plunkett if he could book the act, as the Indian was carrying in it, his 97-year old grandfather who was a certain “clean up” all over.

Another Pittsburgh Pop House.

Pittsburgh, Dec. 16.

The American on the northside has been renamed the Kenyon and opened Monday night with pop vaudeville, under the management of Thomas Kenyon, the owner.

If you don’t advertise in VAUDEVILLE don’t advertise at all.

Kansas City, Dec. 16. A committee of creditors began to operate Talbot's Hippodrome and placed it under the active management of Joseph R. Donegan, general manager of the Butler interests in this city. F. L. Talbot, of St. Louis, who recently quit the Hippodrome there, has resigned from office in the local establishment, but retains his stock. R. N. Childs, of St. Louis, is president of the new company, which will also of St. Louis, is secretary. The house is doing fair business with independent vaudeville.

Harry Earl has been engaged by Aaron J. Jones as the resident manager of the Hippodrome, St. Louis, which was recently taken over for bookings by the Marcus Loew agency. "Hippodrome is St. Louis's biggest theatre. When first opening it played a big pop vaudeville bill, called a "circus show" at a 10-cent scale of admission. For months afterward a crowd stood in line before the box office in all kinds of weather waiting to gain entrance.


New shaw shows are arranged to be announced later.

The Irony of Fate

A group of actors, out of employment, were gathering at 39th street and Broadway this week. After all the talk pro and con about hard times, business off, companies being called in and no jobs of any kind for the thespians, the oldest advanced this theory:

"If the theatres are only doing half business but are keeping open just the same why can't the managers recognize the profession more and let the actors spend an afternoon or evening absorbing an atmosphere that isn't the same thing over and again at the dramatic agencies?"

"There are any number of shows in New York where the profession judiciously distributed could fill up some of the empty seat sections without any loss to the management. Of course it would be up to the houses to see that the free list included those who could prove they were bona fide legit and were worth doing for; chance to join some company.

"They could let in a certain number at a certain hour with a limit to any prospective business after certain time.

"Here I am standing on the corner with all the agency visits made but nowhere to go or do until something does turn up. I haven't the price of a theatre ticket but I'm sure that I have sufficient appreciation to help make a 'good audience' in some of the houses that are starving to death. Such is the irony of fate."

Frohman's Plans

The Charles Frohman office issued an announcement this week that Monday Ethel Barrymore commences re-starring "The Shadow." Frohman will present Otis Skinner in "The Silent Voice" at the Liberty. "I Didn't Want To Do It" is the title of a farce to be produced later in the season. This piece will be preceded by J. Farrell MacDonald's 50-minute play, "Rosalind." In May Mr. Frohman will bring a company of musical comedy artists from England. It will be an all-star organization. They are to appear in a series of specially arranged 20-minute selections, in a prominent dramatic or comedy setting. It is also Mr. Frohman's intention to keep his Empire and Lyceum theatres open throughout the coming summer.

Pannie Ward's Case

Fannie Ward has been sued by Mrs. Sarah Jaffe and Gertrude N. Deen in the Supreme Court for $100,000 for the alleged alienation of affections by John Wooster Dean, an actor.

Texas Guinan Changes Shows

The Little Cafe has lost Texas Guinan, who retired from that show through throat trouble. She reopened in Baltimore as the principal woman of "The Whirl of the World," playing the Lillian Lorraine role. Miss Guinan will go to the Coast with the company. It starts the tour Dec. 28 at Chicago.

Oza Waldrop Married

Chicago, Dec. 16. Oza Waldrop, of "A Pair of Sixes," was married Monday night at the residence of Edward F. Fiehler in Sheridan Road to Edgar J. MacGregor.

Millionaire's Play Tried

St. Louis, Dec. 11. Lewis B. Ely's new play, "The Quick sands" was tried out here last week in stock at the Park, with Mitchell Harris, Leonora Bradley and Marion Ruckert in the leads. Mr. Ely is one of the wealthiest residents of St. Louis, and the author of "Tar and Feathers."

Groundwork of piece is strong and offers an excellent opportunity for a capable star, although dialog needs cutting.

New Acts

William Malbrana, the legitimate actor, will "break in" which vaudeville sketch next week at Yonkers.

Tudor Cameron and Bonnie Gaylord have again dissolved their stage partnership. Mr. Cameron has Johnnie O'Connor once more as partner. Miss Gaylord's former associate, Bertie Her ton, is now appearing with Mitt Arms man.

Jack Campbell and a Mr. McIntyre will open on the Loew Circuit next week as Smith and Campbell.

Alec Lauder, brother of Harry, is "trying out" his songs this week preliminary to Broadway engagement (Morris & Feil).

Clifford and Burke have reunited.

Bernays Johnson has formed a new act with Elizabeth Nelson, soprano; Henry Thies, Jr., violinist, and Beulah Skallerup, dancer, appearing at the Midway Gardens, Chicago, in "The Slave Ship." H. E. Moore, under Louis Sidney's direction, will shortly present a new dancing act.

The Slave Ship moved from Hammerstein's Victoria Sunday to the same management's Lexington Avenue opera house. It necessitated considerable alterations to make the Victoria program for this week.

Ollie Oden, who appeared at a Hartford (Conn.) Poli house last week in "The Isle of Wishes," opened in a single act at Keith's, Boston, Monday. She is a toe dancer and can sing.

Rene Davies is in the east again having just completed a production of a new specialty around a novelty Jap number, utilizing an Oriental set and the services of a Jap youngster for the piece.

Archie Colby has leased a new comedy sketch, "The Lion from Macy's," to Roland West. It will be produced shortly with Marietta Craig in the title role.

On the Upper East Side," by Herbert Hall Winslow.

Minnie Dupree has accepted a sketch from Edward Charles Carpenter entitled "Rip Van Winkle." She will, with Miss Dupree in a brace of characters of whom all is said to be as large as she is in appearance. Pierre J. LeMay will again be her leading man. The cast also includes Laurence Atkinson and Allan Lee. (Chamberlain Brown agency).


Brooklyn Suburban Circuit

The Hildale Amusement Co. is slowly acquiring a picture circuit within the suburbs of Brooklyn. Two of the newest picture houses it has under its control are the Brooklyn Manor and the Garden theatre, both on Jamaica avenue between Richmond Hill and Brooklyn.
Every day on the road I meet men and women who complain of conditions in the theatrical profession, but when I ask them the question as to what they are doing to help alleviate these conditions, they are at a loss to know what to say in reply.

A great number I meet are members of the White Rats, paid up in their dues, but evidently not active in the affairs of the White Rats; I never see them at meetings—they always have an excuse for non-attendance.

I tell you, ladies and gentlemen, that is the trouble with the profession. They are not put enough, need in all organizations is active workers, who attend meetings, join in debate, help cause the by their presence at meetings, even though they say absolutely nothing.


The above men and women alone are a wonderful organization and, backed up by the thousands who pay their dues annually, we have the greatest Artists Organization in the world, and if every man and woman within our ranks would become active, bring in one new member a year, the great work we are accomplishing at the present time a year from now we would treble.

By increasing our membership we would be increasing our treasury. With increased capital we would be in a position to help enact laws, regulate conditions and materially assist the entire profession to a greater degree than ever what we are doing now; so those of you who are members—get busy, bring in new members, become active.

Preach White Rats. When you meet a member of the profession who is not a White Rat and he asks you what good it will do for him to join, tell him what good it has done for you and your profession.

Sincerely yours,

FRANK FOGARTY.

ELECTED RATS.
The following were duly elected to membership in the White Rats at the meeting held Tuesday, Dec. 15: Fred R. Stanton, Conrad Stenski, Ford West, Terry Sherman, Mortie Hyman, Chas. Ocolt, Medley Barrett, Edion Durand, Paul Van Dyke, Al Ben LaHasin, Babe Lewis, Harry H. Richards, Samuel L. Shank, W. Donald Mackintire, J. J. Hughes, Leo Stevens.

In Affectionate Memory of

Robt. Scott
W. R. A. U. No. 1094
Died Dec. 10, 1914.
Our sincere sympathy is extended to his family and relatives.

PASSED FIRST VOTE.
The applications of the following passed first vote at the meeting held Tuesday, Dec. 15:
Edw. C. Derkin, Milton B. Pollock.

If you don’t advertise in VARIETY don’t advertise well.

CABARET NEWS.
Ziegfeld’s “Midnight Revue” that goes on at the Amsterdam Roof for the first time, is without a doubt the feature of the week. The opening of its sort to bring Paris to New York in a dancing cabaret. The review will run 40 minutes, probably divided into parts. There will be comedians in it, also a singing team and 16 chorus girls, the best lookers Flo Ziegfeld can find, and they are guaranteed not to be overburdened with clothes. Gene Buck is writing the book for the Revue, Ned Wayburn will stage it.

“Beets and Turnips,” one of the best Fox trots of the season, was written by Cliff Hess, private secretary to Irving Berlin.

Playing “cooch” music for a one-step is the latest in the New York dance places. Bustanoby’s at 63rd street, gives a “special night” during the week. Last one was “Turkish Night,” and an orchestra composed of Turks furnished most of the music. The house was decorated to create the atmosphere, and the “cooch” music naturally followed. Some of the dancers liked it and some did not, but it is all an opportunity to put in a few wiggles they never thought of before.

Chicago, Dec. 16.
It has become the fad for Chicagoans to have cabaret performances in all their banquets and the organization that attempts a big feed without much entertainment on the side is not considered of very much moment. This means that vaudeville acts are in demand almost every night in the week, and some of the shows given are as elaborate as any on the regulation stages.

Louisville, Dec. 16.
The Rose Garden Dansant in the Keith theatre building had its opening Thursday night coincident with the local engagement of Pavlova. The admission of 50 cents includes dancing and luncheon. There is no bar.

“The Fashion Parade” at the New York Roof was held over for this second week. Business picked up somewhat on the Roof toward the end of their last “Fashion Parade” was given the credit. Vera Maxwell and Andrew Braden left the list of dancers there Saturday. They are framing for vaudeville. Armand and Revers are added to the professionals on the Roof.

Duque and Mille. Gaby left the Amsterdam Roof after one week there. They were expected to start something but turned over.

Les Carongeot, a pair of European classic and fantastic dancers, have just arrived from the other side.

Cincinnati, O., Dec. 16.
Ethel Redmon Moegling, one of Cincinnati’s best professional dancers, is in a serious condition at Bethesda Hospital, suffering from a hemorrhage of the stomach. She fainted while attending the grand opening of "The Whirl of the World," at the Lyric last week, and for a time was on the verge of dying. Surgeons hastily operated. They attribute Mrs. Redmon’s illness primarily to violent exertion in dancing. She and her husband, Harry Moegling, gave exhibitions at the Orpheum Roof Garden. Later they danced at the Havilin Hotel and the Grand Dansant. Recently their connection with the Grand Dansant and opened a studio of their own on East Fourth street, opposite the Hotel Sinton. If the patient recovers, it is believed she will never be able to dance again.

TIMELY XMAS SUGGESTION.
A well-known member of the Associated Actresses of America called at the office the other day and purchased a Life Membership for herself, with the statement she could think of no more appropriate present for him.

In view of the fact he is in the far West and will no doubt read this article before he receives the card, we refrain from mentioning the name until the next issue of Yesterdays.

To those of you who are wondering just what to buy your husbands, wives or friends, the suggestion that a Life Membership in the White Rats or the Associated Actresses of America is an acceptable gift will without doubt be welcomed.

Fogarty’s Scamper.
Chicago, Dec. 16.
White Rats were out in full force for the scamper given Frank Fogarty at the Hotel Sinton, Dec. 10. Mr. Fogarty made a speech in which he stated that the organization had collected $3,000,000 due to actors on contract without going to law and of this sum $4,000 in Chicago this year.

Among the life members made were Leonard Hicks, Blanche Stafford, Phil McMahon, Sam Sidman and Will Rogg. There were five other applications for membership. The sum of $1490 was realized during the day and night. Will J. Cooke, secretary of the organization, made a speech for the good of the order in which he advised the members not to stand for any more cuts in salary.

Fred Lowenthal made a humorous speech, and Dr. Max Thorek also spoke at some length.

REVISION DIDN’T SUIT.
Boston, Dec. 16.
John Drew found out that the revised third act of "The Prodigal Husband" was far from what he wanted and Charles Frohman is reported to have agreed with him. The play will continue as presented originally.

New Year’s Eve in Chicago.
Chicago, Dec. 16.
It is said all the theatres in the "loop" but one (Cohan’s Grand) will raise prices for New Year’s night. Most will advance seats from $1 to $1.50 per seat, which will bring the majority of seats at $2.50 while a good many will demand $3.00 for reservations.

The vaudeville houses are planning to give midnight shows. It will enable them to make double receipts without raising the regular fees.
Frank A. Keeney's new Brooklyn house opens Jan. 9, if nothing delays.

Tommy Gray sent himself a wire at the opening of "Watch Your Step" at the Amsterdam. It read: "Tommy Gray, Hope Tinney's stuff is a big success. Thomas J. Gray."

The Garrick, New York, passes from the booking control of Charles Frohman the first of next May. It will revert to its owner, Mrs. Edward Harrigan.

George St. Leon, who has been with the Weis & Moxon show, "Polly of the Circus," has bought out the interest of Clarence Weis and he and William Green, formerly of the stage force of the Mary Anderson theatre, Louisville, when that was a vaudeville house, has been appointed stage manager of Keith's theatre there to succeed Leslie H. Thurman who has become manager of the Masonic.

At the conclusion of the Joseph Santley engagement at the Majestic, Los Angeles, in "When Dreams Come True," Jan. 9, Philip Bartholomew will close the company's tour. Santley will immediately take up a tour over the Orpheum Circuit (vaudeville).

Tobias Ross, on the small time as a musical director and violin player, was deported from Rochester, N. Y., to Canada last Monday by Federal Inspector Martin. It is charged that Ross entered this country without inspection and unaccompanied by a parent. He is 19 years old.

John P. Slocum emphatically denies that there is any danger of his show, "The Quaker Girl," closing. It was inadvertently printed in the Variety the first week in December that his show was closed by Victor Morley in Denver. The show in mind was the defunct "My Best Girl."

Billy Clifford is back on his road route again with his show, "Believe Me." Clifford had to cancel for a time and go back home to Urbana where he was called by the serious illness of a relative. Clifford's troupe is now touring Florida.

William Green, formerly of the stage force of the Mary Anderson theatre, Louisville, when that was a vaudeville house, has been appointed stage manager of Keith's theatre there to succeed Leslie H. Thurman who has become manager of the Masonic.

The Never Happened Vaudeville Circuit has given a route to Nemesey & Ylis. Mr. Nemesey has had ten thousand copies struck off the medal the Mikado gave him which he intends to throw out to the audience at the finish of his act. Guppy and Fogg, The Juggling Lay-Offs, Hideaway and Cutting, The Mysterious H-H's and the Flour-in-the-Face Brothers have been booked on the same bill. Miss Ylis has her wardrobe packed in an invisible trunk.

It now comes out that Frank Tinney has a middle initial; it is H., making the full name Frank Hokum Tinney.

One of the New York papers said "Watch Your Step" was a novelty because it contained no jokes about a Ford.

The one cent war tax on telegrams does not worry the agents at all. They still send their wires collect.

According to reports there are no less than six revues about to be put in rehearsal. It is funny all the new names they can find for a vaudeville show!

What You Are Hearing Now.

"I don't know what to get her."

"Say, have you any friends in the wholesale business?"

"I'll be glad when Christmas is over."

"They have everything they want now."

"I believe in giving useful presents; they're cheaper, too."

"What good is all that bunk anyhow; who started that present thing?"

"I hope the wife doesn't buy me neckties again."

"How many relations have you?"

"Look at the list I have here."

"What are we going to give our agent? With the cut we got?"

Sully the Barber is billed to open at Hammerstein's next week. He'll be there Monday afternoon, anyhow.

Things You Will Not See in This Column.

"What they got for Christmas."

"What they wanted for Christmas.

Parody on "The Night Before Christmas."

Papa? Yes, my child: what is it?

Does Santa Claus visit the lay-offs, too?
ANDERSON'S MUSICAL STOCK TRY-OUT IN LOS ANGELES

Moving Picture Man Takes Morosco Theatre, To Place Same Policy He Opened Gaiety, 'Frisco, With.
Sam Rork Will Be Manager. Company Engaged In New York.

Los Angeles, Dec. 16.

G. M. (Bronco Billy) Anderson is to take over the Morosco theatre here after Kolb and Dill complete their engagement this week at the house.

Sam Rork will be manager. For Mr. Anderson's company, which will present musical successes that have gotten over in New York.

Bronco Billy is to make his headquarters here and open a plant in the vicinity for pictures, although still maintaining the one he already has further north.

Mr. Rork was east recently and engaged some principals for the company. The opening attraction may be "Mlle. Modiste."

The Morosco policy under the Anderson direction is similar to the one inaugurated by the picture man at the Gaiety, San Francisco, which he built for that purpose.

JOLSON OUT WITH SHOW.
It was decided by the Shuberts this week to send the present Winter Garden attraction, "Dancing Around," on the road, following its closing in New York. Al Jolson, featured with the production, will go along with it.

The selection of chorus girls for the incoming Garden production was made Wednesday and rehearsals under the direction of Jack Mason will shortly commence. Mr. Mason will stage the numbers in the piece.

Several vaudevillians have been mentioned in connection with the next Garden show.

REVIVE AGED DRAMA.
Pittsburgh, Dec. 16.
"Fairyjupe's 'Ipswich in Taurus' was presented for the first time in several decades Saturday night by the dramatic class of the School of Design of Carnegie Institute of Technology. The drama was produced by Prof. Thomas Wood Stevens and was a success.

WAITING FOR PRODUCTION.
A. H. Woods has accepted the farce "I Want Money" and is to produce it some time in February. Marcin has had four manuscripts accepted within the last year but has not had a production as yet. "Are You My Wife?" is slated for production by H. H. Frazee with Roy Atwell as the star. Cochran & Harris have two other pieces by the same author.

MUSEUM SECRETS EXPOSED.
Atlanta, Dec. 16.
Robert Lee Wingate, bankjoint and Barker for a downtown museum, told the court the other day he was lured from home by the promise of $10 a week but that since the outfit struck Atlanta his salary had been cut to soup three times a day. He declared he couldn't bark on soup and asked a writ of attachment on a bannoon the show carried. He got the writ, a deputy got the bannoon and now the county doesn't know what to do with it.

Wingate, out of pure cussedness, as he termed it, laid bare to the newspapers the innermost secrets of the museum, going so far as to expose the fact that the "wild woman from Mexico" was a man who had to shave twice a day.

BELLE ASHLYN AT GARDEN.
Among the engagements this week by the Shuberts for their next Winter Garden production is Belle Ashlyn (Gould and Ashlyn), at Hammerstein's this week.
William Gould may continue as a monologist in vaudeville after his partner enters the production in February. Until then the couple will play variety dates.

BROOKS' MUSICAL COMEDY.
Jos. W. Brooks is said to be looking for people to play a musical comedy or farce he has in view, that will only require a chorus of 12.

CHORUS GIRL ELOPES.
Frederick, Md., Dec. 16.
Frances M. Williamson, 19 years old, of Philadelphia, a chorus girl in a comedy company, and William M. Nichols, of Hagerston, Md., eloped last week, and were married by the Rev. Dr. E. H. Lamar in this city.

The bride met the groom three months ago, when her company played Hagerston. After the wedding they returned to Hagerston to seek parental forgiveness.

"Peg" Did $7,000 That Week.
(Special Cable to Variety.)

The statement in Variety "Peg o' My Heart" did but $3,000 week before last at the Comedy must have been an error in transmission. The original cable read $7,000.

PLAYWRIGHT DIVORCED.
Utica, Dec. 16.

Mrs. Jennie L. Stoddard, wife of George E. Stoddard, playwright and author has been granted an interlocutory decree of divorce by Justice De Angelis.
Mrs. Stoddard named Adele E. Schoenhard, known professionally as Peggy Pendleton, of Bay City, Mich., as co-respondent. She accused her husband of living with Miss Schoenhard in Chicago last July. Mr. and Mrs. Stoddard are natives of Utica. Mrs. Stoddard has returned here and is conducting a small store. Stoddard did not defend the suit.

The divorced husband is the author of "The Royal Chef" and "The Isle of Spice."

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Frederick, Md., Dec. 16.
Frances M. Williamson, 19 years old, of Philadelphia, a chorus girl in a comedy company, and William M. Nichols, of Hagerston, Md., eloped last week, and were married by the Rev. Dr. E. H. Lamar in this city.

The bride met the groom three months ago, when her company played Hagerston. After the wedding they returned to Hagerston to seek parental forgiveness.

If you don't advertise in Variety don't advertise at all.

IRVIN COBB LECTURING.
Irvin Cobb, who has seen service abroad as war correspondent for his paper, will start out shortly on a lecturing tour, under the direction of Edgar Selwyn, using 4,600 feet of Gaumont war pictures that Walter Rosenberg controls for this side.

The Gaumont pictures are claimed to be the nearest thing to real war views that have yet been seen over here, containing pictures of armored trains, activities in the field and a pulsating moving panorama of film that will have added thrills placed to it through Mr. Cobb's descriptions.

SHOWS OPENING.
"Ole, the Fall Guy," has been adopted as the title of the new road attraction John G. Rae will put out Jan. 4. It was written by Ida Weston Rae. Rae now has out "Lend Me $200."

"Damaged Goods" is going out in another edition under Leifler-Bratton's direction, Dec. 28. L.B. have another "Damaged Goods" playing the Stair-Hall.

E. J. Carpenter is sending out "School Days," which opens Dec. 24 at Glen Cove, L. I. The show will play east.

WRITING NEXT "FOLLIES."
The assignment to write the book and lyrics of the next Ziegfeld "Follies" production has been placed by Flo Ziegfeld, with Gene Buck, who will attend to both ends. Dave Stamper, as usual, will collaborate with Mr. Buck on the songs, furnishing the music.

According to report, Ned Wayburn will stage the next "Follies" production Flo Ziegfeld will make. Mr. Wayburn is putting on the "French Revue" for Ziegfeld's Amsterdam Roof.

REOPENS NEW YEAR'S.
The Sam Bernard show, "Belle of Bond Street," now laying off, will resume New Year's week, with a route of two months after that now laid out. The piece may close at the expiration of that time.

SECRET STRINGS PLACED.
H. H. Frazee will bring Lou-Tellegen to the Longacre theatre in the play entitled "Secret Strings" Dec. 28. It is not decided at present what disposition will be made of "So Much For So Much," after that date.

DRESSLER SHOW AT 39TH.
The Marie Dressler show, "A Mix Up," will open at the 90th Street theatre probably during New Year's week.

"90 In The Shade" Title.
Daniel V. Arthur has decided to name the piece in which Marie Cahill and Richard Carle are to star "90 in the Shade." Rehearsals were started this week. Among the recent engagements is Vida Whitmore.

Lew Fields' Revue in April.
Lew Fields has decided to postpone his revue until some time in April.
LEGITIMATE

BROADWAY’S RUSH OF REVUES CALLING ON VAUDEVILLE

Several Productions Planned Having Others Rumored Added to Them. Kellermann Show May be Another Revue. Still One More Reported Preparing Secretly.

"Watch Your Step" Does $16,300 in Six Performances.

There are at least half dozen revues in course of construction or in contemplation. Nearly all of the producing managers and a few others have been inspired by the success that the two Dillingham shows have attained and from the first of February until way into next season the production market is to be flooded with revues of one type or another. The Cohan & Harris revue "Hello Broadway," in which George M. Cohan and Willie Collier are to be featured, will be the next to hit town. The date at present is Christmas night at the Astor. Reports that have leaked from rehearsals are to the effect that the show is progressing nicely and looks like surefire. After that will be the new Winter Garden show, as yet unnamed and date unset.

"Fads and Fancies," which Klaw & Erlanger are to do, is to be ready in January, Julian Mitchell doing the staging.

The Lew Fields revue will be done along in April some time. In the meantime two or three others are in the course of preparation. The Annette Kellermann show may be one. Another is being written by Clare Kummer and it will be placed into rehearsal within the next month. The managers who are behind the latter production are keeping their identity secret for the present. They have dropped the fact, however, that they propose giving Broadway an "autofolio" of $1. All that the producers are waiting for is the assurance of a theatre with sufficient capacity. One of the big features for this piece is an "unknown" woman dancer from Europe. They propose to call this revue either "Dining and Dancing" or "The Revue Beautiful."

The Kellermann show is casting about for a composer. Victor Herbert terms are said to have been prohbitive. Harry Carroll was approached. He will likely do the musical end of the next Garden attraction, as he did the present and last one there.

The "Chin Chin" and "Watch Your Step" pieces still continue on their capacity way. The advent of the latter big Dillingham hit into New York last week appeared to help the Winter Garden business, where the best business of the run thus far was registered.

"Watch Your Step" coupons are selling at from $4 to $8 apiece for front row seats, beating the early "Chin Chin" record of 25 cents. One speculator is said to have taken $25,000 worth of tickets out of the box office, paying cash, and getting the tickets at $2.25 per. Other "specs" held back on the report of one of their fraternity who saw the show out of town. This left most of the show of supplies at the opening and after. Many have been willing to pay as high as $4 each for Amsterdam tickets since the premiere. The show did $16,300 gross on six performances, playing to over $3,000 Saturday night.

The rush of revues is going to tighten up the local vaudeville market. Any number of managers and agents are out scouting for vaudevillians who will come to fill the gaps left by the exodus after the curtain. Several engagements are close to consummation.

SHOWS IN BOSTON.

Business took an unexpected slump this week due in part to the pre-holiday financial condition of the average Bostonian and in part to more of the freakish bookings for this town which bunch several openings pitted against each other one week and then bring nothing the following week. This week brought nothing.

Next Monday will have Ann Murphy in "The Beautiful Adventure" at the Hollis and the Hippodrome production of "Pinafore" scheduled for the same day at the Shubert was this week postponed until the night before opening. Next in the calendar is the "Two Gentlemen" a first half and also to get the big tank set satisfactorily and leisurely.

The 28th of this month will bring three openings on the same night. "A Pair of Sixes" comes into the Wilbur to replace Hodge's long run in "The Road to Happiness." "Suzi" will open at the Majestic, replacing "Omar" which is drawing only fair under heavy expense and "Seven Keys" at the Tremont to succeed "The Yellow Ticket", which did not do as well as was expected. "The Midnight Girl" will succeed "Pinafore" at the Shubert where a none too optimistic view of the success of the big Hippodrome production has been taken by some.

The Hollis is scheduled to get a revival of "Diplomacy" with William Gillette, Blanche Bates and Marie Dorro following the close of Ann Murdock early in January and the booking announced last week of Robert Mantell in "King John" has been switched, probably just as well at this season of the year although this type of production has always done fairly well here and the field is ripe this season.

SHOWS IN FRISCO.

San Francisco, Dec. 16.

The production of "A Stubborn Cinderella," by the Gaiety Co. at the Gaiety got a good start on its opening.

David Warfield, finishing up his fortnight's engagement at the Columbus, is doing his best to "Mutt and Jeff" opened fairly well at the Alazar.

The second and last week of the Talma-Bosco Co. at the Cort shows fairly, business.

Reservations for seats for the Forbes Robertson engagement here by mail are the biggest in the history of the Cort theatre.

SHOWS IN ST. LOUIS.

St. Louis, Dec. 16.

Otis Skinner opened Monday night at the Olympic to the smallest crowd seen at a local theatre this season. It was unusual after such good attendance as the last few weeks. Business for Skinner picked up a little Tuesday and Wednesday.

"Damaged Goods" at the Shubert is filling in what would otherwise be a dog day and because of the inferior company and age of piece, is doing nothing. The Olympic was to have been dark this week but a switch in Skinner's plans opened it. Next week, the "Passing of Hans Dippel" is also to play a previously scheduled dark week.

SHOWS IN NEW ORLEANS.

New Orleans, Dec. 16.

"Fine Feathers" with a capital cast is doing the best business in town. At the Tulane are pictures. Burlesque continues at the Dauphine. Dramatic stock is doing little at the Lyric. The Lafayette and Greenwall are dark.

TRENTINI AT 44TH.

It seems about a titled the Shubert will play the following week to "The Peasant Girl," at the 44th Street theatre, following the run of "The Lilac Domino" in that house.

"The Peasant Girl," which also has Clifton Crawford, has been doing a big business out of town, getting $15,000 last week at the Colonial, Cleveland. The show is jointly shared by Comstock & Gest and the Shuberts.

Doc Hunt, manager of the 44th Street, has leased the Newell, White Plains, N. Y., to try out a stock policy in the Westchester county seat.

Park Still Open on Sufferance.

Boston, Dec. 10.

The Park, closed under the new building laws as exclusively explained in last week's Variety, is being allowed to continue under tolerance pending a decision by the Supreme Court on arguments heard last week. Former Attorney General Herbert Parker appearing for the theatre and Corporation Counsel John A. Sullivan of City Hall appearing in the defense of the contention of Building Commissioner O'Hearn who says the house must close.

"Ben Hur's" BAD LUCK RUN.

Baltimore, Dec. 16.

Edwin J. Cohn, the new manager of "Ben Hur," which played at the Academy of Music last week, was unable to leave Sunday with the rest of the company for Washington, because of an injury he received in an automobile collision Saturday night. Six stitches were required to close a wound in his head. Mr. Cohn was riding in an automobile with John Little, treasurer of the Academy, when the vehicle collided with another occupied only by a chauffeur. Mr. Cohn was thrown forward and his head struck the back of the seat.

The "Ben Hur" company is on its way to San Francisco to appear during the Pacific-nor-West Exposition and ever since it opened it has been followed by bad luck. The week before last, Charles F. Towle, manager of "Ben Hur" for 16 weeks, died suddenly. When the company arrived in this city the scenery and costumes became soaked with rain and had to be dried by hot air from the Academy heating plants.

Mitchell Williams, a chorus girl in the company, is dangerously ill at the Woman's Hospital with Bright's disease and pneumonia. She was taken ill Wednesday night just before the rise of the curtain at the Academy. Wednesday about 25 of the extra men in the show were found smoking in the dressing rooms on the stage and were discharged. Thursday two of the horses used in the chariot race were taken ill and could not be used.

The records at the Academy of Music show that 16 years ago, when "Ben Hur" first played at the Academy a woman dropped dead in the audience.

AVENUE, WILMINGTON, BURNED.

Philadelphia, Dec. 16.

Fire which started at 10 o'clock Monday night resulted in the destruction of the Avenue theatre, Wilmington, owned by Mrs. Lulu C. Baldt, of this city. The loss was estimated at $50,000. The house was operated by the Avenue Amusement Co., of which Clement C. Miller was the head.

It was crowded when Manager John Demaree noticed smoke coming from the basement and one of the boxes. Seeing that there was a fire which might become serious, he sprang to the stage and announced:

"There is a slight fire in the basement. There is ample chance for all to get out, but for God's sake go out quietly and don't lose your heads."

This announcement, made calmly and in a reassuring tone, brought obedience and not a person became excited as all marched to the street. The flames spread quickly and soon the roof was a mass of flames against which firemen were powerless.

The only injured were Alvan Bennett and Ernest Tadlin, both operators.

The house opened Jan. 11, 1886, and was destroyed by fire Dec. 23, 1888.

If you don’t advertise in VARIETY don’t advertise at all.
BELLE ASHLYN had it all her own way after the freak acts were through at Dillermerstein’s. Here is a girl with real talent. She could make even a grouch laugh. Miss Ashlyn has a stunning wardrobe. Her entrance is made in a scarlet brocade dress having gold lace ruffles. A large flop hat has ruffles. For her second act she change a white lace flounced skirt was topped with a long waisted effect in green velv- 

mrs. e. b. alsop is pigeon-toed. for a tall woman she is most awkward. but as a freak act she was a gem. mrs. alsop perhaps will drift away into oblivion where most of the freak acts go. mrs. alsop wore a gold affair over lace petticoats. mrs. bud fisher could be classed among the freaks, also relating to her rather garish for rec- 

ognition. her entrance was made in a cloak of brocade with an orchid velvet bottom and edged in black lynx. a gold head dress trimmed in paradise was also worn. a pink taffeta made so much to do, was a hit. the constant kerfuffle among her was a full, having four deep tucks. the bod- 

ice was high waisted and belted with black velvet ribbon. a large flop hat was becoming. in fact, mrs. fisher said she always wore a black. blue vel- 

fon ruffles formed the foundation for her third change. the last dress of her four changes was an evening gown of white satin. ray bailey wore for her opening number a tailor-made suit not up to date in lines. a black evening gown trimmed in brilliants was in better 

taste. a black jet hat heavily para- 

dipped topped this costume. the woman of the royal gascoignes was typically english in a blue dress touched up with lace and pink ribbon.

THE ALHAMBRA was filled Monday afternoon to hear Irene franklin. har- 

lem likes miss franklin. and miss franklin made those harlemites sit up when she tripped on in her several stunning changes. the most striking was a Poiret coat of white chiffon trimmed in sealskin and lined with the largest check in captivity. a small black hat trimmed with paradise was jauntily perched on miss franklin’s head. an entrance dress was a robe of yellowing silk. father green is in- 

ing stout, although he denies it. the sister Bruch is neatly dressed in white lace and pale blue taffeta. allan dine- 

hart and louis dye have a charming sketch. they are very pleasant individuals. mrs. dinehart can make up. miss dye as the typist wears a black serge dress, tastefully made. juliette dika is a woman with a marvelous figure. she is quite the novelty of this week. the chiffon invaded these shores. under a rose 

colored cloak miss dika wore a dress of solid jet that perfectly fitted. a crystal gown draped in coral chiffon was lovely. in a simple country dress of white lace with blue taffeta a chiffon draped on miss dika was at her best. jesse bijouw in a skating act had a bad fall when her partner dropped her in the neck swing monday matine. 

for a costume miss jesse wears a rose colored chiffon and crystal cost effect. 

"the phantom rival" at belasco is a distinct novelty. most of it is a dream, but interesting, nevertheless. laura hope crews is doing her best work in this with the women all have very good voices. the chorus is composed of 16 girls, all in the "chicken" class. they are young and nice to look at. they make sev- 

eral changes. the curtain going up on the first act finds the girls in sailor suits, spotlessly clean. a fox trot number was done in plantation cos- 

tumes of bright red with large white dots. "tipperary" was done in pink tights and purple upper with gold caps lined in red. the opening of the second act was costumed especial- 

ly well. the smaller girls were in sobrettes dresses of persian silk and white flouncing. the larger girls were in evening dresses of pink satin with Russian blouse of different colored chiffon striped in silver. mable 

flow made several changes, among which were a gold colored accordeon plaited, a white satin made very short, and a kid dress of purple velvet. miss lockard has a good idea of dressing. from purple tights in which she looked stunning. miss lockard changed to all black dress and did an ollo number in black and silver. an all green costume worn in the last act was equally good to look at. miss ralston can also wear tights to good advantage. her dresses were pretty and well made.

TWO SELWYN OPENINGS.

it’s all arranged for margaret illing- 

ton to open at the harris christmas eve in “the life,” the new henry ar- 

thur james play which miss illington and co. have been rehearsing for sev- 

eral weeks.

no out-of-town opening will be set, the show opening “cold” in new york. the selwyn offices has also ar- 

ranged for its other new play, “in the limelight” (first entitled “the spotlight”), which james lockard wrote for selwyn, to open at the hudson new year’s eve without any preliminary tour out of new york.

"sea wolf" as play.

Guy bolton, author of “the fallen idol,” the new joseph weber piece, is now at work rewriting the new play version of “the sea wolf,” which ben stern, doc livingstone and manny greenberg will see gets a regular road production prior to its proposed entry into new york. the piece is slated for presentation after the holidays. 

James McCarthy, stage hand at the Majestic for four years, died of pneu- 

monia, Dec. 11, at the people’s hospital.

Mrs. Carl Henry

Desires to express her deep appreciation of the sympathy of kind friends extended to her in her recent bereavement, the loss of her beloved husband.

CarLot Henry
THE "ZONE" TODAY.

San Francisco, Dec. 16.

That's what they have christened the big street—"The Zone." They did so after having considered other names, because the object of the fair is to celebrate the completion of the Panama Canal. "The Zone" is just 3,000 feet long and divided into 14 blocks by cross avenues. This arrangement makes the principal section of the big show easily accessible from all other points. Among these 14 blocks the locations of the biggest and best attractions have been evenly divided so that each block will appeal strongly to the visitors. Aside from the hundred big shows spread over "The Zone" 275 concessionaires and their assistants will add to the merry excitement of this quarter. Not counting the booths, stands and small buildings which will be used for concessions, 100 imposing buildings of various designs and styles of architecture have been erected to house the big shows at a cost of $10,000,000. The building and palaces of pleasure face "The Zone" in an ever line, making it a mighty attractive thoroughfare.

The shows located upon "The Zone" are many. Some have been seen at other locations, whilst some are designed especially for this event.

At present, among those which loom up are: Frederic Thompson's "Toyland for Grown-Ups," situated right at the beginning of "The Zone" (from the Van Ness entrance). The Aeronaut (which reaches 274 feet in the air) is another new and novel device catering to the public for the first time. It resembles a high tower and with its full swing will circle through the air, "The Yellowstone Park" is another huge pendulum of a clock. "The Dayton Flood" has been exhibited elsewhere. It occupies a nice location and is considered a good attraction. A reproduction of Yellowstone Park is another novel feature, sure to appeal to many. "The Battle of Gettysburg," "The Submarine Exhibit," "Creation," "Roadtown," "The Grand Canyon of Arizona" and "The 49 Camp" are only a few of the shows that are to be seen on "The Zone" when the fair opens.

Ninety per cent of "The Zone" stands completed. There remain 70 days to finish the rest of it, and when that period arrives it will find "The Zone" ready. It is said that the spectacles alone in this section represent an outlay of $500,000.

The following rules will govern "The Zone.

No solicitors of any kind are allowed. Lighted cigarettes are not allowed out at 11, except Sundays. Good, clean wholesome amusements only. No chance games nor gambling. To enforce the rules and operate the shows, and so on, is going to give employment to 7,000 people. "The Zone" looks like a huge success, not from any angle.

BILLPPOSTERS' AGREEMENT.

Syracuse, Dec. 16.

Agents for the circus combinations negotiate in New York with the International Alliance of Biliposters and Bilinera to continue the agreements now in force for two years more and provide better working conditions for the men who travel ahead in the advertising cars.

The men who represented the circuses were W. H. Horton (Ringleins), J. D. Newman (Barnum and Bailey), R. H. Sturgis (Ringling and Bailey) and E. D. Warner (Sella Floto). There was no discussion about wages that as settled some time ago, and the matter of continuing the agreement was the only matter before the conference. The men who represented the circus organizations were empowered to make arrangements for all the circuses of the United States and Canada.

CARNIVAL NOTES.

Chicago, Dec. 16.

E. W. Mills has just arrived for the carnival season. He is not surprised to see him have a big attraction at "The Zone." Con. will have a No. 2 show next season.

"It can't be helping to be a good one. The new show has just arrived, and with the old heads back of it—Vic, Levitt and those others, with some hand-carved from England, the Sanders at Brighton Beach, N. Y., Race Track.

Spoke Wagner, general agent of the Inter-American Shows, said that his show will spend a few weeks in Chicago. He has just made his plans for the coming season.

Joe Yore, the old-time side show man, is amusing boys at the Wellington and is looking fine.

Pete Bernardi left bare Saturday to join his wife at Kansas City and look after his show. The business is doing well.

Baba Del Gario and his entire Oriental troupe have opened up a store-room show on 20th Street, New York.

Harry G. Metvile, Chicago manager of the New York Show, has a new baseball for the coming season.

Chas. P. Curren, manager of the National Carnival, is spending a few weeks at Tempa, Tex.

For the first time in seven years the Johnny Jones show comes and will spend a few weeks here this season, building new permanent at Tampa.

Fred Rembark and Bert Earl left the Windy City and will go into "The Days of '49" under the auspices of the Moscums at Illinois.

The carnival topic is that the Morrison hotel will be the headquarters for the boys after the old Wellington leaves us.

George Coleman, general agent of the Francis Marion Show, will leave Chicago Jan. 1 for New York.

George J. Pollack, of the Rutherford Greater Shows, with headquarters in Pittsburgh, is expected in Chicago shortly.

There will be some Christmas spread at the Gunther hotel this year at San Antonio. Making the director of the committee of Arrangements.

The third stand of the Rale and Ross re-openings at Tempe, Ariz., will be completed at South Bend, Chrislmas Eve, under the auspices of the Moore Lumber Company.

CIRCUSES.

Chicago, Dec. 16.

George Discom, contracting agent of the 101 Wild West Show, is spending the rest of the winter in New York.

Dec. 16. Thad, promoter, with the Krause Greater Shows, is in St. Louis to spend the holidays.

J. C. O'Brien, of the Orpheum Greater Minstrels, coming out of Seattle, closed his season and will winter his show at Brunswick, Ga.

Steve Woods, general agent with the Wortham Shows, passed through New Orleans a few days ago on his way to New York.

Hoo Da Rosal is at Hot Springs, Ariz.

A. H. Halts is back from South America.

K. G. Barklow is still showing New Orleans and is unable to see how he will go into winter quarters.

Morris Miller, proprietor of the Great American Shows, is wintering his show in Hot Springs.

The boys around the Wellington would like to send out T. D. Daly, of the Robert's United Shows.

Joe Schlebold, after selling his merry-go-round, has set up a rate coat store in Cleveland, Ohio.

Ballard Harris, lot superintendent for Drummond Great Shows, is expected in Chicago soon.

Tom Hunt, of the Darkout Shows, has started a musical comedy in New Orleans and is doing fair business.

John Zonetta has contracted to furnish his hands for three carnival companies for next season, and is now in New York making arrangements.

ELKS BAN CARNIVALS.

The Grand Lodge of the B. P. O. E. has placed a permanent ban on the carnivals. This action came after long consideration and is a surprise to the carnival world as the Elks have been identified in the promotion and production of carnivals since their origin.

It is generally given that many of the smaller towns have used questionable methods in prize contests, etc., thus bringing reflection on the good name of the order.

Former Skater Marries.

Baltimore, Dec. 16.

G. Milton Rogers, once in vaudeville, was married here last Wednes-

day to Aimee M. Calwell. Both live in New York....
BURLÉSQUE

by Frederick M. McCloy

While the domestic affairs of men and women of prominence in other directions have been kept from the public with never lessening frequency through published reports of divorce proceedings, it is a very long time since anything of a similar nature has been reported in the case of a single person in burlesque. Whatever may be the cause, the fact remains just the same, and it must be taken as a favorable announcement upon the moral stability of the people engaged in this branch of the business. Unfortunately, there is a case of this character approaching that gives every advance indication of being one of the most sensational of the kind of its kind, and that has nothing else to commend it than a display of beautiful scenery and costumes.

Just how far the Columbia Amusement Co., whose profits have been increased and the bigger the name of the insolvent the more damaging the consequences. Thus far the Columbia Amusement Co. have so far a grip upon the guiding helm of their business and are so perfectly familiar with the technique of this enterprise that even the most careful of the business aspects of the concrete institution can at least scant danger to its solidity and overcome it before a crisis is reached.

The fountain head of this great concern may not be able to guide the morals of their associates and compel the sort of personal conduct that will avert a recurrence of the Reeves scandal, but still it is its control over the business aspects of the institution that publication a week from today. Self-effacement from its pages will mean an oblivion that is not in keeping with the reputation of the management, and the direct operations of people whom publicity means so much. The formation of the show an unusual turn. The first scene of the first act is followed by the olio, after which there is a pause for laughter and a singing of songs. The patience that might be expected of people accustomed to having the intermission come around 9:30. It is an innovation, anyway, and anything that tends to improve the interest in these days of similarity in details.

Although Mr. Robinson dominates the cast, this is by no means a one-man show. All the principals are given opportunity to shine and there is an even, well-balanced performance. Mr. Robinson's material is all new to the patrons of the Columbia. This is a first appearance at that house in three years, and his heartiness of receptions at every performance during the week indicates his popularity. This excellent comedian, always versatile and distinctly original, emphasizes these qualities by the production of Chinese characterization in which he is intensely funny. The dialect he has adopted to aid him in this bit indicates his education and training, and his make-up and dress, together with the antics of the "Chink," keep the audiences in con-

BEAUTIES.

CARNATION BEAUTIES.

Charlie Robinson strikes the true burlesque note in his latest effort. The "Carnation Beauties" show even if he has failed to reach the standard of class in the details of the production. And a real burlesque show sans class is preferable to a pretentious one. The latter has nothing else to commend it than a display of beautiful scenery and costumes.

Quality in cast and sartorial accessories are wholly with the exception of Frank Mackey renders valuable service playing the German opposite Robinson.

Other bits are competently performed by Joe Feeley and Gus Knoll, while Mabel Lee makes a distinct hit in an ingenuous part that is full of good material. Edith Marcelli deserves a word of praise for the delightful manner in which she leads a number in the Chinese scene.

In the olio Feeney and Knoll do a characteristic Chinese dance that is a novelty and that is so well executed it would well merited hearty applause. Miss Wilbur does a turn of popular songs which she sings delightfully and Frank Mackey, Bobby Raymond, James Robinson and Feeley in succession interpreting the Beauty Comedy Four, keep the audience in good humor by the general excellence of their work.

Mr. Robinson has assembled an unusually angle of burlesque talent distinguished by youth and comeliness whose singing abilities are far above the average.

REAL MONEY GIVEN AWAY.

"The Girls from the Folies" management attempted some publicity this week at the Murray Hill theatre where the show is playing. Monday at one o'clock bags of money (real) were thrown from the roof of the theatre. It was previously announced this would be.

When the money twirled startled, however, there were but a few people around. A crowd numbering about three hundred soon gathered and there were some good scrimmage for the money.

The most popular man in the neighborhood of 42nd street and Lexington avenue at that moment was Charlie Levey, who has the candy privilege of the theatre. Every time Charlie dropped some coin he was cheered for an encore until all that could be heard above the noise of the scuffle was his name.

From the front of the house it didn't look as though the people were going to spend the money they received in the scramble to buy seats for the matinees. The bags probably held 20 to 30 bags worth of the smallest change, and the total amount "thrown away" may have reached $7.

§500 WEEKLY ALIMONY.

In the divorce actions of the AI Reeveses, Mrs. Alameda Fowler Reeves was granted $500 weekly alimony pending the trial, by Judge Crane Monday, M. L. I., last Saturday, with an additional allowance of $1,000 for counsel fees.

If you don't advertise in VARIETY don't advertise at all.
COLUMBIA CIRCUIT REDUCED ONE CHAIN ONLY NEXT SEASON

68 Shows and 73 Theatres Will Make Up One Continuous Travel, with Likelihood All Shows Will Play All Theatres, Replacing Present Arrangement of “Main” and “Extended” Circuits.

Very important changes will be made in the general conduct of the operations of the Columbia Amusement Company commencing next season. As at present constituted, the corporation is handling 73 shows and there are 81 theatres on the circuit. These will be reduced to 68 shows and 73 theatres under the new scheme. There will be no one circuit.

The routes will be laid out with a view to securing the greatest money returns to all of the shows and theatres. With the obliteration of the line that this season exists between the attractions and houses, shows that are now going to the Murray Hill and the Olympic, for instance, and that do not play the Columbia or Miner’s, Bronx, are quite likely to be booked in all of the New York houses, and the same procedure will be followed in all the cities.

RECORD THEATRE PARTY.

Wall Leslie, ahead of the Bert Baker “Bon Tons” show, and Billy Vail, manager of the Casino, Philadelphia, have pulled off an immense business-getting stunt for the four days preceding Christmas. They have arranged for the Philadelphia Loyal Order of Moose to have a four days’ berthing of the Moose.

There are 20,250 members of this order in Philadelphia and each one has taken four tickets good for any performance from Monday to Thursday, inclusive. In order to accommodate these 81,000 persons, two midnight shows will be given, one Tuesday and the other Thursday nights. It will happen on the four worst days of the entire theatrical season.

COLUMBUS IN EXTENDED.

Beginning Dec. 28, the Empress, Columbus, O., will be included in the Extended, coming between Cincinnati and Cleveland. This closes up a gap in the east caused by the withdrawal of Richmond and Norfolk.

The Empress is a new theatre, opened five weeks ago as a Loew vaudeville house. It is located on the street between the Public square and the Southern Hotel. There is a large seating capacity. Harry Hasting’s “Tango Queens” is scheduled for the opening.


WESTMINSTER LEASED.

The Westminster, Providence, will cease to be a burlesque house at the end of the present season. It has been leased by Allee’s & Lovering who will conduct it as a feature picture theatre to take the place of their present Empire, which is to be demolished in the spring to make room for a new street.

Just what will be done, if anything, to continue Providence on the Columbia Circuit has not as yet been decided upon.

PENN ROUTE CHANGE.

A change will be made in the Penn Circuit beginning Dec. 28 in consequence of the Cambria, Johnstown, becoming a dramatic stock house on that date.

Thereafter the route for the week will be Monday, Beaver Falls; Tuesday, McKeesport; Wednesday, Greensburg; Thursday, Altoona; Friday, York, and Saturday, Reading.

STOCK CHANGES.

Newark, Dec. 16.

Mabelle Estelle has signed with the Edw. Forsburg players here, opening at the Orpheum Dec. 28.

Richmond, Va., Dec. 16.

William Wade Scott, manager of the Lucille LaVerne stock at the Empire, announces several changes. Laura Walker has been engaged as leading woman.

Viola Fitzpatrick, Jack Crosby and Olive Blakney, who gave in their notices upon failure to grant a request for more money, are being replaced.

Philadelphia, Dec. 16.

Enid May Jackson, late leading woman of the Gaity stock, Hoboken, N. J., will join the stock at the American here Monday as lead, succeeding Frances MacGrath.

Portland, Me., Dec. 16.

Frances Young, character woman, and Dorothy West, ingenue, joined the Moore-Pavey Stock Co. at the Little theatre this week.

$1,000 ROYALTY.

Negotiations are on for the first stock production in Greater New York of “Within the Law,” the reorganized Grand stock, Brooklyn, planning to produce the piece a week and a half at the Grand over there for a royalty payment of $1,000.

The Grand recently came a cropper as stock under a tri-managerial administration, and the new stock regime will be conducted under the auspices of the A. I. Naam drygoods company, which controls the house.

Mary Young is engaged as leading woman.

STOCKS OPENING.

Chicago, Dec. 16.

The Warrington, Oak Park, has been re-opened from Gatts & Sackett by Abramson & Middleton, two local business men, who will open the house Monday night with stock. Isabelle Randolph will be the leading woman. Among the other players are Walter Poulter, Gertrude Keefe, Millie Freeman, Charles Siddons and Messrs. Dixon, Emerick, Miss Wilde and others, with George Fox as the comedian.

Frank M. Readick has been engaged as conductor. He will present “Over Night,” with a musical comedy yet to be announced to follow the second week.

Chicago, Dec. 16.

Frank Livingston, director with the Grace Hayward Players at the Willard, has resigned from that organization and will open a stock company at the Hippodrome, Peoria, Sunday. The opening bill will be “Officer 666.” Eugene McGillic has been engaged as director for the Grace Hayward company in the place of Mr. Livings-

Montreal, Dec. 16.

If the Palace, Rockford, Ill., is completed by Jan. 1, a stock company will go into the Orpheum, now playing vaudeville.

No definite announcement of who will run the company has been made.

Chicago, Dec. 16.

His Majesty’s theatre starts with a stock company next Monday.

The roster of the Percy Haswell stock was completed Monday. The company opens in New Orleans, December 25, with the leads played by Miss Haswell and Albert Paterson. Others will be Florence Pendleton, Theresa Daly, Madge West, Angèle Odén, S. K. Fried, Russell Field, James Morrissey and Lynn Osborne.

The opener will be “Green Stockings.”

Rollo Lloyd was busy Monday engaging people for the new Wilmer & Vincent stock which opens at the Colonial, Norfolk, Va., Dec. 28. Lloyd will be the Colonial’s stage director and also play parts.

Minneapolis, Dec. 16.

A. G. Bainbridge, jr., announces a stupendous stock production of “The Blue Bird” for Christmas and New Year’s weeks at the Bainbridge Playhouse.

About 100 supers have been lined up and special attention is paid to the scenic equipment.

Rochester, N. Y., Dec. 16.

Charles Pease, for a long time connected with different local theatres, has been selected as manager for the Baker when it reopens Christmas night as a stock house. The talented Players will present “Dora Thorne” as the opening attraction.

Sioux City, Ia., Dec. 16.

Morgan Wallace, heading his own stock, opens Dec. 26, with Iona Mc-

Grane as leading woman. The opener will be “Our Wives.”

STOCKS CLOSING.

Buffalo, Dec. 16.

The Cliff Stork-Mabel Brownell Co. closes their engagement here Saturday night in “Camille.” The entire company will be back to New York although the proposed return to the Shubert, Newark, has been abandoned.

Leominster, Mass., Dec. 16.

Members of the stock under William A. Crow’s direction which closed Sat-

urday have gone back to New York. The Grew stock had not been a howling success.

Youngstown, O., Dec. 16.

Felber & Shea’s stock company at the Grand, Canton, closed Dec. 12, and the organization moved to the Majestic, in Erie, Pa., where it will open Dec. 21 in “The Family Cupboard” as the initial bill. The Canton house will be kept open with pictures.

The Felber & Shea stock company at the Grand, Akron, was also discontinued Dec. 12, and the house will play combinations for the rest of the sea-

The Carter-Robinson Stock Co. quit the Orpheum here yesterday and left for Muskogee, Okla., where it will make another attempt. In the two months’ stay at the Orpheum the organization realized $75 above expenses. A hooch has rested on the Orpheum since its opening.

It is said a Kansas City theatrical concern will occupy the Orpheum with pop vaudeville and pictures.

Eva Mull Show Renamed.

The former Eva Mull show has been renamed the “Pollies of 1920.” The first stop under the new cognomen is at the Howard, Boston, next week.

JOHNNY SLAVIN GETS IT.

Johnny Slavin gets the Lew Hearn role in “Suzi” and will first play it next Monday at the Adelphi, Philadelphia, where the show opens then for a three weeks’ stay, afterward moving to Bos-

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VARIETY

BILLS NEXT WEEK (December 21)

In Vaudeville Theatres, Playing Three or Less Shows Daily

[All boxes open for the week with Monday matinees, when not otherwise indicated. Theatrical bookings are not to be booked on any of the above bills, except as noted in the column headings, such as "Orph," "Orpheum," "Keystone," "Philadelphia," etc., booking (Chicago)—"P," "Pantages Circuit"—"P," "Inter" Circuit (booking through W. V. A.)—"M," James C. Matthews (Chicago)—"B" and "County" Booking Office.—"Fr."

1. For Booking in Vaudeville Circuit.
2. For Booking in Independent Vaudeville Theatres.
3. For Booking in Special Vaudeville engagements.
4. For Booking in Vaudeville Theatres, except Chicago.
5. For Booking in Vaudeville Theatres, except Chicago.

PROCTOR'S (Chicago) (One)

HAMILTON'S (Chicago) (One)

MANN'S (Chicago) (One)

AMERICAN (Chicago) (One)

SCHUBERT (Chicago) (One)

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NEW ACTS NEXT WEEK

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

"Sully's Cabaret Barber Shop" (afterpiece), Hammerstein's.
Grace Drum, Hammerstein's.
Quiroga, Palace.
Murphy and Nichols (New Act), Palace.
Gregory Troupe, Royal.
Burns, Kilmer and Grady, Orpheum.
Annie Sutherland considering a sketch.
A. H. Van Buren, leading man in stock, getting ready in a new sketch.

Mrs. E. B. Alsop.
Songs and Dances.
12 Mins: One.
Hammerstein's.
It is rather difficult to decide and as provoking also, whether an act like this comes into vaudeville, especially at Hammerstein's, just for the fun of the thing or seriously, or is impelled to take a chance for a week or so on a dare or suggestion by her friends. Mrs. E. B. Alsop was Effie Pope, a southern girl, when she married Edward B. Alsop, a wealthy aged Pittsburgher in 1912. A separation followed, and Mrs. Alsop came to New York, met among people who got out and around often, also received publicity through her marriage, with its consequent happenings. All of this made the path to an engagement at Hammerstein's easy of access. Mrs. Alsop is as the house was showing last fall a feature there this week, just before Christmas, and at least there might be placed dependence upon many of the friends Mrs. Alsop seems to possess. They thrilled the theatre Monday at both performances. In the afternoon there were some there not only friendly, particularly the Poillon sisters (Kathryn and Charlotte), who were barred out of Hammerstein's for a time; there is the same they created while Mrs. Alsop was before the footlights. On the other side of the house was Mrs. "Tom" Pierce and a larger crowd, evidently drawn there by Mrs. Alsop and took sides with her. With all these sympathizers and those who were not, the front rows of boxes looked more like a delegation of Suffragists who prefer masculine looking clothes, than anything else. For a strange and strange time, Mrs. Alsop, a tall blonde, sings and dances in the latter with the aid of two men, one on either side of her in the Fox trot, this step bringing the trio some applause. But the thing that I want to say to Mrs. Alsop will attain the title of "professional dancer," nor be known as "singer," regardless of what her intimate friends may have led her to believe from parlor exhibitions. If she goes on in vaudeville, it will be worth a second thought because it must be apparent to herself and her friends that by remaining in vaudeville, she will merely occupy the position that one good act could fill.

Blanche Parquette Co. (7).

20 Mins: Full Stage.
Harlem O. H.
Twenty minutes clipped from a baroque show of the type in vogue on the old Western Wheel. A flip comedian, a prima donna and a chorus of six girls. The opening by the girls brings to mind the sex of the English "ponies" of about ten years ago. Then the comedian and the prima appear, indulge in several minutes of talk after which the prima envelopes herself in a song. "Sea shells" is put on. Each of the six girls has a chance at the number with the result that there are the usual laughs. After this a little more talk and then the closing number, the best thing in the act. The prima donna isn't pleasing in appearance, reminding one a bit of Lilian Russell, because she is a blonde. The comedian breaks herself of all gestures. The comedian might either keep his hat on or get a toupee that matches his remaining hair. The act is a flash, but that is all, for the very small houses.

The Littlejohns.
Juggling.
9 Mins: Three (Interior).
Union Square.
Man and woman juggle well. Act looks flashy through the use of rhinestones on most of the articles juggled. The pair swing sharp pointed axes, six in all, after the manner of Indian clubs. They also exchange clubs while each is mounted on a huge, white ball. Good for the pop houses.

Sidney Drew and Co. (5).
"What the Moon Saw" (Comedy Playlet).

38 Mins: Two (Drawing room).

Vitagraph.
"What the Moon Saw" is the first playlet (other than moving picture works) given at the Vitagraph since it came under the control of the Vitagraph Co. Sandwiched in between a single reel comedy and a three-part dramatic film, it saved a show that without it would have been a failure. "What the Moon Saw" ought to reach vaudeville. "Big time" has need of such material. It stands up well among the best half dozen sketches the variety entertainers have ever seen. Rankin Drew, son of Sidney, wrote it. The playlet is a bit of stage legende-man proving that the imagination of the playwright is quicker than the eye of the auditor. Surprise follows surprise in bewildering succession; the audience is craftily urged along to expect one thing, and presco something quite unexpected happens. Moment after moment the action trembles on the dizzy edge of bloodshed and then manages to return to comedy. For the climax a situation of utmost dramatic intensity is cunningly prepared and for the second time expected violence is turned off with a stroke of trickwork and the whole thing capped with a neat line. Mrs. Smith agrees to see the man she loves at midnight in her apartment while her husband is away on a business trip. She leaves the parlor door unlocked and goes into the adjoining bedroom. Two men enter the darkened room. The one is addressed as "Fred" (Mr. Drew) is slightly drunk. From the talk it is apparent that the man is Smith. The other is his friend, whom he has just prevented from killing his faithful wife. They discuss the morals of the case, the room remaining dark lest the wife be awakened. Fred persuades the other that he should not kill his wife and goes out to work at her own punishment, quoting Kipling's line, "Make 'em take 'er and keep 'er. That's Hell for 'em both.'

Fred departs. Into the darkened room strides the figure of another man. He goes to the door of Mrs. Smith's bedroom, opens it and enters it with "Hello, darling," Mrs. Smith replies in kind. Fred draws a revolver and approaches the bedroom door. Will be the third man. Suddenly from the bedroom come loud voices which make it apparent that a man and wife are in angry argument. Fred stops amazed; switches on the lights and discovers that he is in the wrong flat. He asks Mrs. Smith whether she is just tip-toeing out, when the unlocked door opens again and Mrs. Smith's secret lover stands revealed. For an instant the whole mind threaten again to lose Fred, but she takes the intruder's arm and leads him out with the speech "You're in the wrong flat, too, old man," Mr. Drew played in his best style. The others (members of the Vitagraph Players) were mediocre.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York.

"Poor Little Thing," Bandbox (Dec. 22).
"Just Herself," (Lydia Lopokova), Kayhause (Dec. 23). "Hello, George," (George Cohan revue), Astor (Dec. 25).
"The Lie," (Margaret Illington), Har- rison (Dec. 24).
"Lady Luxury," Casino (Dec. 25).

Zerah II.
Lightning Calculator.
14 Mins: One.
Hammerstein's.
Zerah II is a young English boy, announced on the program as 16 years old. Dressed in an Eton suit, he doesn't appear much more than that.
His few quick mathematical examples were performed at Hammerstein's Monday evening, with accompanying laughter, brought about through his announcement asking the audience to try to solve the examples. Joe Wood, the agent, from a front seat, wanted to know if 14 glasses of beer were equal to a souce, how many drunks were connected in a barrel of 740 glasses, the audience being left completely at a loss. Joe quickly answered $2.67, but, Joe would probably have waived the fractional part if the remainder were assured. A stranger purported this: 11 men sent to jail for one year for stealing $75,555, how much per hour of the sentence would he work out of the amount. In about two seconds the boy answer $86.25%. The stranger replied the answer was wrong, when the announcement asked for a reply to the quantity of gasoline a Ford machine would use in 800 miles if consuming a gallon every 32 miles, and the amount it would be at 16 cents a gallon. The boy answered, and the announcer asked the youth in front if that were correct. He said he didn't know as he didn't own a Ford machine. While it is possible some of the examples could be "planted," the boy is a lightning calculator, and the showing at Hammerstein's suggest the possible comedy through "plants" if necessary. Should the audience catch the spirit as the Hammersteiners did, that would be unwise.
Zerah II will puzzle in local territories the quick mathematical mathematician, runs ahead of the others through his youth. But he might have a lecturer who is more of a showman than his present one, and the process of working it out every time the example should be dropped. It requires too much time. The prison example was the first and most difficult. It conclusively showed to the audience the boy could figure. The act is worth booking.

If you don't advertirise in VARIETY don't advertise at all. Time.
Sime.

The Little Shepherd of Bargain Row (Comedy Drama).
30 Mins.; Full Stage (Interior).
Columbia, Davenport, Ia., Dec. 16.

Sarah Padden made her vaudeville debut here Sunday in "The Little Shepherd of Bargain Row," a most amusing piece of the above title, containing all the meat of the original in the vaudeville version, giving Miss Padden full opportunity for comedy and pathos. She secured many curtains. William Justin McCarthy portrays the second principal role. Miriam Doyle, Frank McNellis and Frank Gallagher are the others in the cast.

Royal Juggling Gascoignes (2).
12 Mins.; Full Stage.
Hammerstein's.

An English turn, with the man, who affects the red nose comedy make up with a painted blotch over one eye, doing all of the juggling. He is very expert at this, using mostly light articles. But he gives theude a more amusing and amusing manner. He contains more comedy for the man to forget his English patter while over here, if he can not Americanize it. Monday night, for the convenience of the stage crew, the act closed in "one," the man scoring there with an acrobatic art. He finishing the turn by seating the young woman upon a chair, balancing both from his forehead. Previously he had balanced a dozen chairs on one, in the same position in which he had learned from this trick should have opened the turn, the dog matter put in anywhere, and the other trick also interpolated into the act proper, if it is to be used, with the man closing with his best comedy juggling, that of catching the vegetables upon a knife. It will do better for the act around here, where they would prefer to laugh at the finish. It's a very good comedy juggling act, and will become better known as the man becomes more accustomed to this country. At Hammerstein's in the "No. 4" position, the turn got over easily and could have stood a later spot.

Leonardi.
Musician.
11 Mins.; One.
Albomara.

Leonardi is a nice appearing sort of a chap who performs equally well on the violin and guitar. He is, however, devoid of personality. But what counts in a great measure when one is doing the ordinary musical routine. Clad in blue coat and white flannel he offers his violin playing at the opening of the Saturday. In a local number comes first and is followed by a rag medley. The latter won sufficient applause to have him return and play the guitar Hawaiian fashion. His first selection was "Where the River Shan-Non Flows" and the instrument was played very well to the instrument, but the rag with which he followed fell short of hitting the mark and let the act down to a weak close. If the player will work up a little confidence in himself and his work and not be afraid of his audience he will do nicely for an early spot on big time bills. Evening clothes or a dinner coat might also help.

Juliette Dika.
Songs.
18 Mins.; One.
Alhambra.

If you don't succeed at first, try again," is the motto that Juliette Dika has adopted regarding herself as a vaudeville singer and at last she seems to have evolved a single turn in which she will be acceptable. There have been a number of "Dicks" shining appearing woman and can wear a certain type of clothes. She proved this way back in the days of "The Queen of the Moulin Rouge" and now she has worked up enough voice to put over a number of songs, and managed fairly well with the Alhambra audience Monday night. Her opening number has evidently been written especially for her. The tempo is a little bit too fast for the lyric to get over for its full value because of the singer's French accent, but with the aid of a number of physical contor- tions its meaning is conveyed. Her second number was "Isle D'Amour," something which got it over. Her third selection was "But He Could Love" and here again the singer's body contortions and a slight touch of sug- gestiveness carried the song. For the opera he donned a richful stage which while a little passe is particularly suited to her style of delivery and as she made an audience number of it by passing out a number of counterfe- feet her fruit it went over nicely. For the encore "Tipperary" was offered in French and this brought a big return.

Phasma.
Serpentine Dancer.
15 Mins.; Full Stage (Special Set).
Albomara.

With the aid of the stereopticon Phasma displays a few new effects in the "fire dancing" line. Colored views are thrown on the dancer's gowns and at all times the effect is a pleasing one, but there is one "Volcano" in which the fire effects are very pretty. The surprise finish where the dancer removes his wig and dress and takes his bowl will always bring the applause. Phasma was the Great Martin but since changing his name he has elaborated on his act to such an extent that he should receive some of the big time.

Moris Sisterna.
Dancers.
10 Mins.; One.
Harlem O. H.

These two girls were the hit of the bill at the Harlem opera house the first half of the week. They open with a rather slow acrobatic waltz which does not get them started. This is fol- lowed by the plumper of the two of-fering a hard shoe dance which earned her the applause hit. The other girl with her "comedian" vein in which she plays contorting ability. At the finish, doing a double number, the girls got over very big with the audience. All they need is some one to take their act in hand and lay out a routine that will move along smartly so they will be fit for faster company.

M. Rud. Bud Fisher.
Songs.
21 Mins.; Two.
Hammerstein's.

Hammerstein's ran Mrs. Bud Fisher's new act through like a production Monday evening. On the program was another Hammerstein partnership, the former Pauline Welch, who returns to vaudeville, again as a "single," under her wedded name, which did not injure her any, as witness the applause this turn got. Fisher's reference to "Mutt and Jeff." The drawer of those famous comedy newspaper characters appeared at the finale, to take a bow with his wife, who kissed him sweetly as they were exiting. The flowers which Mrs. Fisher surrounded herself with, and before that Bob Russak had his admirers of "Tip Top Tipperary Mary" in evening clothes marching up and down the aisles. This turn and the "Let's Help Each Other Along" (opening) and "If I Only Had a Beautiful Baby Like You." Miss Welch was always a good looking girl upon the stage, her absence from her home, her back as a "single." There is hardly any doubt but that as "Mrs. Bud Fisher" she is a desirable card on a vaudeville bill.

Lady Alice's Peta.
Animal Act.
13 Mins.; Full Stage.
Colonia.

If one can consistently reconcile the rather gloomy idea of a herd of trained rodents performing under the imme- diate guidance of an exceptionally stunning woman of the prima donna type, the Lady Alice specialty will im- mediatly suggest a very entertaining animal act. The two other songs "Wee Willie Walrus" and "Little Brown Jug" were sung. Lady Alice, a woman of unusual charm, per- sonality and, as her specialty proves, unique ability, has perfected somewhat of a novelty for vaudeville in the as- semblage of a large group of trained rodents who do the usual, such as walking tight ropes in various fash- ions, play with cats, etc. The opening shows a beautiful white cat of the An- gora type, seated by a dog and a black rat. The cats do little, the bulk of the work falling to the smaller creatures. The finish is a treadmill in the rear, behind the back drop opening, the cat chasing several rats who turn around to look the cat. It's a novel windup to a novel turn. Closing the Colonial show Lady Alice seemed capable of holding them in and the women seemed to enjoy the spec- tacle as well as their escorts. Upon

Dorman and Wilson.
Songs.
10 Mins.; One.
Union Square.

Man and woman. Former plays piano and joins in singing. Songs mostly of the "duo conversational" stripe giving act a sameness that doesn't help. Small time at best.

"The Dream Pirate." Musical Comedy.
25 Mins.; One; Full Stage (24) (Spe- cial Set).
Broadway.

This musical production is headlin- ing at the Broadway this week and at the same time getting into shape for a run on the bigger time. A principal girl, a comedian and 10 little girls in the chorus make up the company. The act is opened with the principal girl seated at the window of a house rep- resented by a drop. She is reading pirate stories and falls asleep. The dream that follows is the action of the piece, which takes place on a very well set-up ship. The number is a fine one and done, each led by a different girl, the principal and two choristers. These numbers are lively and well staged. The part that needs freshening is the stage. The girl in the center is a clever ex- centric dancer but his attempts at "gagging" are wasted. The principal girl looks and sings well. The chorus is composed of good looking and hard working girls. The finish could be im- proved by the girl of the dream going back to her original position. Now the act is let down at the finish through the lack of a good situation, which might be provided in this way. The act will always do well where "girl acts" are popular.

Ethed Kane.
Songs.
16 Mins.; One.
American Roof.

Ethed Kane is a looker and has clothes. Those are the two assets that are going to keep her going in vaude- ville. This girl has a number of regu- lar published numbers, a couple really new. She opens in the centre of the stage coming through a purple drop. Her first song is "Last Night Was the End of the World," and although a rather old number, she started off with it a bit big. Next is "Pauline," and this did not impress, the drummer's traps going from start to finish. Ethel devoted too much time to this song which has been heard around a good bit lately anyway. This song is "I Had a Beautiful Baby Like You," a sure winner in the way Miss Kane puts it over and as a catching little number it is fine. The fourth number is "Cheer Up!" that tells you to be op- timistic. The specialty is the closer and was rather forced on the audience Monday night but they liked it. The dressing of this single is something the small time can boast of and if "The Skirt" catches the American this week Ethel Kane has got a sure thing with this young woman's clothes. Ethel Kane is going to do nicely as a single when she has her song routine shaped up.

Lila Barbour.
Songs.
Pantages, Spokane.

Spokane, Dec. 16.

Lila Barbour is a local society girl making her first appearance. She ex- pects to go over the Pantages circuit. What she needs just now to get ahead is stage noise and self-confidence, hav- ing appearance, voice and clothes.
SHOW REVIEWS

PALACE.

Not a big house on cold Tuesday evening at the Palace. Blanche Ring is the headliner for that evening and won’t open a bill that doesn’t get over much at any time, excepting when Frank Keenan and his company of two men play “Vindication.” The audience obliged Mr. Keenan to resign by walking out.

Annette Kellermann is held over for her second week, closing the performance in a handsome set surrounding the tank, into which she dives as of old. Miss Kellermann has lost none of the beauty of figure that has made her distinctive when first playing vaudeville, and has a new dive or two.

One of the acts that fell below natural expectation was Doyle and Dixon, appearing after intermission. These boys acquired their sudden popularity at the Winter Garden through dancing. They appear to have forgotten that, now going in for recitative songs and pantomimic comedy. Their first number was an adaptation of the second a conversational version of "Victoria," with pantomime, got little more. It was till the real dancing of the mascal strongly enough to keep the audience interested, and the act was dropped.

It looks as though Doyle and Dixon should frame another turn for vaudeville, one that would permit them to dance at the opening, and then keep it up.

Sime and Moore fared badly in the way of plaudits, starting with Jarrow in "No. 2" spot. The Palace is a pretty classy place for some of Jarrow’s remarks. He caught a laugh here and there, but simmered away at the finish. Chasing Dick and Lillian (sometimes as "The Two Hollanders") didn’t little better, although thumping their hardest. This couple have returned with what they went away with. Perhaps they haven’t the stuff to be successful, but don’t look as good now as when first over, and the moving picture opening failed to start anything. The Palace may be beyond them also. They did their best with the "crash" number, but couldn’t do it. They should and will. That Clark and Verdi likewise used (as Italians) in the following position. Often the dialog of the two Italian comedians got a little, but it was never hearty nor did they do nearly as well as they have often done in other houses. Clark and Verdi and Conroy and Lemaire are using the same line.

Miss Ring’s “Oh Papa” musical comedy condensation has four people beating a lunch and three pianists. A hit. It is fortunate to have Miss Ring with her reputation for vaudeville in it. There is hardly anything else. Several vaudeville tricks have been utilized and Miss Ring sings two songs which she has developed herself. Perhaps the show will be like the other one but be noted that the singer walked out of a hotel suite the other side of the first entrance upon finishing, returning the same way for an encore. "Dear Old Patti," one of the other songs, which meant nothing more than a lyric to fit a situation.

"Vindication" was played by Mr. Keenan in vaudeville about three years ago. The sketch can stand by itself, and does not need the busy oath (for the stage) Mr. Keenan uses (it is in the script). Cursing is not for vaudeville matinées. Fine actor that Mr. Keenan is is a footlight and closing act. He was supported by Mac. M. Barnes as the governor. The story tells of an old Confederate soldier appealing to the governor to have his son shot instead of hung for murder. Mr. Keenan is a fine actor to try for the repote for the stage. Horace Wright is the third member, the governor’s secretary.

Gordon and Rica opened the show. Laddie Cliff was placed next to close, and the audience were enthusiastic and said good-bye to the residence with songs and one-handed piano playing. The comedian does an excellent unannounced imitation of Bert Williams, with a crack song to do it with, but is using his best verse of it first.

Mrs. Bud Fisher and Mildred and Josie Hayward, New Acts. 

AMERICAN ROOF.

Splendid attendance on the Roof Monday night and the show was a big success. The weather was rather cold, but the Roof was just the right temperature and the audience was full of enthusiasm from start to finish. The Roof was the last but a two-reel episode of "Zudora" opening. New serial has done a big flop and few of the patrons bothered to wait for it. The bill of the hit went to Eddie Puller and they have gone to the extent with the comedy at opening, but when they started reciting they could have held them there all night. His early comedy work resembles too much of the same kind of material used in pulling the Palaces. Puller has been done to death in burlesque. "A Night in the Park" in the headline spot came next in the hit column. This act has Ruth Lockwood, Ted Austin and Mary McCrea. It is a two-reel short, but a worker and if she should form a partnership with the fat boy of the quartet they could do something as a two-act. Each has the personality to get over. The act pleased very well, a failure in the barber shop harmony that was liked.

Something occurred Monday night on the Roof that was the biggest kind of a surprise. It was a great bunch of American Beauties going over the footlights. The lucky one on this occasion was Ethel Kane (New Acts). Second spot and getting roses is pretty good for a young woman. This show opened with Gray and Peters with their characteristic type and they made a big hit. They have injured their work. Something did. Ernest Pantzer and Co. with acrobatics were "No. 3," and put over a good hit. The little dwarf is bound against coming out ahead in the race for such chances. The tumbling and hand balancing act is done with the snap necessary for this kind of act. Hugh Norton and Co. (New Acts) closed the first act.

Laurie and Aileen opened after the comedy picture that was used during intermission. This couple found the going rather hard at the start, through their position, but picked up as well in the closing as they started, and left the audience with the kibbidi with the sign. This business is useless, and without it Monday night the couple would have been good for a couple more bows.

In more correct position was the next to closing spot, and considering the lateness (on until after eleven), the colored couple put over a good hit. They certainly are as classy a pair of dark entertainers as ever played vaudeville. Miss Dean is dressing in the best of taste, her clothes showing up most of the women on the small time stage these days.

The show closed with Gobert Bellings’ Circus. The animal act held them in fine and the house was well satisfied with the entertainment.

COLONIAL.

The Colonial collection for the current week looked exceptionally good on paper, but eventually developed a bad habit of surprising severity when the patrons present employing the orchestra, the two exceptions coming at either end of the bill in the Three Bonomor Arabs and Lady Alice’s Pega (New Acts). Miss Nesbit came on the latter in clashing spothe. The entire interlude had the prominent representative of a succession of numbers, without any direct conflict, but nevertheless a constructive fault that became apparent to even the uninitiated. The entire line-up of the bill represented a succession of numbers, without any direct conflict, but nevertheless a constructive fault that became apparent to even the uninitiated. The entire line-up of the bill represented a succession of numbers, without any direct conflict, but nevertheless a constructive fault that became apparent to even the uninitiated.

Julia Curtis passed the danger mark safely with her singing imitations, a sort of novelty in its way, for which she deserves due credit. Miss Curtis doesn’t show any exceptional taste in stage dressing, the pink gown worn for the "Tales of Ovid" carrying the form but not helping the effort.

The finale gave her an opportunity to display what ability the specialty carries and Miss Curtis, with a strenuous effort, managed to bring out enough applause to warrant her presence in the spot.

Doc O’Neill has bolstered up his monolog with some laughable "nut" stuff and succeeded in keeping the comedy and other acts quite up to expectations.

The finale gets a number over well and ended into the Colonial schedule very nicely.

Clark and Hamilton were in the lead from beginning to finish, the afternoon carrying the performers through every point. The piece has all the earmarks of a desirable vaudeville production, and the couple have eliminated much of the former burlesque to give the turn the setback of age. The Jap number with its accompanying changes, utilized for the finale, brought them over with a bang and until Lambert and Ball came to view the English pair had practically nothing to show.

The Three Leightons with a new member replacing "Rags" have finally replaced their familiar former turn with a likeable sequel, this in "one" of its kind that has been dreamed of as a sequel.

The new dancer seems to resemble his predecessor in appearance, build and routine, but lacks the ability, although he exuded sufficient applause from his solo to warrant an encore. The blackface man with his working partner retain all their personality and carry the act through with little effort.

Evelyn Nesbit and Jack Clifford
were undoubtedly responsible for the near capacity gathering at the exact time of the opening curtain, and with their finish dance walked off to solid applause. Miss Nesbit has gradually worked her specialty away from the "freak" classification and seems capable of holding a position among the real dancing partners of the theater, a turn of her kind can consistently fit.

Bradley and Norria have a novelty in their offering, the man's expert bicycle work coming as a surprise, followed by a number with Miss Nesbit, which seemed to hold up well, despite a trace of weakness to his voice. The encore is the best section, well constructed with an appropriate number and should win them favor anywhere.

**PROSPECT.**

Tuesday's extreme cold weather probably affected the Prospect attendance, although the unusual capacity of the house necessitates a great gathering for a fair showing. The elements without carried no apparent bearing on the enthusiasm within and the show, while not exactly of wonderful measure, went along in smooth style from start to finish. The program carried several so-called hits, every one legitimate and of the approximate house grade. The Magleys and Bert Errol and the comedy recitations being rather evenly divided between Flannagan and Edwards, Fanny Brice and Fred Ardath's rural skit, the latter in closing position. Miss Nesbit's number was utilized for an opener, the novelty of the turn combined with its general excellence winning merit for the principal. It's somewhat different from Flannagan type of talk but interesting and is exceptionally well constructed and played. Because of this the Prospect audience warmed up sufficiently to send them away to a reasonable hand.

"The versatile Costa, the latter accompanying on the piano, held second space with a mild singing skit, introducing a number of "impressions," the best being of the "Prima Donna" number from "The Enchantress." This earned the couple some reward, but at best Miss Orr will find the big time somewhat difficult with such progressive competition in abundance.

The Magleys were evidently moved down to their own position and with an excellent repertoire of fast dances had their own way from the start. This couple possesses all the essentials of their calling and on their Prospect performance went to live the present crop of dancers that seem to have invaded vaudeville on little more than nerve. The Magleys have a finish that will carry them along anywhere.

The Courtney Sisters were likewise a hit, but a little more judgment in the arrangement of their repertoire would eradicate the presence of the existing roughness. "Carolina" was rendered in a tempo somewhat slower for some other, there being no evident excuse for the "prop," and for a closer the girls picked "Be My Little Bumble Bee," a song that has long since gone its vaudeville way. Their encore pulled them high again, which is a very good ever, and suggests that a little progressive-ness would keep this sister act well up with the rest of big time's doubles.

Miles and Ray closed the first intermission period with "An Innocent Bystander," the offering running strictly true to form, although on second sight one must speculate on the wisdom of the present finish. While the Prospect audience is far from a rural type, they heartily approved of the closing number, although the skit proper went big throughout.

Flannagan and Edwards found things made to order for their comedy vehicle and reached the encore and speech period without much effort. Fanny Brice likewise had little trouble in scoring a favorable impression, particularly with her list of comedy numbers, which seem well adapted to her style. Bert Errol made an appearance on "An Inn," a distinct mark for his female characterization, his producing endeavors running second only to his excellent falsetto. Errol makes no attempt to deceive the audience as to sex, but manages to masquerade with his artistic ability. His impression of Marguerite singing the Jewel number from "Faus", is probably the best thing Errol has ever attempted. For a finish it is sure to keep its sponsor in the running on any bill. He scored emphatically. Wynn.

**UNION SQUARE.**

Everything was against the show Tuesday night. The mercury did not come down and the singing blasts of a northeast sweeping back and forth through the Union Square theatre which the management fought valiantly to subdue. The furnace was working and there was some heat in the auditorium, but the audience got to warm up the audience. Furthermore the show was not the kind to thaw out any audience and there was not a corporal's guard left when the professional tryouts came around on 10:30. The crowd was small, and with only one of the acts showing any big time earmarks the results were all that could be expected in the first almost-zero weather.

They have what is termed "professional tryouts every Tuesday and Friday." If the turns on view this past Tuesday may be accepted as a criterion what patronage is left of the Union Square is bound to seek other amusement refuges.

Among the "tryouts" was one Darwell Blake Russell. Who ever sicked this man on the vaudeville stage probably thought he was putting over a practical joke.

The Littlejohns and Dorman and Norris, who were followed by Cooper, the colored ventriloquist, who pleased with his voice-throwing stunt in the barbershop. More speed would help. After a Mary Pickford reprint that was neither interesting nor funny, Fanny Brice did not run too smoothly. Austrian and Erlanger, worked along some old lines. It's a family affair with two kids showing up at the finish in clown makeup. Edna Richardson did fairly well, considering the time, the place and the type of number she did. Her dressing was as well and her popular song medley should find favor. The Manuel-Alexander Co. sound as a new name, but the act is one that has played around here for some time. The German character remains the same, but there are new people in the other two roles. The latter are doing far more effective work than the former players. A good act for small time.

The Hermann and Co., headlining, mystified, pleased and proved the best thing on the program. In succession followed Marshall, Dean and Reeves and Osborn's dogs, both under New Acts. Of the tryouts little Miss Brunst ein's act billed as Kidn Lord Erlanger, worked along some old lines. It's a family affair with two kids showing up at the finish in clown makeup. Edna Richardson did fairly well, considering the time, the place and the type of number she did. Her dressing was as well and her popular song medley should find favor. The Manuel-Alexander Co. sound as a new name, but the act is one that has played around here for some time. The German character remains the same, but there are new people in the other two roles. The latter are doing far more effective work than the former players. A good act for small time.

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**JEFFERSON.**

The Jefferson had but a fair house Tuesday night, with the audience more than ordinarily enthusiastic. It was on Tuesday evening they gave away a husband at this house, but on this occasion, for a little variety, a wife was given. The comedy from this, though rather rough, was good for a big laugh and the plant selected from the men handled his part very well when he selected. It looked as if there was going to be a riot when the master of ceremonies asked if there were any volunteers, after he had called off numbers, none of which materialized. The woman at the bottom of the Fourteenth street male would-be-weds made a mad rush for the stage but were kept off by scientific handling by those in charge.

The show was headed by the Dancing Kennedys and the Lauder Singing Pictures. Two men with bag pipes and kilts held forth in the lobby and made enough noise to let the neighborhood know that there was something going on. They got in about 10:30, their act was but was that all. The Kennedys started with a round of applause and finished very strong. The dancers have the steps and the speed they like down the line and the whirling made a big impression.

Nevarre showed the man with his slack wire work. The man showed a good routine and made a nice opening turn. The Lauder pictures followed. The Twents did well enough in the third spot. The man with his Irish comedy was able to gather a few laughs. The female end looks nice and handles her numbers in a good way, getting a bit out of each song.

Franklin Gale and Co. got over nicely with a dramatic sketch that has a number of laughs. The tickling of the man's feet is not especially artistic, but it made them howl down town. The man holding the dialog with a snap that helps greatly.

Scott and Wilson opened after the husband-giving-away, and as their work was done from the audience they did not have a third time to catch all the laughs. Schoen's "Rough House Kids" did big. This act is very old, but it must be said in its favor they keep up with song numbers.

Hilton and Roberts were next to coming and as well as could be asked pretty late. A good part of the house filed out after the matrimonial affair. This couple have the appearance and clothes to get over. Kaiser's Troupe showed canine intelligence in the closing spot.

**DOING BUSINESS FOR "PAN."**

San Francisco, Dec. 16.

Though opening with a bad cold at Fantazies with her big "girl act," Miss Russell opened the Pan for the week over that of the preceding weekly period in the local vaudeville theatre.

The Frances Clare-Guy Rawson turn is said to have been increasing the business all along the Fantazies charts and not far traveled, also James J. Corbett, who is another headline on that time.
MOVING PICTURES

GOVERNMENT ARGUMENT ON PICTURE “TRUST CASE,” IN

Suit to Dissolve “Moving Picture Trust” Now Before Court for Decision. Briefs Submitted in Philadelphia. Statement Made That General Film Co. Stockholder Received 1,600 Per Cent Return on $10,000 Investment.

Philadelphia, Dec. 16.

After four days of argument before Judge Dickinson in the United States District Court here, the government's suit to dissolve the so-called motion picture trust under the Sherman anti-trust law is now under the consideration of the Court and a verdict may be expected within a short time. At the conclusion of the argument printed briefs were filed by attorneys for both sides and these are now being reviewed by the Court.

In arguing for the defense Charles S. Kingsley, counsel for the Motion Picture Patents Co., claimed that self preservation and not a desire to form a monopoly caused the agreements among the various concerns complained of. It was also argued that there was no interstate trade such as would bring the alleged trust under the Sherman Law.

The Motion Picture Patents Co. was formed, the lawyer said, to hold patents, issue them for the practice of the art, issue licenses to practitioners and accept royalties from licenses. There was no purpose of a conspiracy to monopolize or restrain the trade, he said. The consolidation of the patents and inventions was to advance the art, and eliminate infringement and consequent litigation.

The conditions were such, he said, that in order to insure a revenue from the different patents it was recognized that it would be necessary to have interlocking restrictions. These companies were not dealing with any ordinary commercial article, but with patent rights which could only be made valuable by the adoption of some effective means of preventing infringement. It was therefore to stimulate business and not to stifle it that the different patent rights were consolidated by interlocking agreements and the system of leases and royalties adopted. The only practical means of insuring protection and obtaining revenue under the patents was to control them by this method.

Mr. Kingsley said the necessity of protecting the rights of the exhibitors was also recognized. If one exhibitor extensively advertised he would on a certain date exhibit a picture which had made a hit with the public, it was not fair that his competitor across the street should be able to arrange for the exhibition of the same picture a day or two later. At the suggestion of the licensees, the advertisement was permitted to continue it meant the ruination of the business. Measures also had to be adopted to prevent the conflicting of programs and repetitions of the same picture by the same exhibitor.

"Well, Mr. Kingsley," interrupted Judge Dickinson, "does not your argument bring it down to the question whether you do not stifle interstate commerce in one way in order to boost it in another? In other words, taking your own explanation regarding the advantage taken by one exhibitor of the advertisement of his rival; if you advertise to show a certain film and I secure the same film and divert the crowd to my show, is it not an interference with interstate commerce when you enter into agreements which prevent me from engaging in this competition?"

Mr. Kingsley argued that while it might appear so at first glance, it was not so in experience, as under those circumstances the one exhibitor got more business and his competitor got nothing. Whereas if they were obliged to exhibit different pictures the crowd would be divided in its choice of the two attractions, or, as was true in many cases, they would patronize both shows. The effect, therefore, was to stimulate business.

"Yes, but not competition," suggested the judge.

Mr. Kingsley argued that it did not destroy competition except to prevent it from becoming destructive of the business.

There was a fixing of minimum prices in the Edison licenses, Mr. Kingsley admitted, but this was done at the suggestion of the licensees, to prevent the possibility of Edison, as a competing producer, from cutting prices, and also to compel competition in the quality and the subjects in moving pictures.

Mr. Kingsley argued that there was no violation of interstate commerce, as the picture business, from a legal standpoint, could not be construed as an article of commerce. The inventions were copyrighted under the Federal laws, he said, and were the exclusive use of the patentee until he had by some act relinquished proprietorship, and gave them into public domain. The defendants had not by any specific or implied action released the patents from their possession by which the public could claim them an article of free trade, he said.

Melville Church, a New York patent lawyer, followed Mr. Kingsley, and took up the thread of his colleague's argument on the exclusive right of the defendants to their patents. He argued that the contract with the government on copyrights was invalid, and that the defendants were at liberty to apply their patents as suited their wisdom. In the present case, the patentees were making a legal and proper use of their inventions and were not in any way violating the Sherman Anti-trust law.

In the hope that the case could be completed Thursday a night session of the Court was held but it was found necessary to continue over into Friday. In the first hour of session Congressmen Reuben O. Moon of this city concluded the arguments for the Motion Picture Patents Co.

In opening his argument Mr. Moon, like the other defendants, spoke of the disorganized condition of the trade before the formation of the Motion Picture Patents Co. in 1908. At that time producers, exchange dealers and exhibitors were not legally protected in their interests, he asserted, as everyone of them was infringing on patents belonging to others. In ten years before, the organization of the Patents Company, he said, U.S. infringement was brought by the rival interests, and in pressing the cases several manufacturers were almost financially ruined. At Friday morning's session Special Assistant Attorney General Gates brought the arguments to a close. He laid special emphasis on the great profits made by the defendants since the consolidation. With competitions out of the way, he said, the General Film Co. conducted such an enormous business that in its first year of existence it disbursed over $2,000,000 from profits, paid large dividends on stock, and at least one of the organizers of the company netted 1,600 per cent. on his investment.

The company's operations could be realized, the lawyer said, when in 18 months of 116 of its competing exchanges they were engaged, 68 having been absorbed by it and the rest forced out of business by the unreasonable and illegal restrictions in its license agreements. Of the disbursements, Mr. Grosvener said, more than $1,000,000 was used in buying competing exchanges. Another million was distributed among manufacturers, exchange dealers and exhibitors who had invested in the company. It was also argued that the company to prevent competition as it was to protect patents and patent rights. By its license agreements the film company tried to control every element of the art, and its severity in dealing with licensees who committed infractions of the contracts was aptly demonstrated in the case of Louis M. Swaab, an exchange dealer of this city. Swaab last week released a film order ten minutes before the time fixed in the schedule of the license agreement.

Mr. Grosvener urged that the government had proved that every act of the defendants since amalgamating their interests was intended to obtain a monopoly and restrain trade.

PROTESTS WAR TAX.

Syracuse, Dec. 16.

Declaring that his picture house is not a theatre, H. F. Goldacker has protested payment of a special war tax and raised a question of nation-wide importance to owners of similar houses.

Mr. Goldacker contends he is engaged in giving public exhibitions of pictures in a building having no stage, box, balcony, or gallery. He claims, therefore, that he is liable only to section 8 of the special war tax law.

He demands a refund of the amount he has paid to Internal Revenue Collector Cole, claiming it was wrongfully collected. In protesting to the collector he declares the cashier of the office had no authority to refuse payment on the statement presented to the cashier, as it was a corrected form. If Mr. Goldacker's business as defined by law. He also claims that he was forced to make a statement under oath which he knew was incorrect, paying taxes under said statement under protest, as he was not and is not conducting a theatre.

He contends that Webster's dictionary and all the other authorities define a theatre as "a house for the exhibition of dramatic performances, such as tragedies, comedies and farces in a playhouse comprehending the stage, pit, boxes, galleries and balconies."

MICA EXTENDING.

The Tri-State Feature Film Co., with offices in Philadelphia, Baltimore and Wilkes-Barre, this week signed contracts with the Mica Film Corporation for the Kriterion service. The Tri-State is composed of Andrew Sonneborn, Andrew G. Steen and M. J. Sonneborn, all veterans in filmdom.

A. M. Kennedy, head of the Kriterion, has taken general charge of the service in Wilkes-Barre, which is to contribute to the Kriterion program and entirely reorganized it. He also is supervising the distribution of franchises to the manufacturers who will become allied with the service.

CALIFORNIA'S DENIAL.

The California Motion Picture Co. (Eastern Office) makes emphatic denial of its withdrawal from the Alco program was caused by that concern's declining to handle the feature, "Mrs. Wiggs of the Cabbage Patch."

"On the contrary," states a statement from the California Co., "the picture was withdrawn by us from the Alco program because we sought and obtained cancellation of our contract with the Alco Film Corporation for sufficient reasons."

"Even after this cancellation was announced to the officers of the Alco Film Corporation, the latter endeavored to persuade us to change our "Mrs. Wiggs" on the Alco program.

"Mrs. Wiggs" and further productions made by the California Motion Picture Co. will be released through the World Film Corporation."
THANHouser REWRITING;
"ZUDORA" NOT PLEASING

Exhibitors Said to Have Informed Manufacturer Unless 6th
Episode Improves Further Releases will be Refused.
Same Concern Made Half Million with First
Continuous Feature.

Commencing with the sixth episode of "Zudora," the latest Thanhouser production for release, objections have been raised at the New Rochelle plant to rewrite the scenario. In the revision considerable change will be made in the characters and story as at first outlined, according to report.

The Thanhouser people were notified by exhibitors, it is said, that unless the weekly installments of the picture were bettered, further service beyond the fifth episode would be declined. This, together with other apparent faults in the serial, is said to have brought about the decision to practically commence a new picture, after a large investment had been made for the "Zudora" series. The same title may be retained.

THANHouser is said to have netted nearly $50,000 on its first serial, "The Million Dollar Mystery." This happened when its president, the late Charles J. Hite, was living. With his death, according to reports, a major change in management will be made in the operation of the Thanhouser plant, with correspondingly conflicting results.

WORLD'S PROFIT-SHARING.
Vice-president and General Manager Lewis J. Selnick of the World Film Corporation this week made public the details of a profit-sharing plan by which all employees will participate in the financial success of the concern.

The plan is based on a division of the U. S. and Canada into divisions, the divisions into branches and the branches into individual salesmen and office employees. A special division is made for the home offices.

A minimum gross amount of business is established for each division and branch and the bonuses are paid on earnings in excess of this minimum. Division managers will receive 5 per cent of such excess. Branch managers will receive premiums based on each $100 of excess ranging from $2.50 for the first $100 of excess to $2.25 for each $100 of excess beyond the tenth unit of $25. This would mean a premium of $137.50 on an increase of $1,000 over the minimum.) The branch managers will set aside 10 per cent. of their premiums to which the corporation will add a like amount and the total will be divided among the branch employees once every three months.

Salesmen receive from 4 per cent. on contracts they make for "Class A" pictures to 12 per cent. on contracts for "Class C" pictures. The percentages are based on gross cash collections on each salesman's business and the total paid after deduction of his salary and expenses. Special prizes of $100, $50 and $25 are also offered the branches making the best record each week.

Employees of the home office not provided for otherwise will receive a dividend of 2 per cent. of the gross excess in gross collections established for the United States. General managers and other officers of the corporation do not participate in the profit-sharing plan.

LIGHTMAN WITH WORLD.
Al Lichtman, who recently sold out his holdings in the Alco, this week joined the World Film forces. He takes charge of a new department, becoming manager of special attractions.

An important phase of this is "Your Girl and Mine," a Woman's Home Service subject, exploited through a unique selling idea by which the Cause participates in its profits.

TO BOOST 100 CITIES.
The wholesale city boosting plan inaugurated by the Imperial Motion Picture Co. under the title of "Maiden America" contemplates the filming of industrial and civic scenes in 100 cities of the United States, the list having already been selected.

The films will be released in series, the number not yet having been announced. A little girl will figure in each of these series and it is expected that a star will be chosen to exploit each community. It is being urged that the publicity secured to the towns selected will have an advertising value and the pictures will be, in themselves, valuable as an educational feature.

J. W. Mahan, general manager of the Imperial, is directing the enterprise.

LEDERER HAS "THE FIGHT."
The George W. Lederer Stage Film Co., a New York corporation, has completed as its first feature film "The Fight," the Bayard Veiller drama, produced last year in New York. It is in five acts, made into a screen version by Herbert Hall Winslow and personally staged by Mr. Lederer.

"The players as much as possible address spoken lines to each other," said Lederer, describing what he called an innovation in the feature, "and we have reduced sub-titles to a minimum by permitting the audience as far as possible to read the moving lips of the characters."

Margaret Wycherly has the leading role in the film. John E. Kellard has an important part. Others are Katherine La Salle, Tim Cronin, Charles Strowbridge (now in "Daddy Long-Legs") and Edna Hibbard.

STRAND'S OPPOSITION OUTLINED.
Plans have been filed for a 20-story office and theatre building on East Broadway and 48th street by Thomas W. Lamb, the architect for Leonard L. Hill and others, owners. This is understood to be the proposition backed by Lewis C. Van Ripper, in the attempt to oppose to the Strand (pictures).

The location is on the west side of Broadway 93 feet north of 48th street. This frontage is but 30 feet, just sufficient for an entrance on the main floor. The house, which is an adaptation of the Strand includes an "L" into 48th street, where it has a frontage on the north side of 119 feet including 215 to 225 West 48th street.

The enterprise is still in its early stages, according to report, the promoters having taken an option on part of the property which expires Jan. 1. The Broadway frontage involved is now occupied by small stores.

"The Strand" to compensate for the loss of business in all the amusements in Manhattan than it will do for any other class of business. It should eventually result in the substantial increase in profits throughout the whole business at the Strand."

Commenting on the general trend of show business the editorial says:

"There can be but little doubt that the huge number of places of amusement is, in itself, an impediment to increasing public patronage. When there were not more than a dozen first class theatres in the city, a person who was interested in the drama could follow them with discrimination and could pick his plays, which were worth going to see; now not that there are between 30 and 40 theatres at which expensive entertainments are being offered, the labor of picking out preferred plays is excessive."

"The confused impression is made upon customers of the theatres who do not go as often as they used to go, and whose preference, when they do go, is more likely to be determined by accidental reasons. The managers of the various places of amusement spend huge sums in advertising to attract attention, and any play which does arouse popular interest draws such large crowds that anybody who wishes to see will be able to do so, and a good manager would add an additional sum to a ticket agency. Theatres are built in such large quantities, not because they are immediately profitable, but because managers need them in order to make productions in November which are frequently be remunerative on the road."

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Ruth Elder has retired from the Thanhouser organization.

POWERS FOR NICKEL SCALE.
P. A. Powers, as president of the United Film Service, in an interview this week made plain his position against the movement to advance picture theatre admission prices, and against "the misguided ambition of the man who seeks to place the motion picture on a plane with theatrical productions.

Mr. Powers contends that the higher scale will drive back the amusement seeker of restricted means to the gallery (of the legitimate theatres) from which the picture shows drew their original public and which is now superior in production and contains an argument also for a return to single reels with only an occasional big feature.

ROLFE-FISKE ALLIANCE.
B. A. Rolfe, the contributor to the Alco program, left this week for San Francisco where he will supervise the completion of the studio and plant at Hollywood, announcing before his departure from New York that he had formed an alliance with Harrison Grey Fiske. The producer under which the Rolfe Co. will be known is the dramatic works owned by Mr. Fiske. The arrangement also contemplates a film production in which Minnie Madden Fiske will be featured in one of her former stage successes.

Motions Pictures News,

by GUY PRICE.

Peggy Blevins, 22 years old, a former leading woman with the Selig Co. at Prescott, Ariz., defendant in a divorce action brought here by Carroll W. Durkin, attorney for Miss Blevins, was called to the court room by raising her husband's banner. The couple's friends hope for a reconciliation.

Blinchee Broot is appearing in her first pictures with the Lasky Co. It is "The Warzone of Virginia."

Morgan Wallace, now in New York, is said to be completing returning to pictures on the Coast.

J. P. McGowan, the director, is still in the hospital with a fractured arm and a fractured leg. The former is the result of his fall in the dressing room and the latter his pictures from an invalid chair.

Dorothy Gibb is back at work again after her recent illness. They are giving Brandtwood Aiken, the mutual director, the sobriquet of the "perfectionist," while baby who was born in a recent baby show in Pasadena, Cal.

Many stars will be featured at a big New Year's Eve ball to be held in Los Angeles. They are giving Spittwoodthorpe Atkin, the mutual director, the sobriquet of the "perfectionist," while baby who was born in a recent baby show in Pasadena, Cal.

Jesse Janis is said to be having the time of his life in Los Angeles. She says she like picture work, the sunshine climate and the company of a host of good friends she has made since entering the film field.

If you don't advertise in VARIETY don't advertise at all.
FILM FLASHES

The Tivoli opera house, San Francisco, formerly owned by the S. F. Orpheum Co., is playing World feature films, booking them in such spurts that it is sometimes hard to catch an attraction. The American, Salt Lake (capacity 500) is identical with the Tivoli.

The Alliance executive headquarters in the Leavitt building, West 6th street are being eventually moved to the fourth floor of the building.

Drew Kline, widely known advance andcircus manager, is now connected with the Pittsburgh office of the World Film Corporation.

The United Feature Syndicate has this week released the first of the Jack Rose comedies, "The World of Don." Rose asserts the pictures disclose much "inside stuff" of management.

Owen Moore has been engaged by Loew to play opposite Elaine Janis in "Better in a Search of a Thrill." Moore, known tragedienne and leading woman of the Royal theatre, Copenhagen, and sister of the late Oscar Moore, who was engaged to act before the camera in a series of films made by the William Fox Productions.

Harry O'Brannon, principal comedian of the Metropolitan Vaudeville Co., Los Angeles, has signed a two-year contract with Keystone.

A realignment of the new World Film Corporation has been announced by the stockholders, coming from Philadelphia to the Indianapolis branch; Will F. Tenney, manager of the branch; E. H. Shaller, Atlanta, and C. L. Morris, manager of Kansas City and the Southwest.

Roy A. Atten, manager of the Western Imp Corp., returned a few days ago, and has not been in England for a year, has not suffered from the war, and is better than before the war. The English Film is between Chicago and the West, and the opportunity for the American maker to break into the South American field is great.

William E. Whiston has resigned from the O'Brien-Richardson Film co. He has opened an office to represent the Box Office Attractions co., with head-quarters at 323 West Broadway.

Charles Van Houten, caretaker-in-chief at the Thanhouser, has left that company.

Herman Benz has been placed in charge of the "Little Million Dollar Mystery," has been assigned to the post of producer. Benz is now filling the berth vacated by the retirement of Lloyd Lebiger.

Oscar Nagle, box carpenter at the Peerless studios, finished that Saturday, Feb. 1.

Will S. Davis of the Life Photo Corp. is directing "The Avalanche," at the Ruby Studio. It has been booked last week and is to be shown. In the cast are Catherine Courtois of the White screen, and Mesaro, Carolyn French, Vivian Tobin, Ed. Nason, Frances French and D. J. Fisgus. John Arnold is turning the crank.

O. A. C. Land has returned from Havana. He has completed the "Three Corridors," which he is to produce for the World Film Co. He is now in the East preparing to start the Port Lee studios of the company and start for Florida. When the weather gets warmer the exterior scenes are to be taken. O'Brien will be starred in the title role.

Maude Fatio, director who recently returned from the United States, is now taking scenes for "The Trench." Robert Warwick is playing the lead.

Sam Ryan, who has acted for the trainer in "The Excitement," and all the "Big Bill" series, has been released in the cast and all the extra scenes in which he appears will be taken.

Frank Perley is representing the Drama-scape organization in the New York weekly and will open an office in Buffalo.

Myrtle Siedman is playing in two Rosewell productions which are now in a New York house under direction of Phillips Smalley, she elicits the best notices. In "Within the Depths of the Ocean," by Weber she plays an immense role in the Mack- lyn Arrock company.

Irene Warfield, formerly leading ingenue with B. A. and who played opposite Robert Armstrong in "The Man of the Day," has been engaged this week to support Harry O'Connor, and will replace the late Jack Rose in the leading female role of the B. A. Roberts Co. from the A.cope program.

The Photoplay's Weekly is an interesting publication for the inside inside stuff on screen players. The edition of Dec. 5 contains stories on studio agreements with Coast camera actors and directors.

A canvas of the large cities of the United States will be made this week to select the Maid of America, the principal role in the World Film's "The World of Don." Film corporations everywhere have promised their cooperation to the made in America publicity campaign which the feature is to furnish.

Edward O'Conner, for five years with Edi- tions, finishes next week. Dick Lee, another old member, leaves at the same time.

The Gem picture theatre at Mt. Sterling, Ky., formerly owned by a company and managed by Adolph H. Freundh, has been sold to H. Calway, who took over the management this week.

The Kentucky Good Roads motion picture edition, which allows in the Kent-ucky building at the Grand Theatre and Magazine street for the first time last week at the Grand Theatre, has been shown. She is allowed the working in the road.

Harry Pollard, of the American, has started work on a four-reeler.

Mack Thunert, character actor from the legitimate, is in new acquisition to the Coast picture force.

Frank Cooley in the principal role.

Dorothy Gil, run down by an auto at Hol- lywood, Calif., is recovering from severe cuts for several weeks. She is out of danger, and in a few days it is expected that Miss Gil had a toe cut off in the accident.

Richard Stanton not only heads the cast of "A Political Fud but also is directing it.

"Scraping the Bottom of the Barrel" is to be one of the two pictures in "In the Land of the Otter," which is being taken on the Medford border.

The week's report in the Coast that Lake- ville has been a postoffice and is now officially recognized as such in Washington.

A press story which has been making the press that Margaret Snow is going to make a series of pictures, but not only in the pictures but on the streets.

"A Denver Romance" has been the Mayor of Denver as a feature for a portion of the picture.

Thomas Hill, an aviator, was killed at Vaucluse (Cal.) while testing the new camera, the machine toppling the birdman to the ground.

William B. Hart in the western picture "In the Sage Brush Country," uses the same camera used in the making his paltry days. Hart is said to be their permanent photographer.

The Allied Motion Picture Co. has incor- porated for $20,000 and opened offices in Des- moines, Charles Rose, Frank Schaefer and Percy Upton are the principal stockholders.

An important meeting of the Detroit branch of the Motion Picture Exhibitors League of America was held at the club rooms in the Equitable building last week to take up the matter of how many reels should be shown at one sitting. The exhibitors have an understanding to show only one reel for five dollars, but there is a number of the large cities who think they may see who could give the most rolls for five dollars. One theory of the showing five reels and others on the street offered seven and eight for the $5. The exhibitors have no idea of the film exchanges to co-operate with them in the matter, but will take up the matter to a point of view and set up a three-and-five-view understanding.

W. J. Norris of Watertow, Kan., has recently been picture editor for "The Excitement" in Watertow, Ne- wark and Corning, N.Y.

The Photoplay's Authors' League of Los An- geles, Calif., is making up arrangements with fake picture schools by asking trade papers to refuse to advertise anything from any of those schools.

The Grand, Columbus, O., will be entirely rebuilt, following up the present of next year. The Grand will take the house, playing their shows there, having secured the house for thirty years.

A bill to legislate the Ohio Board of Censors out of existence has been drafted by ex-Mayor Hunt of this city, who will introduce it before the legislature in January. The bill will provide for the abolition of the present board and establish censoring by commissions at large in the various cities of the state.

The National Board of Censors is said to be very much interested in the bill and is giving it hearty support. J. W. Binder, director of Finance and Publicity, and Orrin J. Cooke, Secretary of the National Board, were in the city last week for a conference with the ex-Mayor.

It is stated the National Board of Censors pass on 95 per cent of the films and that the local commissions appointed by the various mayors would prevent the remaining five per cent, and the results would be usually objectionable, from being shown.

MINISTER QUITS CENSORING.

Spokane, Dec. 16.

The Rev. William J. Hindley, mayor of Spokane and ex-officio theatre censor, has resigned from his municipal post to return to the pulp. He goes to the pastorate of the Central Congrega- tional church of Winnipeg at a big salary.

The mayor—clergyman—censor was widely known through the Northwest for his rulings in regard to what is permissible in entertainment. One of the last rules on all pictures in any manner with the European war, which was in force two months, but later was withdrawn.

Commissioner C. M. Fasset has be- come manager and Samuel Glasgow, a retired miller, elected commissioner of public affairs to fill the vacancy on the city council, has been allotted the censor- ship job. He has begun work with a declaration that the sense of these managers themselves is the best censor.

INTERNATIONAL COMPANY.

Alec. Lorimor has organized Bishop- op, Pessaers & Lorimor in New York to be an American branch of Bishop- Pessaers Co., Ltd., London, handling European films in this country and South America and arranging for the exhibition abroad through the London headquarters of American product.

The Lorimor establishment will handle the distribution of the National Movement Motion Picture Bureau, of which he is president. Its first promoting enterprise will be the market- ing under a two-year contract of "The Man of a Scout," a boy scout special produced by the Weddipack under the auspices of the Boy Scout headquarters in this country. This will be released through the World Film Corp.

SAVORY RESERVING BOXES.

The Savory, New York, is not to be outdone. A screen slide is flashed after- noon and night announcing that the boxes are now being reserved for New Year's Eve.
**RAILROAD FILM.** Pittsburgh, Dec. 16.

Railroad men here are having exhibited for their benefit a picture written by Marcus A. Dow, general safety agent of the New York Central lines, with safety as its theme. It is used in an educational campaign. The title is "Steve's Awakening," the characters being all railroad men and those associated with them.

"Steve" is a railroad man whose father was killed through his own carelessness, resulting in the widow dying in want. The son enters the employ of the road, is repudiated by the girl he admires because of being a chance-hired hand, and this brings about following an accident due to his carelessness.

The drama is being presented in a car fitted up as a theatre and is being transported to all points where employees congregate. It is said that arrangements for showing the picture will be made by the Lackawanna, Burlington and Santa Fe roads. The film is also loaned to affiliated roads.

**UPSTAIRS HOUSE CLOSED.**

Ithaca, Dec. 16.

Fire Chief J. B. Reilley has ordered A. E. Brown, proprietor of the Crescent theatre in North Cayuga street, to vacate his establishment at once and close it permanently. Chief Reilley says that the location of a theatre on a third floor is a violation of the state fire laws.

**RELEASED NEXT WEEK (Dec. 19 to Dec. 26, inc.)**

**GENERAL**

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<th>Title</th>
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<tr>
<td>Universal</td>
<td>Einar Brundin, Mary Philbin, Pauline Lord</td>
<td>James Cruze, John Bowers</td>
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<td>Ralph Staub</td>
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<td>Harry L. Benham, Agnes Ayres</td>
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<td>Louis Calhern, Twila Silver</td>
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<tr>
<td>Universal</td>
<td>Del Lord</td>
<td>Edward Peil, Sr., Betty Carney</td>
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<tr>
<td>Mutual</td>
<td>Robert F. Hill</td>
<td>John R. Esten, Dorothy Lee</td>
<td>Mutual</td>
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</table>

**THE FLOWER OF FAITH.**

This is the story of a German boy, formerly one of the librarians of the town of Wurttemberg, Germany, who, with the help of his father, became a successful manufacturer of roses. Howard Payne, a young farmer, who has just moved from the States to Germany, falls in love with the daughter of the wealthiest manufacturer of roses. He proves himself to be a true friend and lover and wins the heart of the manufacturer's daughter. The story ends with the marriage of the young couple.

**MUTUAL—**

*The Last of the Lino* takes place in the present day, and brings to the screen a story of a young girl who becomes the victim of a plot. The story is set in the United States and deals with the effects of a plot to bring about the downfall of a young girl. The plot is discovered by the young girl's father, who takes the matter into his own hands and sets out to punish the villains. The story ends with the capture of the villains and the happy reunion of the young girl with her father.

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The husband. He is brought to his home where he is explained to by his wife. The plot thickens and the body is hidden, the murderer is revealed and the film ends with a happy conclusion.

The World Premiere: Miss Irwin is going to be shown in her new film, "The World Premiere," which will be released exclusively in New York City on April 15. The film is based on a true story and is directed by Miss Irwin herself. It is a romantic comedy that will undoubtedly appeal to a wide audience.

Theatrical Events: The world premiere of "The World Premiere" will be held at the Strand Theater in New York City on April 15. The event will be attended by Miss Irwin and other prominent figures in the entertainment industry. The film will also be shown in other cities on April 16.

DAILY RELEASE KEY.

VARIETY has inaugurated a simple tabulated form of reviews for the convenience of our patrons. The following are the results of this new system. Nothing will be noted regarding photography unless particularly worthy.

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Release

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GERTIE.

Winna McCay did a waudable act in Washington. She played the girl in "The World Premiere," and was outstanding in all the roles she was called upon to play. The plot is simple, but the acting is excellent, and the film should be a hit.

OUT OF THE PAST.

A two-reeler, "LOST OUT OF THE PAST," was shown at the Vitagraph Theater. The picture is well acted, and the story is well told. The color is excellent and the camera work is good.

THE WOMAN HE WROGONG.

"The Woman He Wroong" is a five-reeel drama. The story is well told, and the acting is excellent. The film is well made, and should be a hit.

GIMBEL BROTHERS.

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You will better appreciate the "Our Service" if after a personal visit you recheck from all the other banks. Service book on request.

OFFICE 666.

George Kline's five-reeel picture version of the "Our Service" story, "Our Service," is now being shown all over the country, and is receiving an excellent reception. It is a good advertisement for the bank.

Office 666

The story of the "Our Service" is a good one, and is well told in the film. It is a good advertisement for the bank, and should be seen by all.

The woman who is the subject of the story is a good character, and is well acted by the actress who plays her.

The plot is simple, but the acting is excellent, and the film should be a hit.
is another connecting link between the Exhibitor and the Paramount National Advertising campaign.

PARAMOUNT MAGAZINE is sure to bring additional patrons to Paramount theatres.

Hundreds of thousands of homes will have both the Saturday Evening Post and PARAMOUNT MAGAZINE. These readers will surely look up Paramount Pictures. Can they find Paramount Pictures at your theatre?
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A NOVEL AND ORIGINAL VERSION
CENTURY-OLD CLASSIC
IN MOTION PICTURES
RELEASED DECEMBER 26th.
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THE REVENUE OF "THEATRICALS BEST" TURNING THEM AWAY NIGHTLY

VARIETY'S CHICAGO OFFICE:

MAJESTIC THEATRE BUILDING

Walter Stanton has closed a season with the fair and is "roosting" in Chicago for a while.

"Under Cover," now at Coban's Grand, will play holiday week in Minneapolis and St. Paul.

Primrose's "Don't Lie to Your Wife" will close at Joliet, Dec. 20.

The Colonial is the name of a new theater in Peoria, Ill.

"On Trial" will open at Coban's Grand Dec. 27.

The Blackstone will reopen Dec. 5th with "My Lady's Dress," by Edward Knoblauch.

"Our Children," with Henry Kolker as the star, will open at the Princess, Dec. 27.

Abe Frank has severed his connection with Merton's cafe.

Joe Sullivan has gone to New York to remain for a week.

Charles E. Siddle has been engaged to play leading role with the stock company at the Warrington.

"Abe," Atall, former lightweight champion, who is now on the stage, is being used by his wife for divorce.

William Harris, Jr., and Paul Dickey have been in town looking over "The Mistletoe Lady" at Pownall.

Celia Bloom of the Interstate returned from New York Sunday where she had been to look for acts.

John J. Murdoch spent Sunday in town with C. S. Humphrey of the local United Booking office.

Louis's Empress at Columbus, O., has been in town.

Mort Singer, Marcus Heiman and Sam Zell took a trip to Indianapolis early this week to look over conditions.

"Across the Border," a war play by Beal and Dale, was announced for the Fulton Theatre Feb. 14.

The New Dome theater has opened in Clinton, Ind., to play combination shows Sunday nights only.

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TELEPHONE IN EVERY ROOM SHOWER BATHS

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Hotel for gentlemen. $2 a week.

All Conveniences. Rehearsal Rooms.

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VAUDEVILLE'S SWEETEST TENOR

CORRESPONDENCE

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

CHICAGO

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Rooms large, light, airy and well furnished.

Rooms with use of bath $1.50 and up. Rooms with bath $2 and up.

Parlor bedroom and bath $3 and up, for one or two persons.

SPECIAL RATES TO THE PROFESSION. WE WANT YOUR BUSINESS.

NEW VICTORIA HOTEL
Formerly KING EDWARD
UNDER NEW MANAGEMENT
IN NEW YORK
145-155 WEST 67TH STREET, Just Off Broadway
"The Very Heart of New York"
358 Rooms, 258 Private Baths
Absolutely Fireproof

"MODERN CONVENIENCE"
Rooms with Running Water $1.00 and up. Rooms with Bath, $1.50
Five Minutes' Walk to All Theatres

AN IDEAL HOTEL FOR PROFESSIONALS


Fred Herendof, one of the authors of "The Emperor," is in New York where he is making arrangements to present a new show, as yet
without a name. Hugo Frey and George F. Roddard are associated with him in the venture.

Irene Cowan and May Howard, two chorus girls who live at the Jackson Hotel, were inland last Saturday for a trip to Tarrytown and shopping in one of the big department stores. They paid $8 each into the city's cashier.

George Lee has arrived in town with his bride, formerly Ted Bennett. Their marriage was the result of a romance begun when both of the players were with the Marx Brothers company.

The new Morrisan Hotel was opened Saturday night. The cabaret will be opened this work. The last part of the hotel to the the will be raised shortly, which will put the Boston Oyster House, a landmark, out of commission.

Tom Kuma, Japanese Jockey: Roach and Crawford, singing and dancing team, and the Three Van Maples, who also dance and offer instrumental music, were all cancelled Monday morning at the Colonial by Adolph Littick, who was "sitting in" to watch the show.

A series of benefit performances begin at the Eavestone Theatre, Eaveston, Dec. 17, for the Firemen's Fund. Ethel Robson has one each on Thursday and Friday and Two on Saturday.

Hilton Powell will join his eastern company playing "Hun Pecked Henry" at Galveston, Christmas Day. He will be with the show in a few weeks.

Harvey Scott, press agent with the Ringling Brothers this summer, will be in advance of the show.

Clara Ludlow, actress with the western "Hun Pecked Henry" company, suffered an attack of appendicitis while on the road in Iowa and was rushed to a hospital at Preston, a junction point, where she was operated on Dec. 11. She is now expected to recover.

Boyle Woodstaff's new hit "Nobody Home," will open at the Galveston, Dec. 31. Harry Hambon will be featured. Mark Walzer, late of the Minstrel Kiddies, will be in the cast, and the other artists are Robert Earl (Earl & Jenkins), Pat Barrett, Jacqueline Pullman and Florence and Irene Reichard, last of "One Girl in a Million."

Charles J. Dwyer, one of the new producers of the Foalton Inn, and brother of Ada Dwyer, is the father of a son, born Dec. 10. Mr. Dwyer was formerly on the stage and played in several productions with J. H. Roddard, among them being "The Long Strike."

"A Fool and His Money," dramatized, is continuing its run with an attack of phthisis. The victim is under the care of Dr. A. R. Lane, with an average temperature of 101°. The Grant Hotel is at...
LADIES AND GENTLEMEN!

I wish to call your especial attention to the next act,

“THE EDGE OF THE WORLD”

I sincerely believe it to be without doubt the most beautiful production ever presented in vaudeville. The further it goes the more fascinating and gorgeous this great novelty becomes. I recommend that you remain to the finish. You will be well rewarded.

This is the statement made by

LONEY HASKELL
Manager of Hammerstein’s Victoria Theatre to the audience at the two Monday performances (Dec. 14) concerning

“THE EDGE OF THE WORLD”

BOOKED PERSONALLY IN LONDON FOR THE KEITH THEATRES BY EDW. DARLING.

A positive creation of weird and strange phenomena of living and combating colors, which never appear in the same fantastic formations and shades a second time during any performance.

Produced by M. TEUBER

All business communications to E. ROUSBY

HAMMERSTEIN’S VICTORIA THEATRE
Dec. 14-21 (two weeks)

Held over for next week after the first Hammerstein’s show Monday

ALICE HARWOOD

(FORMERLY ALICE LAWLO, OF CHARLES B. LAWLOR AND DAUGHTERS)

IN ORIGINAL SONGS

By DON VALENTINE HARWOOD

Will show her new single act at the

BROADWAY THEATRE, NEW YORK

NEXT WEEK (Dec. 21)
George Choos presents

"The Count and the Maid"

A Musical Comedy in One Act

Libretto by Walter MacNamara
Music and Lyrics by Walter L. Rosenbaum

With

VICTOR KAHN
BLANCHE BOONE
IRVING MOORE
AND COMPANY OF 11 PEOPLE

Continuous Laughs
Clever Comedians
Melodious Music

Pretty Girls
Magnificent Costumes
Beautiful Scenery

Excelllent Singers

ILOILLS (Augustus Pitou, Jr., mgr.)
PALACE (Philip Perkinson,Sr., mgr.)
Continental (Benjamin, Jr., mgr.)
Continental (J. W. McEvoy, mgr.)
H. HERBERT BROSE
IRENE MOORE

First Appearance in America
Solo Representative and Manager, WILLIE EDELESTRA, 1482 Broadway, New York City


A matinée show was given at the Auditorium last Sunday afternoon under the auspices of the Chicago Examiner, the proceeds of which will go to the Christmas Fund for poor children. The sum of $8,000 was obtained. Robert M. Switzer acted as interlocutor and men prominent in political life were on the program as well as many of the usual vaudeville artists that created a lot of fun. Dr. John J. Morley was in the first act and那是 White and then Miss Kitty Mackay, a vocalist that plays on the tag returns.

LITTLE (Maurice Brown,)—The New Missilery. Large applause for the show. MAJESTIC (Lyman B. Glover, mgr.)—agent, Orpheum. —Trials Fruggman seemed a bit subdued Monday afternoon. She was a grown among other things, when she bounced onto the stage and did not seem quite at ease until she got into the broad travesty of dancing towards the end of act. She succeeded in tickling out two husky, year old girl by her voice as she carries with her. The cause of her irritation may have been that she has to follow a show with a lot of acts. She has been because Charles Costich, earlier in the game, had sung so well recently, a good deal of laughter as her reward of merit, however, and the audience gave the opening encore. They were put through their paces by Misses Mme. Alf. W. Loyal, and John J. Morley who was very well received. A large lot of laughter for her merit, however, and the audience gave the opening encore. They were put through their paces by Misses Mme. Alf. W. Loyal, and John J. Morley who was very well received.

The vaudeville entertainment given at Colton "Sack's," 11, was successful from every view point. The total receipts realized from the show were about $2,000. The vaudeville consisted of 20 acts and comprised the best that vaudeville artists can produce. This was given in the city. Harry J. Ridgins personally supervised the show. Mr. Harter was a stage manager, and James Houchel, musical director. Beals paid out $250 and the house was crowded to the doors by an audience that was with enthusiasm. The proceeds will be given to $1,250 Christmas dinners to deserving families.

AUDITORIUM (Bernard Ulrich, mgr.)—Contemporary company in grand opera repertoire doing excellent business.

BLACKSTONE (Edwin Wappler, mgr.)—Ann Murdock in "The Beautiful Adventurer."—Secretary's "Cover," near the closing of its successful engagement.

COLE'S (Granville, mgr.)—A Pair of Sibs, getting great returns.

COIT'S GRAND (Warner Riddings, mgr.)—"Friend Cover," near the close of its successful engagement.

HERMANN (J. Lange, mgr.)—A Pair of Sibs, getting great returns.

LA BALLE (Joseph Brasky, mgr.)—The "Candy Shop, growing in popularity each week.

OLYMPIC (George C. Wainwright, mgr.)—"Putt & Perrinmutter," receipt falling way a little after a phenomenal run.
Fay Harper, known on the stage as one of the Marquisetti sisters, was secretly married to Robert Eckland (non-professional) Dec. 6.

The Monte Carlo "cab" musical comedy company has been booked by Bert Levy to play an indefinite season at the Liberty in Vallejo.

The best week's business of the season was done at the Alcazar by "Damiel Good." It is said the week's gross registered above $20,000 at a 75 cent seat rate.

"The Girl in the Train" broke the jump between here and Los Angeles by playing a couple of one-night stands along the route.

The management of the Columbia has notified the orchestra its services will be dispensed with during the two week Warfield engagement. Drama without music is something new in this city.
WARDROBE TRUNKS

PROFESSIONAL LIGHT STRONG DURABLE

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in "DANCES OF 1830"
NOW AT THE NEW YORK ROOF

ment. Dorothy Harris, an American actress, will be the principal boy. Daisy Jenkins, who starred in the revue "Come Over Here!" last season, will take to the principal girl. The "Cinderella" production looks good, and everything points to make the principal girl. The "Dances of 1830," a revival of the famous English play, has been successfully produced this season.

The J. C. Williamson attraction at Her Majesty's, Sydney, will be the "Girl in the Film," which will take possession of that playhouse when the present Gilbert and Sullivan season has run its successful course.

These American drawings, "The Seven Keys to Riddle's" and "Within the Law," were produced at the Granada Theatre, Madrid, last week. Fred Niblo and Josephine Cohen are still pulling in Annapolis with the former in the style of the American "Bronze." The latter has a successful run in Melbourne, where the other night critical notice was made of how successfully the good rep was given when she first appeared in "Within the Law" many moons ago.

The Richards manager, personified by Hub D. McNeese, who will open tomorrow at the Tivoli, Sydney, next week with a film show will be staged. W. H. Reynolds, Mr. McNeese engaged Jack Haskell to come over and direct the program in order to give the public show on the line of the American "Pharaoh," in which Haskell has succeeded in doing something well. The show was presented a month ago, and figures as successful as it is with Isabel Armfield and Muriel West, with a second-class English comedian, who has had considerable experience. The show may not be up to the standard of the New York productions, but it is such anything so far seen here. "September Morn" is the American act.

American acts continue to head the vaudeville bills. "Loew's and Biltmore," are Billy Noble and Jeanne Brooks, "The Fairies of the Silver Screen," Robert and Helen, Money and Hobbs, and "Masse's Marvels," a wonder show at this theatre the headline is Florence Lawrence, the famous silent actress, and J. W. Richley, the clever comedian.

At the Sydney National the American act includes Josephine Ginn's Pikes and Napoleon, a sp.

In Melbourne on the Richards' circuit are "Loew's and Biltmore," with "New York St.," "Wolf, dancers, and At Home. Madame Bertin and her two sons are south the with the Fuller-Breen people.

Returning to America by the Sonoma is Tom Mason.

A new arrival from America is Dorothy Davies, who will join the J. C. Williamson firm.
BETTER TROL

WITH A TETRATZINNI VOICE
Another Enormous Success This Season

BOOKED SOLID

This Week (Dec. 14), Prospect, Brooklyn
XMAS WEEK, COLONIAL, NEW YORK

American Representative
M. S. BENTHAM

European Representative
WILL COLLINS

MEET ME AT OTTO'S Restaurant and French Bakery
310 W. 46TH ST, bet. BROADWAY AND SIXTH AVE.
Quick and Class Service—Delicious Pastry—Cooking Unexcelled—Prices Moderate

BAKER (Geo. L. Baker, mgr.)—Stock. 6-12, "At Bay." 13-19, "The Rosey.

ORPHEUM (E. H. Copson, mgr.; agent, U. B. O.)—Week 6, The Dainty English Trio, pleased; Mildred Graver, very good; Spotlight Violinette, very good; Volney, clever; Billy D. Van and Beaumont Sisters, headliners; De Haven Wood & Fair, good; Brown & Rockwell, good.

EMPERESS (W. H. Piron, mgr.; agent, Leo.)—Week 7, Amos & Andy, very good; "Boozer," clever, bag; Piana & Mullahan, good.

STAR (C. E. Beatty, mgr.; agent, Andrew) — Week 7, Eddie's Beauties, good; The Cabaret Trio, hit; Alvin & Kenny, fair.

D'AUBREY (J. A. Johnson, mgr.; agent, direct.)—Week 7, Red's Beauties, good; Dallas & Mervil, fair; Maurice Simmons, headliner; Agnes Rovak, good voice; Nelson & Rose, good; Oxford Trio, hit; Pictures. LUCY (Earl D. Floyd, mgr.)—Stock. Week 7, "The Smugglers," 14, "Are You a Mutt?"

INDIANAPOLIS.

By G. J. CALAMAN

14-16, Damon and JONES (A. Miller, mgr.)—"The Little Comedians"

LYRICK (Hal Brown, mgr.)—Thurston and Co. business very good.

KEITLES (Fred Hasting, mgr.)—at.

U. B. O.—Fine Matinee, very big; Dyer & Leonard, did well. Mitchell & Mitch, fine; Jeter & Rogers, pleased; Gilmore Corbin, laughs; Munday, not big. Shubert, not big; Maloney, not big; G. L. Stewart, not big; Melrose & Heath, in "The Ham Tree." Big crowds.

GRAND (J. O. Donahue, mgr.)—"The Prince of Wales"

AUDITORIUM (Miss Melba Miller)—Stock.

"The Theatre" (E. M. Furr, mgr.)—at.

LYRICK (H. K. Burton, mgr.)—at.

U. B. O.—First hair; Jack and Jesus Gibson, well received. Nora Ector, hit; Kelly, Peters and Co., laughs. Paris, floods and picture, scored. Five Yocanors, excellent; Two Bartells, Taylor and Arnold. Holer and Boggs, very good; Mary Gray, Morall Bros.

FAMILY (C. Harmon, mgr.; at.)—Four Musical Kings; Brayton and Taylor;

CYRIL RHODES; Dooley Donavan.

BOYETTE (C. Chittick, mgr.; at., C. T. B. A.)—Vaudville and Pictures.

MAJESTIC (J. N. Bulley, mgr.)—"Boly Poly Girls"

"The Colonial" (G. E. Black, mgr.)—"French Model"

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Man Who Dances on His Shoulders
A HIT ON EVERY BILL
CHRISTMAS WEEK

EVELYN NESBIT
AND
JACK CLIFFORD
Direction, H. B. MARINELLI

HARRY GIRARD and CO.
Offers "THE LUCK OF A TOTEM"
A REAL ACT

COMING TO NEW YORK
MARIE KING SCOTT
Best of All Hoosier Imitators

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Offers "THE LUCK OF A TOTEM"
A REAL ACT

COMING TO NEW YORK
MARIE KING SCOTT
Best of All Hoosier Imitators

Alfred Latell
Acknowledged by press and public THE WORLD'S GREATEST ANIMAL ACTOR. Assisted by ELSIE VOKES. Presenting the laughable pantomimic success, "A DOG OF FANTASY" ALL NEW

Direction, H. B. MARINELLI
Permanent Address, Driscoll Apartments, Geary and Jones Streets, San Francisco, Cal.
JUST CLOSED WITH THE HARRY LAUDER SHOW AS THE FEATURED VAUDEVILLE ATTRACTION AFTER TWO SEASONS. SPENDING XMAS SEASON HOME.

8th AMERICAN SEASON
ALICE LLOYD
IN VAUDEVILLE
WEEKS DEC. 28--JAN. 4, ORPHEUM, SAN FRANCISCO

Representative. PAT CASEY
All Communications care
VARIETY, New York
Featured at Hammerstein's This Week (Dec. 14)

MRS.

E. B. ALSOP

Assisted by

Allan Fagan and Austin Clark

In Late Songs and Up-To-Date Dancing

A HEADLINE ACT FOR ANY BILL
The situation in the front of the house is unchanged while the morale of the troops behind the wire entanglements (I got my foot entangled in one of them last night) is very  
empty. The two searchlights on each side of  
the enceinte missed the curve and all our  
assaults over ever their hands. The  
flame's get a hole in his petrol tank and he's  
still up in the air. We will advance on  
Birmingham next week from whence we shall  
report.

Last week at a matinee there were 16 wounded  
soldiers in the audience, and there is always a  
comedy side in everything. Two wounded  
Belgians sitting side by side, one with his left  
arm in a sling and the other with his leg.  
When it came time to applaud one held out  
his left hand for the other to applaud on.  
They are a chancy bunch and some audience.

Thanks, Ed, for the mention.

Have tessanazepallinxiety Yours,  
Vardon, Perry and Wilber  
VARIETY, LONDON.

CHICAGO AGENTS  
NEVER HEARD OF  
ALLEN MILLER and CO.  
MUTUAL LOSS

THEODORE TENNY  
VENTRiloquist

ROSE and  
MOON  
Original Songs and Dances

MARCUS LOEW CIRCUIT  
Just Finished the West  
This Week (Dec. 14), Miles Theatre, Detroit

Weber, Dolan & Frazer  
GROWING BIGGER III  
AND THEN SOME

DREXFIELD SISTERS  
REINFORCED MUSICAL ARTISTS  
Touring Pantages Circuit

FRANK-BAY

Transfield Bros.  
"The Jimmie Valentino Twins"  
BOOKED SOLID  
LOEW CIRCUIT

ARThur PRINCE  
With "JIM"  
Care of VARIETY, New York

"The ACT INDIVIDUAL"  
FRANK WHITMAN  
"THE DANCING VIOLINIST"  
THIS WEEK (DEC. 14), KEITH'S, BOSTON  
DIRECTION HARRY WEBER

WARREN JANET  
THE LELANDS  
PAINT-O-GRAPHISTS  
PLAYING UNITED TIME  
Direction, ALF. T. WILTON

LEOn and CO. "FIRE and WATER"  
SENSATIONAL  
SPECTACULAR  
MYSTERY

Imperial Pekinese Troupe and  
Shangtung-Mystery

Six Chinese Wonders, Lately Featured with  
Anna Held Jubilee Co.  
All communications to  
LONG TACK SAM  
Solo Owner and Prop. VARIETY, NEW YORK

SAM J. CURTIS  
in "GOOD EYE BOYS"  
By Jessie McPeec  
Direction, BARNEY MYERS

FRANK-EMILY  
Jerome and Carson  
Touring NICKARD'S CIRCUIT, AUSTRALIA

JOE-ABE  
Bush and Shapiro  
BOOKED SOLID LOEW CIRCUIT

THE RECKLESS  
The Greatest Gymnasts in the World  
BOOKED SOLID Until 1917 LOEW CIRCUIT

WISHING EVERYBODY A LAUGHING XMAS  
HAL-CLIFF

NEWPORT AND STIRK  
"FUN IN A BARBER SHOP"  
Booked by NORMAN JEFFRIES

Nan Halperin  
Direction, M. S. BENTHAM

Little MARION WEEKS  
AMERICA'S OWN PRODUCT

THE MINIATURE PRIMA DONNA  
Direction, Fred Ward  
Playing U. B. O. Personal Management, NICK HANLEY

ROSIE LLOYD  
Touring in American Vaudeville.  
THIS WEEK (DEC. 14), KEITH'S ROYAL, NEW YORK

THE PELOTS  
"Fun In a Tavern"  
WISHING EVERYBODY A LAUGHING XMAS  
HAL-CLIFF

NEWPORT AND STIRK  
"FUN IN A BARBER SHOP"  
Booked by NORMAN JEFFRIES
VARIETY

MR. WINSOR McCAY'S GREAT ACT
RELEASED MONDAY, DECEMBER 28TH

GERTIE SHE'S A SCREAM

SHE EATS, DRINKS AND BREATHES! SHE LAUGHS AND CRIES! DANCES THE TANGO... ANSWERS QUESTIONS AND OBEYS EVERY COMMAND! YET, SHE LIVED MILLIONS OF YEARS BEFORE MAN INHABITED THIS EARTH AND HAS NEVER BEEN SEEN SINCE!!

THE GREATEST ANIMAL ACT IN THE WORLD!!

A GREAT FILM RELEASED THROUGH

BOX OFFICE ATTRACTION CO., WILLIAM FOX, President

WIRE, WRITE OR CALL NEAREST EXCHANGE
The Girl Who Made Vaudeville Famous

EVA TANGUAY
BOOKING!

BEGINNING JANUARY FIRST, WILL GIVE MY PERSONAL ATTENTION TO MY BOOKING AGENCY

WILLIAM MORRIS

MANAGERS AND ARTISTS IF YOU ARE INTERESTED COMMUNICATE

NEW YORK THEATRE BUILDING
BREAK IN MUTUAL CO. HEALED;
N. Y. M. P. CO. GETS HERE

Will Move Sennett and Ince Companies to Willatt Studios in Fort Lee, Shifting Much of Stocks and Factory Equipment from Pacific Coast.

With the announcement this week that the New York Motion Picture Co. had acquired the two Doc. Willatt studios in Fort Lee, and would move part of its Pacific Coast plant and force there, it became known generally for the first time, that what had threatened to be a change in the line-up of the Mutual program had been definitely averted.

It is understood the N. Y. M. P. Co., made up of Christopher Bauman and Ad. Kessel, Jr., had made tentative plans to establish a program of its own when certain differences arose with the Mutual. These differences have been settled and the New York Co. is fixed solidly in the fold of the Mutual again. Harry Atken, president of the Mutual, is said to hold an interest in the New York concern.

Messes. Kessel and Bauman will leave New York early in January for Santa Monica, Calif., where the firm owns 21,000 acres of ranch land, an elaborate studio and laboratory equipment. They will make an inspection of the organization and will then pick the actors, directors and mechanical force which is to be brought east to operate from the newly acquired Fort Lee establishment.

In all probability Thomas H. Ince and Max Sennett (the latter being head of the organization which turns out the Keystone brand) will be in the number to travel to New York. The New York Co. has eight or nine directors working on the coast. Some will remain there, together with a sufficient stock organization to continue turning out pictures.

The largest part of the mechanical department will be moved east and the factory work will be done almost entirely in the Fort Lee Laboratories. The activities of that plant, according to present plan, will begin about April 1. The company will continue to fold title to its ranch land in the west.

The New York will continue its production of film in California until spring, although with a slightly revised list of principal actors. Notable among the changes is the forthcoming departure from the Keystone ranks of Charles Chaplin, the principal comedian, who goes to the Essanay, a member of the General Film Co., and aligned with the Patent Co. licensees, one of the Mutual's two principal competitors.

Among the additions to the Keystone acting forces are Harry ("Dutch") Ward, a burlesque comedian, and a newcomer named "Billy" Walsh, until lately a cabinet performer in a Broadway establishment, and a "discovery" of one of the New York Co.'s heads. They will leave for the coast early next month.

Under a new regime the Keystone brand will release two more comedies per week and this may be added to Ford Sterling, who recently joined the Universal directing forces, will likely return to the New York staff. Billy Ritchie recently joined the Keystone company.

The New York Company controls the Kay-Bee, Domino, Broncho and Keystone brands, the last named being one of the most valuable trade marks in filmdom.

U. B. O'S GRAND RAPIDS.
Grand Rapids, Dec. 22.

The Empress, supplied with its attractions through the Loew agency up to a couple of weeks ago, will become a link of the United Booking Offices' string Jan. 4, through a deal consummated in this city last week by John J. Murdoch.

The house is owned by local capital. Recently arrangements were made for the erection of a new theatre in Grand Rapids, the builders being Davis & Harris of Pittsburgh, and Gillingham & Smith, of Grand Rapids. The United people were scheduled for a fifth interest in the project and plans had been drawn and accepted when the owners of the Empress made overtures for a peace conference, which resulted in the booking arrangement with the U. B. O.

Gillingham & Smith, who also own the Orpheum, Grand Rapids, in transferring their booking franchise, retain the privilege of playing pop vaudeville in their house, while the Empress will present the better grade bills.

RUBE GOLDBERG, PLAYWRIGHT
Rube Goldberg, cartoonist, vaudevilian and prominent Friar, has turned to playwriting. He is at present collaborating with Frank Tannenhill on a stage version of "I'm the Guy." The piece will be produced next season.

"HANS DIPPLE" HAS PASSED.
Chicago, Dec. 22.

The Passing of Hans Dipple" closed Saturday night. The company, including John Sainpol, Sidney Shield and Mildred Keith, have returned to New York.

$2,000 Theatre Robbery.
Chicago, Dec. 22.

Robbers entered the Cort theatre Sunday night and after binding and gagging the watchman, blew open the office safe and extracted over $2,000. Before leaving, the thieves wrecked the office and did considerable damage throughout the house. "A Pair of Sixes" is the attraction there.

K. C. HIP CHANGE.
Kansas City, Dec. 22.

The Hippodrome, F. L. Talbot's Kansas City house, suspended Sunday night when Joseph R. Donegan, the local manager, refused to act longer as trustee for the Hippodrome Amusement Co., headed by R. N. Childs, of St. Louis, through the stockholders' failure to furnish capital to operate the house under the trusteeship.

The Hip will open Thursday night under the control of George Fowler, of Fargo, S. D., and Fred Lincoln, of the Affiliated Booking Offices of Chicago, according to announcement.

The Swofford Realty Co., owner of the property, contends that the Hippodrome Co. has forfeited its lease through non-payment of rent, and has given a lease to Fowler.

The acts and employees were paid on the commonwealth plan from the Saturday and Sunday receipts. Several did not have sufficient funds to leave town, but were assisted.

The St. Louis Hippodrome, formerly a Talbot vaudeville house, recently passed from his possession and is now booked through the Loew Circuit. The local Hip was in negotiation with Loew for booking, but it fell through.
THE LEGITIMATE YEAR.

Year in and year out one has heard the expression "This is the worst season ever in show business." It was like the old joke, and now it is merely called "Wolf!" When the wolf really appeared none of those who heard the cry would believe the wolf was there. So it was with the present season in theatricals. At the opening of it came a few howls of galalomy, but no one paid any attention—the producers less of all—and it was only after about two months, stretched from end to end with failures, that had occurred during the worst season was really staring them in the face.

One after another, shows came into Broadway, opened and died. There were shows that on the strength of their newspaper notices should have taken the town by storm and carried everything before them. Still—it did not come to the box office. Managers began to cry for help and they undertook extensive newspaper campaigns in the dailies to bolster up business, but it was only a vain effort and throwing good money after bad.

There had never been a season that had shown so many newspaper hits, but likewise there had never been a season that had shown so many failures—and the failures were shows that would have in other years been hits that would have made the producers wealthy.

With bad business in New York the road began to reflect a like condition and the reports that drifted into Broadway during October were most discouraging. "The South had been all shot to pieces." "New England was gone." All of the mills were shut down. The middle west was also bad and the northwest was mighty tight, because its neighbor, Canada, was deterring all of its attention to the war.

Then the war became an all-bill for all of the business hits the country was suffering from. Wherever one went one heard the war was responsible. The tightness in the money market was also blamed upon it. The present condition was one that must have been brewing for several months. Nevertheless, the condition was present and as the greatest conflict of arms in the history of the world was being waged in Europe, this conflict must naturally be to blame.

There is no doubt the war abroad added in a measure to the seriousness of a condition already alarming, but there is no reason why it should be made to shoulder the entire blame. The season would have been bad, war or no war.

In New York City (Borough of Manhattan) there are over three dozen first-class theatres. These houses can accommodate approximately 54,000 persons a night. The greater city of New York has a population of about five million, and a half, and the thirty-six first-class playhouses need exactly ten per cent. of the entire population of the whole greater city to attend the theatres nightly if they are to do business that will permit them to pay expenses.

In addition to those theatres are more than a dozen first-class vaudeville houses; almost 50 popular-priced vaudeville theatres and innumerable picture theatres that also demand their quota of support from the entire population. During the past few seasons there has been an epidemic of theatre building. And the greater number have made money in the past. This season there are but a meagre half a dozen of the big first-class theatres that are making enough to pay the interest on the investment.

The reason for this is that New York's playhouses that are located in the White Light belt have been supported by the transients that pass through the city daily under normal conditions. Naturally, the tightening up of money and the resultant bad business conditions throughout the country other than the big cities has cut down the number of transients and therefore the theatre has been one of the great sufferers. Next to the theatre the hotels have been hardest hit. A canvas of the leading hotel managers in magazines, and the majority of those carry extensive reviews regarding Broadway openings and all have the full cast that is presenting the piece in the big city. Then along comes the show in his home town. The title is slapped on the boards all over the town. None of the principals is mentioned, so he falls for the "bunk," goes to see the play, is stung and once bitten, twice shy. Therefore, when the managers started to flood the country this season with one-night companies of the various successes of last season the so-called "boob" stayed on the outside looking in and his money remained on the outside with him.

This tendency on the part of the out-of-town theatre-goer to remain away from the theatre, unless he is assured that he is getting the real thing direct from the Main Stem with all the trimmings just as the New Yorker got it, will tend toward lengthening the life of plays for by refusing to patronize No. 2 and No. 3 shows, he will force the manager to send him the original production. It will give the managers a chance to see the season and the majority have been forced to call in "G" and "H" companies because of the bad business they have been doing.

All the managers have been rather hard hit this year and there are two managements that may be pointed out as real winners on the season. They are Charles B. Dillingham and Cohan & Harris. Dillingham has produced but two pieces this year, both of which have been the biggest hits of the season in New York.

Of the other managers no one is on the winning side of the ledger, Klaw & Erlanger have produced four pieces. None got over with a bang. "The Dragon's Claw," in which they were interested with Henry Miller, came a cropper at the New Amsterdam. However, Mr. Miller is recovering some of his losses through the success of "Daddy Long-Legs" at the Gaiety. Klaw & Erlanger were interested with Joseph Brooks in the production of "Brothers in Arms." "Tipping the Winner," both failures. "My Lady's Dress," another Brooks' production, tipped as a surefire hit before it came into town, did not pull the big expected. "Papa's Darling" was the only production Klaw & Erlanger controlled outright. It opened at the Amsterdam, received fair notices, but did not draw business and was stopped by "Watch Your Step," one of the Dillingham successes.

Charles Frohman has a winner in "The Girl from Utah," which ran along for months at the Knickerbocker and played a repertory from September to July for $14,000. The Empire did not do so well at the opening of the season. John Drew opened the season there and although his play was voted the best he has had for many seasons it did not draw any too well. The revival of "Diplomacy" with its trio of stars, Blanche Bates, William Gillette, Marie Doro drew some business to the house, but succeeding the excellent material, "The Song of Songs" was a new Frohman production of the season which that manager has since disposed of to A. H. Woods.

The management has had but fair success with his productions this season. "Innocent" opened the season at the Eltinge theatre, but business was not what it should have been. "The Hired Man" opened at the Republic and fared but passing well. Lew Fields, the star of the piece, bought the production and continued with it. John Maxon's starring vehicle under this management this season was "Big Jim Garrity," which passed through a number of trials and finally was sent to the store-house after a short run at the New York theatre, where an attempt was made to inaugurate a new policy with this production—that of giving the New York public a $2 cast in a melodrama at $1. "He Comes Up Smiling" was the title of the production. Klaw & Erlanger sent to star Douglas Fairbanks. It failed to attract and after several weeks was sent to the store-house. "Kick In" is another Woods production.

Selwyn & Co. have made a number of productions and have two hits now running in New York. They are (Continued on page 66.)
THE VAUDEVILLE YEAR

The past year in vaudeville brought a cut in salaries on the big time as the greatest item of importance to all variety players; brought little or no movement to the vaudeville act, and is likely to have depleted the usual profits of the managers to a considerable extent.

The war affected vaudeville along the border and in Canada, and the warm weather at the opening of the season did as much for the houses in the east. When the Indian summer continued with general complaints of business, the big time managers of the east "cut salaries" of acts.

The "cut" on all of the big time acts was not accomplished on a percentage basis. A committee of managers passed on the pay of the United Booking offices or Orpheum Circuit, and a decrease in salary to be paid the individual was made. Of the large number that had the cut infected not 3 per cent. of the whole absolutely declined. Compromises were made with a few, but the "cut" as a rule stood.

The ease with which the big time "got away" with the "cut salary" induced others to follow the action, until "cutting" became almost universal outside of vaudeville. Legitimate players and burlesque people were "requested" to reduce salaries. Some of the legit cut their office staffs, in numbers and in pay.

It is highly probable that if the vaudeville artists of this country had been properly organized, the "salary cut" would have been reached, if put through at all, in another way. In thorough organization the managers would probably have communicated with the players through their organization, and taken steps to convince the actors that the cut was necessary for the preservation of the vaudeville big time. Not being organized, however, the artists witnessed what they had been warned against in Vaudeville time and time again, the absolute power of the vaudeville manager, without the artists completely organized.

The variety players had tried organization in various ways, but somehow could never remain by themselves. The different societies permitted managers and agents to join, immediately removing themselves from the strict category of artists' organization and one society even went so far as to allow prominent managers on its directorate. The natural consequence followed.

When the "salary cut" arrived, however, the acts that had been influential in strengthening the managerial position in their organizations, and the "pet acts" suffered as well as the rest. To the discredit of all the vaudeville actors, the shriners and the non-thinkers, they neglected the White Rats. That was the proper organization for them to join, rejoin or to become active in. They knew it, but passed it up. Neglect and those little side observations so often heard just cost the vaudeville actors $1,000,000 this season in cut salaries, because they kept the vaudeville actor from the only organization that could have done him any good, the White Rats. "Slipping the agent," "standing in" and "being taken care of" availed nothing when the "cut salary" came around. It was the actor's own fault, and always will be the actor's own fault until the actors get together and stay together.

The small time might have saved the situation for the big time acts, but the small-time is being conducted on a strictly commercial basis. The small time, particularly the Loew Circuit could use big time acts, but only wanted certain of them, those that had a drawing power at the box office for the three-a-day shows. The other acts that meant merely entertainment on the stage the Loew people said could be duplicated by them in other turns of less salary but of equal amusement quality, as far as their audiences were concerned. For the big time acts they wanted, the Loew people did not offer any extravagant salaries, in some instances less than the big time wanted to pay (before the cut) and in other cases offered on the other time. The small time said the inducement to play for them was a consecutive long route with inexpensive jumps. And the small time has stuck to its time action. Some big time acts turned developed quite some drawing power for the small time, and these acts also seemed satisfied with their change of playing base.

Vaudeville has failed to bring forth any pronounced novelty during the year is due to the conditions, that there is little market, and with the "cut salary" edict, along with the general scare about "low prices," the scarcity of novelty in material for vaudeville will likely be more marked. To offset the dearth, "dancing acts" were patronized by the managers, the best known of the professional ball room floor dancers being given frequent engagements. In their own cities and where they had attracted a clientele to the dancing cabinets they may have been featured at, these dances did some business at first, and also in the beginning when the mobs wanted to see the new dances danced by those they had heard so much about. The thing was continued too long, however, and these dances pushed upon the vaudeville public so often they commenced to keep away instead of drawing business. The last of them appeared during November at the Palace, New York, the first couple counting themselves out forever, it seems. In New York vaudeville while the second couple were taken out of the bill, with one unfilled week to their account, the management promising that later, to get rid of them. Both theatrical got caught in between.

And even vaudeville was opposition to vaudeville. In some places it was a matter of the admission scale only. S. Z. Poli ran two vaudeville houses of the same size in some of his towns, with the small time making more money than the large. The small time did this because its prices were lower, and its patrons told Mr. Poli himself, when he asked that the buffer his small time shows to the large. But they preferred the prices, which simply resolves itself as far as big time is concerned to big seating capacity and not to his room. Where the program must be limited to a capacity, at big time prices, the big time house can not compete with the small time.

The absence of new material in vaudeville, if felt at all, will first be observable at the Palace, New York. This is the greatest vaudeville theatre in America, if not the world. Its continued policy of presenting a "big show" is using up headliners at an alarming rate. The Palace must keep up its gait to keep up the attendance and the prices ($2). It has grown to be a show of New York, but if there is not an attractive feature at the Palace, business drops there. This means something in a theater that can do $2,000 weekly and average a profit of between $600 and $800.

Vaudeville in the east has had its ups and downs so far this season, but seemed to take a steady hold shortly before Thanksgiving and has been going along nicely since. The middle-western time is hard to follow. The managers report poor business while the reports otherwise do not always agree. These middle-western managers looking through the Western Vaudeville Managers' Association of Chicago also cut salaries. Other important time in the middle-west before one by a queried, is on the Loew Circuit. The Loew western houses, formerly Sullivan-Considine's, have done nothing startling in a business way. The Loew houses do the same as the managers of that circuit, and the western time has not yet been definitely fixed for prosperity, although the Loew people claim to have a clean balance sheet and no profit of moment has been turned in.

The other western houses, the Orpheums, big time, and Pantages, small time, are still doing business, with Pantages in the east and Warner's in the west, and they expect opposition chains out that way. The reports on the Pantages shows have been the poorest of all, but in comparison the Pantages houses are reported as the only ones in the west doing better this season than last.

With the holidays passed, and the expected change for the better in the theatrical situation anxiously awaited, vaudeville prospects are brighter, but there still remains a day of settlement for vaudeville, when all vaudeville will be put on a footing that will bring the best to all concerned.

"OLD KENTUCKY." - A. W. Dingwall will open the 22nd season of Charles T. Daze's play, "In Old Kentucky," in Terre Haute, Ind., Christmas Day.

HOMER B. MASON and MARGUERITE KEELER

In a scene from "MARRIED," their new one-act play. Mr. Mason and Miss Keeler have always given vaudeville something worth while. Their work in this new act, however, is considered better than any previous effort.
THE PICTURE BUSINESS

The moving picture business won’t settle down. It can’t. It has moved too fast, is moving too fast now. So much has been made in a year, and in pictures so much does happen in a year. A firm you didn’t hear of yesterday is famous today, through a picture or pictures. At least famous in the trade, and the trade watches itself, while the public watches pictures.

It isn’t what pictures are going to please the public. The manufacturers know what will please the public. But how to keep the cost of production down, economize in the many channels that are now only avenues of extravagances, and see the picture field brought together are the important items confronting the makers of the films.

The picture field, according to the picture men, is the technical side of the music publishing business. All the publishers may combine, but they can’t stop a writer from turning out a hit,” and if a song is a hit, the public demands it. So with the pictures at least in part. A really good picture must find its market. If the usual trade paths are closed to the maker, and it is a good picture, the market will make a way for it because there is sufficient demand to create one. Beyond this is the fact of an over-supply of theaters, and the over-supply of theaters brings the project around to the most interesting question: has produced for the feature film manufacturer and exhibitor—how are the manufacturer and exhibitor to be protected for profit, with a satisfied clientele for the latter that will be retained to the profit of the exhibitor, and through him, to the manufacturer?

Scarcely anyone having knowledge of the present situation but will admit the service for feature pictures today is too high, too high for the conditions, caused by the over-supply of theaters, which prevents, the exhibitor from raising his admissions to secure the business he must command: “to have a balance left after paying his operating expenses. The service charge is a consideration of it. The service corporations sooner or later must cut their prices to the exhibitor. That appears to be conceded. But before doing so, they want to be assured of a continued profit of comparatively the same amount as now figured upon. To reach this end either the service corporations must economize, the manufacturer spend less for his production, or the exhibitor simply make a demand for a lesser rate. The latter is practically out of the question, as the exhibitor must secure his goods to attract customers and with competition the exhibitor cannot be exacting. It is the competing exhibitor, however, who is the direct cause of present prices. He forced up the price of feature films. An exhibitor in one town who had been offered a feature at a reasonable price and delayed a day or two to accept, found his competitor had secured the same film for first run exhibition at $100 more than the price offered him. The competing exhibitor had set his own figure!

The manufacturer wants to produce more cheaply, but again competition intervenes—the competition of the manufacturer for stars and pictures. In close association this would be regulated, and the salaries paid stars and casts held down to a safe basis, but not at the present rush for both. While it is but a matter of time, according to the feature film men, when “star from the legitimate” will be supplanted by recognized picture players (and these stars may develop into that class as well) that time has not yet been reached. It is also expected picture plays will be ultimately produced from original manuscripts and not from established speaking stage successes. How far this is off can not be ventured, but it is coming, and it means a big field for the playright.

It’s a matter of opinion how much value there is in a “star’s name” on a picture. It is the “picture.” Its title, if well known, is worth something, but as good a performance could be given by a company of pure picture actors as the best star who might be secured, with star’s salary, this being regular than to add “claws” to the film when shown, if the production holds up the title.

With the economy of engaging real picture people in their various instead of “stars” at big figures, the cost of production would be materially cut down to begin with, and with other moneys saved in the operation of the picture concern, the service as a combination for an initial return of the investment would not be as large, with the manufacturer still turning out as good a production.

There is a picture being made with a star at the head of the cast which gives the star $750 weekly salary while the film is being completed, and guarantees the star 35 per cent. of the gross profit the film will make. Any number of people believe that any of the better known picture actresses, or even an unknown could have played this feature at a weekly salary not exceeding $300, without a sharing agreement, and given a better performance for several reasons.

Since the feature film is here to remain, the manufacturers are considering these points to the business. The exhibitor is waiting for the survival of the fittest among himself and competitors, and perhaps believing it is to be the survival of the fittest among the makers as well. The manufacturer of features who go through this season will probably become the standard makers of the future. They may try through an extended combination to control the feature market by refusing an exhibitor service, if the exhibitor shows an outlaw film, but that day has not yet been reached.

Meanwhile the maker finds himself progressing, forced to extremes in production by his opposition, and also learning he must make an uncommonly large investment if containing in the feature picture business, has managed to get ahead, having finished films on the shelves, which represent money that can not be realized upon for some time to come. This phase of the business drives a way the great amount of outside capital now invested in pictures, leaving the financing and operation of a feature film concern to pictures people only. When that happens, the maker of pictures will be pleased. It will evidence a settling down of conditions that sooner or later will reach solid bottom.

Some outside capital has received dividends, but mostly from concerns that have been "promoted" and "manipulated." All of these have not been feature film makers solely, nor have all paid dividends that could bear scrutiny in the manner the division of the earnings was passed.

The future of both the daily release and feature film seems secure. The daily release has found its field, while that field may shift from time to time, there will always be a demand for this sort of picture. The feature film is here because all the people like it, some all the time and others once in a while. They want the story without padding or regard to the length of the reels. When the many European importations were thrown on the American market at one time, it was thought the public disliked them because of their length, but later this was learned to have been an error, that the foreigner were not liked because they had been grossly handled rather than "their poor direction and production.

One direct source of the popularity of the moving picture of any kind that has been conspicuous is its low admission price is the duty done by it as a time-killer. No longer must the traveling man wait around a depot to catch a train; he kills intervening time by seeing a picture. The housewife can see a picture. Home need be no more (Continued on Page 7.)

WHEN THEY PLAYED MINOR PARTS.

The picture shows a scene from "Madame Dolly," a novel by Mary Roberts Rinehart, written for and produced by Essanay, stars Helen Gahagan and Margaret Outram, directed by W. D. Griffith for the Biograph. The figures in the foreground are those of Edwin August, the actor-director, now identified with the Kinetophone, and Stephanie Longfellow, who starred in "Greatack." The groups are here reproduced as a curiosity, because, although it was taken only a few years ago, a dozen of the minor characters, who may be identified in the background, have in the short space of time reached high places in Simdom. From left to right: Jack Dillon, now a prominent leading man; Francis J. Grandon, who produced the "Adventures of Kathlyn" for Essanay, who now plays one of the "prominent Pathé players" (most unknown); Edward Dillan, who is appearing in and directing a series for the Mutual; P. Lehman, now producing comedies for the Universal; Spike Roldano, now with the Biograph; Vivian Freeman, now his leading woman; Alfred Paget, "former" leading man of the Universal, and Victor Conger, who became a prominent character man and attained considerable note before his death some time ago.
“This is the only life, I’ve tried them all.” In a sentence that sums up “Night Life on Broadway” in the mind of the informed Manhattanite.

Call it the Main Stem, the Great White Way, the Alley or anything else that suits your fancy, but the fact remains Broadway is just Broadway after all.

Broadway has always been the center of things worth while ever since that memorable day the ancient forebears of the foremost Kinckiefooker families of today were wont to bowl on the green in that little triangular spot that faces the Custom House on the lower end of Manhattan Island. Even as it was a playground in those days so is Broadway now the playground of the entire nation, but with the slight difference we do not do our playing while the good light of Old Sol shines down on us. In its stead Edison has given Broadway the good substitute in the form of the electric light, that transcendent and ‘neath the scintillating rays of more than a million of the little bulbs the average New Yorker and the visitor cast off the cares and woes of the day and in the gaudy words of the immortal punster, “Let joy reign unconfined.”

It is a long leap from the day when Bowling Green was the gathering place of the old Dutch dandies to the Broadway of today. Even as the movies have passed since Broadway was a trail so has Broadway passed and moved on, for no one marks time on the Big Street. The one essential is “speed.”

A peculiar trait about Broadway is, that even though this thoroughfare is the longest on Manhattan Island it is still the shortest. It is a street of sections. Never at one time are there more than one ‘piece of the thoroughfare’ that is the center of life, and whether you’re in Galt or Guelph in the Canadian wilds, or in Rio or Cape Town, when Broadway is mentioned the speaker only means that section of it that is the center of “things” for the nonce.

Just now the section that holds all of the action is the bit that lies between the Square and the Circle. The Square is at 42nd street and the Circle at 59th. Sure there are a few glimmers of light that still flash below the Square, but they are the dying flares of burnt-out embers and the real fire lies in the “New Tenderloin.”

With the passing of the old Tenderloin, which ran from 29th street and had 42nd street as its northernmost boundary, became a part of the rapidly growing region of the Bohemia, the Berlin, the Cairo, the Haymarket, the Empire, the White Elephant, the Dore, the Pekin, and the most famous old Tivoli. All of that region—except the red-light houses and the rondiers 15 years ago and they were the real home on Broadway and its adjacent streets of the cabaret and the Goddess Tarscapehore.

In the old days it was the old Atlic Hotel at the corner of 35th street (where Macy’s now stands) that was the gathering place of those who were most prominent in the night life of the big burg. The “rubes” played the other places, but the live ones and wise ones had their own rendezvous. A few years later things moved a little further northward and 42nd street became the “hangout.”

Here stood the old Saronac (one time the Rossmore), the Metropole and the St. Cloud and everyone in Broadway who had smoked at the hotel bar was once a frequent companion of the proprietors in Wallick’s, and so Broadway slowly moved onward and upward until now, ah today—well just take a look at the old Main Stem for yourself.

It is one flood of electric all the way northward from Times square as far as the eye can see. Both sides of the street are lined with cabarets, street that only starts after closing hours, but their part is but a flash in the pan. They are of the relay that works off and on. The “regular” goes the route religiously.

His or her, as the case may be, race starts with the cocktail hour, a rite most ceremoniously observed along Broadway. It is a living display, perhaps after that a glance in at some show, with a fairly early get-away to one of the restaurants that have a dancing adjunct. Here there is a bite to eat, a few “rubs,” and then a get-away to some other place, for you’re not a regular unless you are seen everywhere and see everybody every night.

The usual route is Murray’s, then the Claridge, then the New York Roof, after that Rector’s and a taxi to Churchill’s, another to Reisenweber’s and after the regular upstairs closes one goes upstairs to the 400 Club until 4 o’clock or so and then back down town for a bit of breakfast at either Ciro’s or Jack’s, usually the latter, and at about 6 into bed to rest before another round of the sunshine the next night.

One varies the route, and occasionally jumps up as far as Healy’s or drops into the Rose Gardens to shake hands with Mine Host Eddie Pidgeon, or even visit Bustanoby’s (either at 39th or 60th). But it is also a fact that one tires of this routine as a steady diet and ever and again the real places are given the once over and as a result there is a trip to Joe’s, Kennedy’s or perhaps Joe Brown’s or Walter Sweeney’s. And it is in the latter quartet of resorts that one gets the most action. These are the incubators of the entertainment that is finally dished up at the better class of places, but while they are not so much on style and you do not have to wear dress clothes before the headwaiter will set you down there are the places where one finds the real good fellowship and Bohemianism that so many of the visitors to the big town seek unsuccessfully.

When the “Broadway thing” becomes too monotonous there are the roadhouses to fall back upon, a nice long ride in an open car on a crisp cold evening, but once is generally enough for quite a while, although some of the roadhouses are the best of “hide-aways” for that staid business man you see only on Broadway with his family.

But it “gets ‘em” all in time, some way or another, and the boy and girl at the time that the roadhouse business typically, may be “doing the line” when the regulars have long since gone, for after all the regulars only believe they are living, on the often heard Broadway line, “only a short life and a merry one” and that other bright light lure, “It’s a great life if you don’t weaken.”

Still New York is big and the country big, too. Broadway is always there to welcome the successors of those who pass away.

“Advertisements,” Summer Show.
Chicago, Dec. 23.
It is announced that “It Pays to Advertise” will be staged at Cohans Grand for the summer. “On Trial” is expected to remain until the close of the present season.

UPLIFTING MAGIC.
The Professional Magicians’ Mutual Protective Association, formed recently in New York, which claims a membership of 60, has addressed the following open letter to the vaudeville agents and managers of the United States.

“The Professional Magicians’ Mutual Protective Association was formed Nov. 21, 1914, by a number of professional magicians and illusionists, the object being to create a variety in magic acts, to make each as distinctively different in manner of presentation and style as in tricks, as it is possible to make them.

“In the present condition, we are writing this letter to call your attention to the fact that hereafter all magic and mystery acts identified with this organization may be relied upon to offer entirely different and exclusive programs of this particular and always pleasing form of entertainment.”

The communication is signed by George Reuschling (Rush Ling), president, and Joe Le Baron is secretary and treasurer.

The objects and system of the P. M. P. A. are set forth in more detail in a copy of Section 5 of the by-laws, attached to the letter.

“Each member will refrain from knowingly using or causing to be used, any stage business, act or setting, illusion apparatus, or trick, billing, or style of presentation, scene or dramatic composition that is not his or her property, without the written consent of the owner, or license from the owner of same.

“Nor shall he purchase from any dealer or manufacturer or any other person, any trick effect or apparatus that has previously been purchased or presented by another member of this Society, as a portion of another member’s act.”

“For example: If a trick or effect is advertised and sold by a dealer to a member of this organization, then, in the record swarm with the secretary of this organization, no other member of this organization shall purchase or include same in his act. The above also applies to original effects which have been effect is resurrected or improved in whole or in part by a member, the same provision as previously stated applies.”

THE PICTURE BUSINESS.
(Continued from Page 6).
Lonesome now than she makes it. And likewise the shopper or those having an appointment. There is always a picture place somewhere around to lift the bloom from Mutual’s trademark, the clock, may have had this in its conception, but never expressed it in any way to indicate as much.

The dealing by the daily release exchanges into the multiples, forced to it by the feature film manufacturers outside their associations, and the release of two and three-reelers in connection with their programs, are too well known to call attention. They are the result of the trend of the picture times, which is flying faster for the manufacturer, exhibitor and renters for anyone else. The wheel inside the business is going around more quickly for the trade than the picture wheel for the public.

Simet.
VARIETY

THE DANCE CRAZE.

The dancing craze that has swept this country during the past two years made heavy inroads upon theatrical receipts. The turning point toward the wahn the Broadway line began was reached some time ago, however, but simply through the multiplicity of the places that had sprung up. Only quite recently did a decided drop in general attendance occur, and this made its appearance simultaneously in the smaller dance places and the elaborate establishments. Between this time is being written and its publication, there is a very large possibility that one of the biggest smarts of the season will be the Broadway, one that made its proprietor at least $2,500 a week for a long while

unreal as it was funny. Also girls who had previously been seen relishing a glass of beer in some dump, became very dreey after a few calls at a dancing cabaret. These "girls" were always the best dancers. They would enter dancing contests with partners, and several of them became professionals. One of these after-professionals was first seen in a dowdy dress drinking absinthe and smoking a cigar at four in the morning. She was about 20 years of age. Absinthe is a pretty popular drink among the younger girls who go to dance places. An auto accident some weeks ago that had a serious ending involved three young girls, and the youngest had been an absinthe fiend for some months.

The dance places draw their own peculiar crowds. One Broadway restaurant-dancing cabaret has an heterogeneous attendance that takes in everybody and every class. This place will endure after many others have passed away. A couple of other Broadway resorts draw from the classy sections only, and one is almost certain successfully to pass through the depression. The third dancing cabaret that will survive is the cheap dance hall. Remaining out of the craze will be just about a sufficient public to support these three kinds in a city like New York, although places like Bustanoby's will always have a call as they did in the early days of the dance. Outside of the biggest cities where the authorities take no steps to stamp out "modern dancing" in public, the "inside stuff" of these places and their crowds must kill them off from profitable support sooner or later.

The strict restaurant-cabaret that depends upon its entertainers to draw food customers has also felt the decline, but wholly through the guests of the feasters growing tired of the same style of show. It is song and dance, dance and song. But the restaurant-cabarets will continue an entertainment feature, changing it as often as their public demands, though it is a complex question to the restaurateur to find something new his people will take to.

But the dance craze was a mad whirl while at its height. It has left in its train a collection of ruins, of people and homes, that statistics can never gather.

HARRY L. NEWMAN.
"THE AMBASSADOR OF COMMERCE"
General Sales Manager and Promoter for the WATERSON, BERLIN & SNYDER ENTERPRISES.
Wishes Every One in the World a Merry Christmas and a Successful New Year.

SULLY'S DRAMATIZED.

First Time on Any Stage—An Adlib Comedy

SULLY'S CABARET BARBER SHOP.

The Purge It Goes The Worst It Gets
Shaped Like a Hard Hat, Has a
cShave by Arthur Hammerstein and

Assisted by the Cast.

PLOT—Sully Barber Shop is situated in the Putnam Building (No charge for this of course). It is the wish of Sully's Barber Shop Managers, booking agents, authors and producers to have the management stop long enough to get his goat. He thinks he is an actor and wants to try his luck at the dance hall business. The dance-hall performance-tien dances will introduce special dancers and are a success and amusing, and hope Sully does not lose any customers.

The program tells the entire story of "Sully's Barber Shop," produced for the first time at Hammerstein's Monday. It's a local event, and drew in all of the regulars Monday afternoon. Sully, the barber, is receiving $100 for his appearance this week. He drew his salary four times over Monday alone.

Sully has accepted himself as an actor. Sunday he notified his foreman that after the Hammerstein week the foreman would have to take charge, as the United Booking Offices would surely route the "Sully" act. Following the matinee Monday Sully informed an agent he was ready to accept time anywhere.

On the stage Monday afternoon Dave Genaro started Sully, who is an excitable individual (although through "standing" for "the bunch," Sully was enabled to open his second shop). Mr. Genaro slaps a gong on the face and head. Sully returned the slap with interest, finally throwing Dave to the floor. George Le Maire in blackface looked after Sully, to see him be manufactured. One any Frank Conroy, also in blackface, worked in the act, a revision of an old afterpiece. It closed the Hammerstein show. Monday night someone presented Sully with a basket full of bad fruit.

Harry Fox "pulled" a couple of nifties, "Buster" Keaton wanted a hair cut with his hat on, Loney Haskell asked Sully if he wanted to go out that night and talk to "a lady," and Dave replied in the affirmative. Loney handed him a prop bomb. Tommy Gray had some comedy talk with Rose Dugan, as the manicurist, and Dave Ferguson did a "dumb" impersonation for Rose's job. Someone by the name of Grace Drum thought she was imitating Eva Tanguay during the act, and Bob Russak worked in his six harmonics, to his known confidence men on Broadway. He looked good, and she thought him a banker, no doubt. Numberless instances have been noted by the constant patron of the Broadway places, of little weak looking "bums" (to let them down lightly) suddenly developing into well-dressed young men, and taking on a snobishness that was as

PARRILLO and FRABBITO. The Italian Minstrels from Sunny Italy U. E. O. and Orpheum Team. Booked Solid.
Merry Christmas.

Though it is not a Merry Christmas for everyone, brighter prospects are looked forward to from now on. This prediction by those who make it is mostly based on the theory they could not be much worse.

"Gloom" has pervaded nearly all news reports of the theatrical business since the season opened. So let's forget it over the holidays anyway.

The attention of the vaudeville playing fraternity is called to the Actors' Equity Association, a comparatively recently organized group of legitimate players, containing many stars in its personnel. Though but lately formed, with the object of promoting the interests of the actors it represents, the Equity association is about to conclude an equitable contract with legitimate managers, for its members (and probably other legitimate players) to sign hereafter.

The vaudeville player is represented by the White Rats. Were the White Rats as fully supported by the stars and playing members of the vaudeville profession, it would accomplish as much perhaps more.

On the Rats' page in a late issue of Variety, when the untamed writer was dealing with the "cut salary" proposition, a powerful argument for the complete organization of the vaudeville actor was placed very simply, in three lines. It said the stagehands and musicians were not cut in salary, when the artists suffered, and stated these two ends of the theatre were organized. To offset this by argument of "scale," "wages," "skilled labor," etc., doesn't alter the fact—that the musicians and stage-hands were not cut. What could have happened to them without organization? That is the vital question that should appeal to the vaudestinian, for he or she has seen the result.

Do you want to make a New Year's resolution that will do something for you? Join the Rats. That should be the resolve of every vaudeville player, man or woman, not a member. The actor can do nothing alone. What would happen if there should be another "cut." Leave vaudeville? Everybody together? How would places outside be found for so many? Don't be wild in your reasoning or actions. Join the Rats—they have an abundant salary and those that draw a small salary, for all were "cut" relatively, and the bigger acts naturally endured the greater loss. It's the big act that should rush for the Rats.

It looks like a "revue" wave along Broadway. London had it for awhile, and it is still holding on over there. "Revue" calls for vaudevillians.

It would not be clubby to pass this time without expressing the compliments of the season, if not our regard nor respect, to our contemporaries. This takes in all of them, excepting the moving picture papers. The theatrical trade papers which tried by all the means in their power for two years to take advantage of a condition they had helped to bring about, may well be satisfied that they only had "Nemese and Yllis" to answer for. These scavengers of theatrical journalism would have felt more bitterly had Variety told a few truths about them and their policies. The "Nemese and Yllis" incident composed the smallest part of what may be done with a theatrical trade sheet.

Mae Murray opens the San Souci Christmas.

"In the Vanguard" closed after one week on tour.

Elmer Booth has been engaged for "Me and Grant."

Carrie Reynolds has recovered from her recent illness.

Joe and "Buster" Keaton will be in the next Winter Garden production.

Blanche Hall has gone into stock at Bridgeport, playing leads.

Audrey De Mar has left "The Quaker Girl."

Alfred Cross is going to New Britain to play leads in stock.

Oh where, oh where have those "school acts" gone?

The Marie Cahill-Richard Carle show opens at Syracuse New Year's eve.

Frances McHenry is the new leading woman in stock at Boyd's, Omaha, Omaha.

Raymond and Caverly have been engaged for Klaw & Erlanger's new re

Dorothy Dalton is the new leading woman of the Keith stock, Portland, Me.

If a 10-week contract with 2-cut periods included compiles a desirable route, how long is a short circuit?

And still another idea of class and extravagance is the man (or woman) with a Ford machine and a chauffeur. Many an affectionate love scene on the rostrum is succeeded by a healthy skillful battle in the flat. Dr. and Mrs. Max Thorex reached New York Christmas, and are at the Hotel Astor.

"The Mystic Bird" and Chris Richards have been engaged for the Loew Circuit.

Mary Elizabeth sails July 6, next, for Australia to play the Rickards Tour for Hugh McIntosh.

Corinne Barker has joined "The Crinoline Girl," replacing Lotta Linthicum in the cast.

Theodore Von Eltz has been engaged by Winthrop Ames for the juvenile role in "Children of Earth."

It's about as easy for a character man to tell his right salary as it is for a character woman to tell her right age.

One shudders at the innumerable modern dancers who begrudge Andre Nemese and Anita Yllis that "sweet" route.

The familiar locket and the mistaken identity climax are numbered among the seven eternal sketch themes of the glorious art.

The Lee Avenue, Brooklyn, formerly a stock house, went into pictures Monday, the lessee being the Lee Avenue Photoplay Corporation.

Some people's idea of popularity is to have the elevator man stop his car at the proper floor without being prompted.

One chapel the salary cut didn't festz is the song bird who warbles himself into chronic laryngitis for a silver loving cup at a publisher's contest.

That "Experience is a good teacher" line was probably the idle thought of an actor who realized the possibilities of ten per cent, and realizing, profited thereby.


May Irwin will reappear next week in Chicago, playing a sketch called "She Just Wouldn't." She is to produce a playlet "It Couldn't Be Done" at the Standard, New York, today (Sat.).

No one was injured when the Ferrari Lions "escaped" from the 86th Street theatre last week. The lion shot was valued at $100. It looked like a press agency plant that ran away from its promoters.

The Musical "Alvinos" (brother and sister) are requested to communicate at once with Harry Marion, Agents & Managers' Association, 1431 Broadway. Hazel Dahl has joined "A Pair of Sixes" company.

TOMMY'S TATTLES.

By Thomas J. Gray.

Bet you thought the first paragraph was going to say "A Merry Christmas." Almost did, too.

Remember, when you were a kid, what a great feeling came over you on Christmas morning when you jumped out of bed and found a lot of things in your stocking? You feel the same way now when you call on your agent and he tells you he has booked you a week.

The boys in the trenches may have spent a bad Christmas Day, but think of the people who had to do four shows.

In Germany there are making so many bullets they're running out of lead. If the Czar keeps giving out all those Iron Crosses, Russia will be running out of iron.

A minister suggested that every theater having children acting on Christmas Day should have a Christmas tree for them. He means well, but he doesn't know about all the school acts.

What's the worst day in the year for an actor to hear some one sing "Home, Sweet Home?"

A wailer's Christmas Day is New Year's Eve.

Harry Morrison is now ahead of "Twin Beds" for Selwyn & Co., having recently left the advance of Barney Gerard's "Pollies of the Day." The Selwyn organization opened in Atlantic City Christmas day.

Helen Hamilton, of Hamilton and Barnes, served papers on Harry K. Hamilton, juvenile of the Emma Brown's stock in Atlanta, for divorce last week. The Hamiltons have a child who is living with Mrs. Hamilton's folks in Atlanta.

With the salary cut, the several amalgamations, the non-payment resolution of the music men and the European importations due to the war, the American actor has a perfect right to give the "third" to all that bosh about a vaudeville Santa Claus.

The 24-hour roller-skiing grind at Madison Square late last week was won by Freddie Martin, of Milwaukee, and Frank Bacon, of Detroit, who established a new record of 29 miles. Martin won a 24-hour individual race in Milwaukee last year. Eight teams finished.

Announcement was made in New York Sunday Otto H. Kahn, the banker, vice-president and chairman of the Century Board of Directors, had resigned from association with the organization. He had contributed $75,000 to the venture in the hope of establishing permanently English opera on the American stage. Mr. Kahn is also chairman of the Metropolitan Board of Directors.
A Merry Christmas

May it be a very Merry Christmas for each and every one of you, although it is hardly possible to believe that every one will be happy, because there is surely a vacant chair in some home, poverty within the walls of another; illness within another and misfortune within another. The above causes, no doubt, have brought great sorrow to many, but if my sincere wishes for your happiness and my good will toward you and asking God to help you will make the road a bit more easy, I will indeed be very happy and my earnest wish is that you enjoy the happiness with me.

This is Yuletide and it is a time when each and every one of us should realize what good will to all means. How much more happy we would be if we would cast hatred aside and wish our fellowman God speed, even if our fellowman did not appreciate it. We would at least know that no malice was in our hearts and lack of appreciation on the part of some one who some day may realize right from wrong, would not make a big heart small. To know that one did one's best to make others happy is a knowledge that brings smiles and restful nights, while hatred and selfishness bring naught but frowns and unrestfulness.

We are all human, the same God created us all, some of us may be more fortunate than others, so it is up to us who have been fortunate to thank God for the blessings bestowed on us, and to ask his help and to give our help to those who have been less fortunate.

A man never loses by being kind. It is true many a man loses his money by being generous, but as a rule the happiness a real man enjoys in helping others is a happiness money cannot buy.

Which is the greatest sorrow, the loss of money or the loss of happiness? Now is the time to think over the past in regard to how much happiness you have given others. Ask yourself this question, and give an honest answer to—What have I done to make others happy? If your answer should be, “I have done nothing,” then look to the future, start in right now to do something worth while; make some one happy and help those who want to help the great majority.

If the bad in the world can be made better, help them. You will be rewarded by possessing a clear conscience which is synonymous with happiness and peace of mind.

“Are you happy, or have you peace of mind?” If you have been a knocker you have proved you are discontented, and discontentment means unhappiness. If you are selfish you are unhappy because you are not satisfied. A personal gain for one individual through selfishness is not lasting, for to be selfish is sinful, and sooner or later your conscience will prick you, and again unhappiness creeps in. Happiness is that which is needed most in life—with it we are wealthy, we have love, we have contentment, we have pleasure—without it, we are broke. We have no real love, we are discontented and we know no real pleasure.

Are you happy? Are those around you happy? From the depths of your hearts please wish happiness to all mankind, and you will be taking a step toward real happiness.

From the depth of my heart I wish you all a very Merry Christmas and a Happy New Year.

Sincerely yours,

FRANK FOGARTY.
WHITE RATS
CLUB HOUSE

229 WEST 46TH STREET
NEW YORK CITY
The Spirit of Golden

By WILL J. COOKE

"The strongest bond of human sympathy, outside of the family relation, should be one uniting all working people, of all nations, and tongues, and kindreds."

Thus spoke the immortal Abraham Lincoln, liberator of men, man of the people.

There are few in history with whom to compare Lincoln. He was a unique figure. His work was unique and individual. He saved the people from themselves.

If the great family of actors and actresses of every branch of the theatrical profession would only believe as Lincoln did, that all working people of all nations and tongues should be united, and apply this belief to their own profession, what a great good could be accomplished.

The White Rats founded by the beloved

GEORGE FULLER GOLDEN

has been trying to unite the players of the theatrical world and save them in spite of themselves.

Golden was the Lincoln of the theatrical world.

Like Lincoln he was praised, blamed and denounced; but no man today doubts the honesty of the heart of Golden and few doubt the wisdom of his acts. Time has vindicated his deeds. "We have seen many counterfeits, but we are born believers in great men," says Emerson.

Golden was a great man and his spirit still lives within the White Rats. He believed in his fellow players and knew eventually they would see the right. He knew the principles upon which the White Rats is founded. Deep in his heart he held noble ideals. The White Rats are still carrying on the work of Golden. Like Golden they are being praised and denounced, but like Golden they believe and know eventually that those who misunderstand them will realize that they are organized for good and that they are doing great good for the entire profession.

In the name of Golden, the White Rats stretch forth their hands in friendship and brotherly love to all players of the amusement world and welcome them into their ranks to become members, to unite with them in their efforts to make the profession of the player, a profession that will be respected by the entire world.

"Know what you want to do, hold the thought firmly, and do every day what should be done, and every sunset will see you that much nearer the goal," says Elbert Hubbard.

We know what we want to do, we are holding the thought firmly, doing every day what should be done and every sunset brings us nearer the goal.

If every intelligent man and woman in the theatrical profession will join us in one loving band and help us, in the words of Golden, we will own ourselves, our arts and all its enterprises.

Then only will the world esteem us for our true worth.

Then only will there be peace and happiness among us.
Forms of Applications
For Membership in the White Rats Actors' Union and Associated Actresses of America

APPLICATION FOR MEMBERSHIP

IN THE

Associated Actresses of America

THE WOMEN'S BRANCH OF

The White Rats Actors' Union of America (Inc.)

Affiliated with the AMERICAN FEDERATION OF LABOR

MAIN OFFICE: 1558 BROADWAY, NEW YORK CITY,
Telephones, 4603, 4936 and 730 Bryant

BRANCH OFFICES:

CHICAGO  PHILADELPHIA  BOSTON  SAN FRANCISCO  DETROIT

Name in full........................................

Permanent address................................

Style of act....................................Team name.

How long have you been in the profession?

Name and address of nearest relative...

I HEREBY SOLEMNLY AFFIRM that I am an actor, that I
have been engaged in obtaining my livelihood in that profession
for at least 12 months, and that I am at present obtaining
a living exclusively from the dramatic, vaudeville, circus or
entertainment profession, and that I am of white parentage and
a fit and proper person to be admitted and become a member
of the White Rats Actors' Union of America, and if elected I
promise to obey and abide by the rules, regulations and
mandates of the Order of the White Rats Actors' Union of
America and its properly elected officers.

AND I HEREBY AGREE, if any of the above statements,
after my election, are proved to be incorrect, that I shall im-
mediately and automatically cease to be a member of the
White Rats Actors' Union of America, and any sums I may
have paid into the said organization shall be forfeited.

Signature of Applicant..............................Date........

WE DO HEREBY SOLEMNLY AFFIRM that to the best of
our knowledge and belief the above statements of the appli-
cant are true, and that he is a proper person to be admitted
and become a member of the White Rats Actors' Union of
America.

Signature of Proposer............................Date........

Reference...........................................

Signature of Proposer............................Date........

Initiation Fee $25.00 Dues $10.00 Yearly, payable semi-
annually in advance, April 1st and October 1st.

The full amount of dues with the Initiation fee may be sent in, but at least
half of the amount of Initiation fee must accompany this application.

Amount Received $...............................

General Secretary...............................Date........

Date..............................................191
WHILE AIDS
Destiny of the
The Men Who Guide the

Mike J. Kelly
Walter C. Le Roy

Edward Cave
Jos. W. Standish

Trussell
W. W. Waters

Trussell
Johnny Bell

Trussell
Harry O. Haves

Trussell

Little Chief
Alf Grant

Big Chief
Frank Pogarly

Secretary-Treasurer
Willy J. Cooke
"WILLIE" HAMMERSTEIN

The usual crowd in Hammerstein's Victoria theatre lobby. Among them the late "Willy" Hammerstein, Houdini and "Doc" Steiner. Houdini at that time was playing a Roof engagement there. He and Willie entered into an argument, Willie protesting it was utterly impossible to make him believe for an instant Houdini could release himself or any other man from any pair of handcuffs. Willie settled it by saying he would wager Houdini $100 it could not be done, if Houdini would allow him to select the handcuffs and the man. The money was posted. Willie asked Steiner to be the man, and sent over to the 47th street police station for a pair of handcuffs. When "Doc" had been handcuffed to the radiator in the lobby, the entire crowd walked out, leaving him there.

That was but one of the thousand of practical jokes William Hammerstein "framed" for his own amusement and which more often amused those who shared them. When Willie had a difference of opinion with his father (Oscar Hammerstein) and left the management of the Victoria for a few months, he joked from his home. One day a phone message came to the box office. Could Doc Steiner be located? Willie wanted him. Doc answered the phone. Willie said he was lonesome and all alone, wouldn't Doc come up for a while. Doc asked for the address, and Willie gave him the same number on 29th street that he lived at 91st street. After narrowly escaping arrest for burglary on the way into some house up town, when he insisted Mr. Hammerstein lived there and had sent for him, Doc returned to "the Corner" and got Willie on the phone once more. Willie abused him for neglecting to keep his appointment; said Doc must have misunderstood his directions, and asked him to come up immediately, giving the correct address the second time. When Doc entered the Hammerstein's home, he found Willie seated in front of the fireplace, holding a carving knife in his hand. Doc, alarmed, inquired the cause. "Well, Doc," said Willie, "what's the use, the old man has thrown me out, my friends have turned me down, and there's nothing else to do. You're my only pal. Sit here with me a few minutes, will you, until I cut my throat?"

Doc sat with Willie for four hours, pleading with him to do anything rash, until some friends called on Willie by appointment for a game of pinochle.

Yet on the day last June, when "Willy" Hammerstein's funeral was held, the colleagues of Doc Steiner was so pathetic it afforded every one the most

Another side of William Hammerstein was his brilliancy as a showman in every way of that word. Perhaps all of it might be epitomized in what his father said, shortly after Willie's death, and when theatrical business in general was very slack. Some one asked Oscar Hammerstein how the Victoria was doing. "What could it do?" answered Mr. Hammerstein; "the

Theatre more than Willie Hammerstein, nor has there ever been a theatrical manager in any branch of the profession of which he was more capable than Mr. Hammerstein. His contemporaries said, "It breaks right for Hammerstein." But Willie was always there, before, at and after the break. Perhaps his most remarkable act was the only one that could be called a "joke." Walter Hamsel, the famous "freak" of the Hammerstein's, was on the way to his New York engagement, and he happened to have been a victim of a |Sudden death in the New York Times. 

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A snap shot, caught by one of the late Mr. Hammerstein's sons, and the only photograph ever taken of the famous showman.

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A FILM DARE-DEVIL
By Frederick Scott Probat

"Dare-devil" is an elusive expression and it is applied to a great many forms of employment along with the butcher, baker and candlestick-maker.

However, of late a new risk has come into being in the way of employment. It is that of the film dare-devil; the "fall guy" who risks his life that the star may get the credit.

Picture stars for the past few years have become exceeding-choice of their classic features and are content to bolt out of the picture, change clothes with the dare-devil and let him do through.

HARTMAN and VARADY.
EUROPEAN SENSATIONAL DANCERS
With all a Merry Christmas and a Happy New Year.

the glass door; cross a wire eight stories high, hand over hand; roll down a hill with a lion, or drive the automobile over the cliff. While they pose on the northeast corner of Broadway and 45th street and say, "Pretty rough stuff I pulled in my last 'nigh reeler.' See it, kid—I was there forty ways in that role."

At the same time the dare-devil has collected his $50 and is home nursing a collection of bruises and keeping his mouth shut.

Once let it become known that the star has some one "doubling" for him—and that particular dare-devil gets no work of that studio.

"It is funny how some fellows come to specialize in the dare-devil line. One morning the — company, 15 strong, had assembled in the wilds of Wyleesville to make the finish of an animal picture. This company used two lions that looked exactly alike; one so savage the trainer couldn't go in the cage, and the other so old he only had one front tooth and so tame you had to twist his tail to make him get up. In fact he was fed on hamburger steak and milk. The only thing that suggested lion about him was his snore and the smell.

The director had received word at the studio that Mr. — would be out in a little while and, to fill in the time, he rehearsed the company in the final scene, wherein the star is discovered on the edge of the cliff; is leaped upon by the lion and rolls to the bottom.

While the rest of the "extra" and the nerveless star returned by trolley.

Upon arriving at the studio the director took the "extra" into the manager's office, saying, "I want you to give this man a check for $50 and make special note of his name and phone number. He rolled down hill with 'Leo' and it was the best stuff I ever got."

That night as he was "gumming" his supper the phone rang:

"This is the Screen Club, Mr. — talking. Are you the man that pulled that lion stuff for Mr. — today?""Yes, sir." "I have a stunt for you if you can ride— As the dare-devil had spent part of his life breaking horses, that was easily answered.

"What I want is this," came the voice over the wire. "I want you to run out of a house, vault on a bare-back horse, take three fences, a ditch and a cattle guard and jump on a moving train. There I want you to show on the roof of the train and I want you to dive from the roof into the Passaic River. I think you are the man I want. How much do you want for it?"

After a satisfactory financial arrangement had been made the voice said, "All right, meet the 8:30 boat to-morrow morning." At the station the dare-devil and the director met. "Lord," said the director, "you sure are a homely jasper, ain't you?" The dare-devil admitted he was not exactly what might be termed an Adonis but allowed he was there with the "sand," which was more important.

They journeyed out to the location, pulled off the stunt without incident (except that the water was most awful cold—it being February) and the dare-devil returned with a pocket full of coin and a bad chill.

MAUDIE SMITH
The clever little artist who is playing the leading role with Will H. Armstrong and company, well known character players. THE CHAGGECAM was previously engaged with the "Heartbreakers" company and other musical productions. She is a clever actress, graceful dancer and has a pleasing personality, also a great foil for Mr. Armstrong.

Later at the Screen Club, word was passed round among the picture directors that one of their number had a "discovery," and it was not over a week afterward the former "extra" was called upon to drive an automobile containing six men over a 30 foot cliff into the water. Figuring the faster he was doing it the safer he would be, he tore down the road with the machine roaring like a machine gun and escaped with a ducking.

From that time on he has been called upon to do everything from a dive through a plate glass window to running a ship on the rocks and wrecking her. Up to the present time he has escaped with a few minor injuries. Heigho! 'Tis a grand little old life.

BALLEDE OF LOST STARS
(From Francois Villon.)
Maude Adams floods our stage with light.
While Drew and Warfield still shine bright.
Along the star-besprinkled way.
Where Crane and Hopper still are gay.

Who tease the smile or start the tear
In comedy or serious play—
But where are the stars of yesteryear?

With Nora Bayes we take delight,
And Billie Burke is like a ray;
The fame of Bernhardt still is white,
Although she's had a lengthened day.

Through green and gold and grave and gray.
Yet over all her light shines clear.
With glowing and effulgent ray—
But where are the stars of yesteryear?

Fair Marlowe's won the upper height
And Collier charms our gloomy array.
While Lauder's vogue has known no slight
And Sothern's art is still at bay.

And Mrs. Flase has known no stay
In limning life, from cheer to fear.
As only glowing genius roars—
But where are the stars of yesteryear?

L'ENVOI
O Prince of footlights, while you have sway
Our souls in mimic flaut and fleer.
We cry aloud in dull dismay.
Where are the stars of yesteryear?

Will Reed Dunyig.
ARTHUR HUSTON

ROOSEVELT IN AFRICA

Mlle. ZINKA PANNA
WORLD'S FAMOUS CIMBALIST
TWO OF VAUDEVILLE'S BEST NOVELTIES BOOKING JOINTLY THE PAST FIVE YEARS.
SEASON ~ 1914-15, ROUTED WITH U.B.O.

EXCLUSIVE BREEDER OF THE RUSSIAN-CORDED POODLE KENNELS ON OUR FARM AT MELVILLE CROSS, ONTARIO, CANADA.

SALES MAN-JACK CURTIS,
PALACE THEATRE BLDG., NEW YORK CITY.
SPLITTING UP A 3-ACT.

By JOHNNIE O'CONNOR.

Zachary, La., Nov. 18.

Dear Con:

I suppose you'll be an awful surprised guy to hear from me away down in this little slab, but I wouldn't have never wrote you at all except because I want you to do me a little favor.

You got me pretty sore the way you rapped my moniker after me and the Cribbage Kid blew the big street, and when I get sore I'm some conscious guy and when I get conscious like, I can't write letters to a bleke what I'm sore on so I stopped writin', but you're about the only fella up home what can do me this little favor, so I'm willin' to let bygones be bygones and slip you an ear-full of healthy scandal.

I guess you know about me and the Cribbage Kid splittin' up and maybe you got a lot o' bum steers on that matter, so I'm gonna put you hep proper and ease you the right dope on the whole thing. First of all, Con, you know I'm a strictly business man without no skrooles. I stood an awful lot o' rough stuff from Cribbage right from the blow-off. He was up against the old bamboo and it looked like a life habit, but I gradually weaned him offen the stuff and in another month I'd a had him smokin' corn husk and likin' it, but when we hit New Orleans I had to take the final account. The day we land he bumps in to a flock o' puffers from 14th street what was stranded down there since the races closed and inside o' three weeks they had Cribbage usin' everything in the drug store except the moth balls. He presided over 18 jubilees inside o' three weeks and was fadin' away to a whisper, livin' on nothin' but bananas, cake and hop, so I see it was useless and I threw up the sponge and quit.

I tried to frame for a cheap, slow ride back to Broadway, but there wasn't a livin' chance. I heard all about that southern hospitality gab and believe me, Con, it goes for the book on the extreme end. Those muzzlers wouldn't separate from a dime if they thought they'd see the Statue of Liberty do a Melrose fall. Some o' the strangled chemical kids grew game enough to beat the Sunset for the Coast, but I couldn't see that thrist trip across a sandy circuit so I stuck right fast to Canal street and finally landed a job in a hash hut, alin' scoop cakes for seven suscans weekly and tips.

I hates somethin' awful to go back to old racker, but you know, Con, I'm a business man and I ain't got no skroopes. One day I jaunts down to the depot to watch the snailers pullin' out for the land of three sure splits a week, when do I nail hoppin' off a rattler, but Big Fleece McNutty. And trailin' him was the swell lookin' soubre that ever buck and winged to a vamp. I'm figurin' all the time that he's tootin the skirts up in Chi (that bein' his regular graft, for he always claimed a swell moll would bite at a bum steer quicker than a half witted hay-seed) and I'm holdin' off the greetin' afraid that his excess was a boob and not wantin' to queer his play, but Fleece walks right over and hands me a Gallagher on the back just like he was expectin' me there to meet him. Then he introduces me to the squaw and before I could make a getaway he throws me in a hock and tells the boy to pull for the Ast. Charles.

On the way over I get my breath and he explains that him and the broad has been workin' together in vaudeville for the last two months, doin' a readin' act. When he first presentin' her, the skirt doin' all the readin', but Fleece is there with a good business head and he horns in for a half interest in the act and through some pull he lands a little executive time in the show, that bein' about the only section where's there no warrants or indictments chasin' him.

Well, Con, when me and the queen get to the stable where Fleece is goin' to stop, I tell him I'm due for another frolic in the kitchen, but he can't see my alibi and drags me up to a swell stall on the top floor which sets him back just three iron men daily.

After givin' the joint the up and down, when I give a couple o' days ago, the mind reader havin' hopped up-town to get some air. We're sitin' down lappin' up a couple high ones and Fleece was just knockin' over his third heap o' brew and tellin' his raps. Then the time Pinks blow in and after givin' us the once over, they come right along and buy in. Fleece gives me the office to close up and throw the key away and I'm there imitating a Sphinx when the big one lets out his tail. "Hello, Fleece," he says, "what ya think you're goin' to pull off down here? Ain't the goin' strong enough up north for you petty larceny yeggs? The poines are dead down here and they ain't allowin' any bookin', so the best thing you can do is make a quick getaway and hike north for I ain't made a pinch in a week and you're sure some magnet. Besides, I got a new set o' wrust ornaments that I'm anxious to try out and the more I look at you the more you look like day and decides to split up. She realizes she's keepin' me back and besides she's tired o' readin' these concrete minds, cause the work is awful hard and she says she'd rather go back to the stock tabloids where all she has to do is rehearse in the mornin', do three gamblers daily and study durin' the night. Besides it ain't so confin'.

Now what I want you to do is look up Cribbage and take a flash at his behavior. If he's still includin' the lamp and stick in his hotel baggage, there's nothin' doin', but if he's actin' right, I'll talk business with him. Just accidently bump into him and give him a buzz about double livin' with me again and tell him what a sucker he was to let a clever guy like me get away from him and if he's agreeable I'll let him come on and we'll revive the old act.

Drop me a line to the above address and send it special delivery, for I'm a little anxious to know how the kid is doin' and if he's off the poppy.

Yours pal,

- SKULL-

MABEL B. ROGERS and EARL S. DEWEY

"KING AND QUEEN"

MUSICAL COMEDY TABLOID

Turkey Creek, La., Nov. 30.

Dear Con:

Me and Cribbage was talkin' over last time and he suggested I ought to have wrote you about our revival meetin'. He arrived safe, sound and partly sober on the Armour special and right away I took him up to the flat and introduced him to Melba (that's the wife's moniker) and she had a swell layout all waitin' for him. We had a great little flat down in New Orleans, you know one o' those combination things with the bed in the wall. Two swell big rooms and a box out on the kitchen sill to keep the eats in. No ice bills or nothin'. We keep milk and all that stuff out there in the air and it never spoils.

The wife is a great little housekeeper too and maybe she can't cook that old Java thing. And the way she can

(Continued on page 101.)

MERRY XMAS AND HAPPY NEW YEAR

PALLENGER'S BEARS

Representative, SIMON AGENCY, Chicago.
CIRCUS FEATURES.

What will the circuses have as their big novelty feature next season? Will they stick to the revival of the spectacular nature that has ruled arena exhibitions for some years past? Or will some new and extraordinarily novel feature be conceived between now and spring for the "white tops" to play up on the big bills?

Some say the bigger circus outfits will frame some sort of war panorama and feature it, but New York circusmen think this is hardly likely as the present New York Hippodrome feature which bears entirely upon war ideas and peace sentiments is failing to attract. As the Hip relies very much upon transients or the visiting population and this trade has not built up any big profits so far it does not appear to be the logical thing for the circus manager to try it upon the countryside folks.

Perhaps peace will be restored upon the European situation before the clarion call of the circus is sounded.

in the spring, but this is not looked for.
If the dome of peace does light on Europe it may give some of the circuses a chance to offer some kind of "Universal Peace" pyrotechnics.

Year after year it has been the recurring cry of "novelty." Big circus men have repeatedly remarked: "Give us something new in circus life and we will do the rest." Agents and emissaries have gone abroad during summer in the hope of finding something that would stand up in America on its head and each year they have returned empty-handed. There is little chance of anybody going abroad this winter looking for anything worth while, and if any one does try to do about the only thing it won't fail to be the ruins of a half-burned city or devastated battlefield. Only one of the some daring horseback tricks and popular band music and they will be well entertained and well satisfied, providing that the town doesn't have a circus every other week during the season.

"Too much circus" won't hurt he says, but give them too many circuses and it will.

Last season was a tough one and most of the big tops struck some consecutive weeks' loss that put a big dent in the reserve fund. If things fall to brighten between now and the arrival of the spring it is almost a certainty circus owners and managers will jump into a "retrenchment" policy with all speed. Meanwhile, the winter league season is on for the "white top" men. There will be nothing new but "talk" until the wheels get in motion again for the new season of circuses.

THE ENGLISH AGENT.

An English agent arrived here a few months ago and his description to his advent into an American small time vaudeville booking office pretty well explains the different light in which the English agent is placed, from the American. This agent was dunned upon reaching the city. He went to find five or six other agents hanging on his neck, all with their lists ready. This agent stated he even went so far as to take off his hat and try to be polite but was his custom in his own country.

The English agent, who in many cases has reaped a small fortune, certainly has put up with probably the roughest salesmen in any other line. It is rarely he leaves his office to call on a manager before first ascertaining over the phone if that individual will "please" him. Or he might have what is called an "appointment," made a week in advance.

However in his own office the English agent is very exclusive, and as a rule what is handed to him by the managers generally falls upon the artists who call there. It is the belief of many that there must be a deal of good material missed, because an English agent sometimes refuses to see a caller for some foolish reason or other.

American acts especially complain on this score. It has been known in many cases where an act just arrived in England from the States expected an agent immediately to open his arms to him and give him an hour or two. He either failed to see the agent at all or the first call or had to wait in an outer office for a considerable time.

Probably the most necessary article in connection with the agency business in England is a motor car. Every agent of any account is possessed one. These are used by the agents to carry the managers around London to the different halls in which they have acts playing. London is a well spread town and often there would be ten or fifteen miles in a night. The entertaining of managers is figured at all times in the business of the agent. Outside of these nights of rushing around London, there is the travel about England upon which the agent often takes the manager. It is always at the agent's expense, though it is safe to say that he loses nothing by it. The trip to Paris, Berlin and Vienna is also on the books of every agent. It is an area of the kind upon which again the agent "stands treat" is sometimes tremendous but the commissions of the acts booked well remunerates for it.

An agent in England compared with the American has rather an easy time. His day generally begins at 11, with two hours for luncheon a common occurrence. Saturdays he is finished at 11 o'clock. Often he leaves town on Mondays. If he has any business to do to his office Monday afternoon or Tuesday morning. Of course this is written as if a war had not happened, and hearing this in mind it may be said that the English agent has made more money than his brother in America. With the war upon them and salaries of steady working acts cut, the decrease in the incomes of some of the English agents must be appalling—to them.

IMPRESSION OF JOURNALISTS.

BY B. P. SCHULBERG.

(General Press Representative for the Famous Players.)

Four years ago, when my first acquaintance with motion picture trade journalists began, I confess I was very much afraid of them. They represented to me not only the supreme power of the press, but also the mysterious strength that is inherent in every form of honesty—and the trade press was always honest.

Today, after years' constant association with the editors and staffs of the various trade papers, I am still afraid of them. Not because their general attitude is belligerent or threatening, nor, frankly, is this time encouraged by some dark, guilty secret imprisoned in the writer's heart which mars the assurance and ease which should be the result of so long and continuous a friendship. Rather is it engendered by the persistent dread that I will get the best of them or that they will get the best of me— for either situation is disastrous to the press agent. I honestly believe, too, that the personnel of each trade paper harbor the same fear.

I have always wanted to be the friend of the trade paper boys—and one or two girls—and thoroughly ignoring commercial considerations, I prize these friendships more highly than all the scrap books I never kept. What is written in the heart is a far greater document than the most inspired or least edited press story. (Soft music.)

When I was first assigned this space, my first thought was one of sweet and blissful acceptance of the first opportunity to write my real thoughts of the trade paper fellows. I blush to think that it was my intention to "come back" at them; to show how bright I could be on paper; but when I reconsidered what type this type of work was, I decided to trade up to the more pleasant and older temptation of making the story as long as possible instead.

But still, I'm afraid of them. I'm afraid of meeting them, because they're frank. I'm terrorized by Harry Ennis' formidable conversation, which can shoot straighter than a German howitzer, and which comparison I'm sure Harry will patriotically appreciate. I'm patronized by B. P.'s steadfastness, and parodied by Jim Holf's silence. Mabel Condon's confidence is as great a weapon for enforcing respect and humility as Van Buren's "mea maxima culpa." His flea, Jonathan Miller's faith is as powerful as McArthur's complacency. Otto Harras' threats are as intimidating as Arthur Leslie's dignified pleas, and Lesley Mason's protestations of undying affection and devotion. And yet to them I am safe, because I'm sincere, little bunch, and I honestly, truly, really love them all. Now they've got it in writing, and I can sue for breach of promise, more space, or what not?

And this is the most space I ever got from VARIETY.
CHICAGO CRITICS CRITICISED

Too Many Theatres?

In the legitimate field the building of new theatres did one thing of interest. It made the old-fashioned, ramshackle, whether an "upstairs house" or a shed resembling a theatre, almost an anachronism. And in vaudeville he opened the field for what is known as "small time," and in pictures it split up the business so thoroughly that just now the picture exhibitor making any move to start showing moving pictures is a rarity.

Two legitimate circuits that stood for years in the east, the Reis and the Cahn circuits, have passed away, the Reis circuit unsuccessfully trying the picture policy against other houses in its towns that were more modern. Some years ago a story relates the suggestion was made to Mose Reis to incorporate his theatre for $500,000 and sell the stock. He spurned the proposition for 28 months he disposed of the leases of nearly his entire circuit to their present owners for $10,000. The record for the Cahn circuit is about the same. Both played legitimate atmospherics and improved their neighborhoods in their day.

For the over-supply of theatres there is no one to blame but the old time managers. They took no precautions to protect themselves. The old managers knew long ago that the capitalists were financing new theatres, but they stood still, remarking they would find out the mistake in time. Meanwhile the new theatres went up. A suggestion of educating the country in a public movement to show facts and figures was met by the argument that the moment it was attempted to persuade the local money man not to invest, that was the time he would rush to do it, believing the managers were trying to hold on to a gold mine. But a campaign of education could not possibly have increased the number of theatres built within the past four years.

The promoter's prospectus appeared to win the money from stockings. They gave figures on which it could be done, when complete, figuring capacity, and leaving a large balance of profit against all expenses. Added to this were some acknowledged dividend returns in the early days of the rush, and it seemed at one time everybody had gone daffy on theatre building. In one medium-sized town out west a vaudeville manager went ahead with the thought of a public movement to advise by wire another deal for the same town he had closed two weeks before. But this vaudeville manager had local capital in his enterprise, and was risking nothing.

The regulation will require a long time to adjust itself. There will be little more theatre building, except in those towns where a large capacity house appears to have a chance of doing business. The store owners and the picture house owners had their day. The picture exhibitor will leave many theatres on the market for other policies and the other policies will also be wedged out with many a sale. The statement that the last theatre's deposit did nothing more than pay the first or second year's rent.

In Chicago, Dec. 21.

Chicago dramatic critics have been voted fair. They have not been as facetious, as in some cities, nor as caustic as in others. There are, among them, however, one or two who use phrase-makers, who can turn out a fine phrase than convey the truth, even if that phrase might do an injury to a player or a play. But generally speaking, the men and women of the drama may have offenders in their number who, like painters, try to be understood by those who can read, their phrases, but who do not understand what they mean.

In recent months Mr. Stevens has tempered his writings quite considerably in accordance with the policy of the Herald papers, which is to treat every one kindly. Charles W. Collins, of the Evening Post, is one of the most serious of the local scribes and takes himself most seriously. He has studied the drama from all sides, and when he writes it has been long and one occasion, and they have been the means of saving numerous attractions from failure and have bolstered up others.

Dean of critics is Amy Leslie (Mrs. Frank Buck), of the Daily News, who knows many players. She has the history of the American stage pretty well in hand, and usually has something informing to say. She is a flowery writer, and has been called "flowery" by critics. She has her friends and they are often treated with much more kindness than they deserve, but this may not be a fault after all. Once in awhile she becomes caustic, and when so, her pen is dipped in vitriol.

Next in term of service in Chicago is, Percy Hammond, of the Tribune, one of the most finished writers of the group. He is eminently a dramatic critic, and he makes phrases that cut. He can sum a whole show in one sentence, and give the picture of a player in five words. He began in a humble way on the Evening Post, and was with a time press agent for one of the big theatres. In due time his brilliant work attracted the attention of the Tribune and he succeeded Burns Mantle on that paper. He has the eminence of numerous managers and has had many a hard fight with producers and those big in theatricals, but he is a fearless writer—and his paper backs him up (which is a very important point).

O. L. Hall of the Daily Journal is one of the fairest and most constructive of all the Chicago dramatic experts. He is able to help, instead of hinder, and only unclean plays ever feel the weight of his anger. He has the faculty of getting at the meat in a few words and has a passion for facts. He has a "nose for news," also, and his criticism is easily readable by stage people. Several times he has been called in by managers after his criticisms appeared, and his advice has been accepted in smoothing out conflicts. He knows what goes on behind the scenes and acts with beneficial results. He is a compendium of facts concerning the stage and its people.

On the Examiner is Ashton Stevens, who is another of the "nose for news" school, and he had a name for himself as a writer on the stage. He has a style unique and writes entertainingly, although his judgment is not always sure. But when he writes on subjects of interest he fills his office with considerable dignity. His province seems to be to write something that will be read, rather than something that will be of benefit to players, and this seems to be what a great many newspapers do.

There are several people in town who have done exent work as assistants

IDA GOLD
THE WIDOW, IN "THE SHOP"
LaSalle O. H., Chicago
Indefinite

The play won recognition for these writers on one bound. Later they collaborated on another, "The Call of Youth," which did not strike fire. When James Keeley took over the Chicago Herald James O'Donnell Bennett, the big gun of the dramatic field of Chicago, went to Europe, and Keeley looked for a successor. He struck upon the odd fancy of having two critics, and called Mr. and Mrs. Hatton to the door, where they have done very good work. They are easy writers, finding good in anything on the stage.

The very latest to arrive in the field is Fred MacQuigg, of the American, who but recently stepped into the limelight. Mr. MacQuigg is so new, it is difficult to ascertain his dramatic criticism under the optimistic policy of the paper, however, and does not bear down at all in the way of severity. He sees everything through a rainbow, but that is due to orders, probably. His articles are readable, and in due season he probably will be able to fill the shoes of Jack Lait, who was the most famous critic that ever held the desk on this paper.

There are several people in town who put genuine service as assistants
“Merry Xmas and Happy New Year to All” from Frances Clare and Guy Rawson

and

“Their Little Girl Friends,” also “OSWALD”

Now Playing

“YESTE-”

Pantages Circuit in

-RDAYS”

In Preparation Big Scenic Juvenile Act (14 People)

By Mr. Edwin Arden
IRVING BERLIN'S CAREER

When the first night audience at the Charles Dillingham's production of "Watch Your Step" at the Amsterdam theatre, New York, Dec. 8, saw a slight youthful looking man acknowledge the plaudits with a curtain speech after the finale of the second act, they would probably not have believed that he had been told that this young, who composed the music of "Watch Your Step" and was then thanking the throng in a "22 Broadway house," had less than seven years before, an unknown and unheard of, sung songs in a "dump" on Chatham square.

Between the Bowery (of which Chatham square is the lower end) and the most expensive theatre in New York (Amsterdam), a line of 50 hits had marked Irving Berlin's song-writing record. That same night Mr. Berlin added seven more hits to his list, having written that many for the production.

The first show Irving had ever written numbers for, with the applause and the remarks denoting that "Watch Your Step" would be the biggest success of this New York theatrical season and with a swarm of friends ready to acclaim the popular song-writing king of all, this modest little fellow of 26, with an unlimited source of originality ("International Rag"), walked out of the Amsterdam theatre that evening with his immediate family of mother and sisters, took them home, and then repaired with his private secretary, Cliff Hess, to his own apartment on West 71st street, there to remain without other company until a couple of personal friends called upon him at three in the morning. It was a shining example of Irving Berlin's modesty. Seldom has a successful first night occurred in New York when the one most responsible for it could not be found after the performance at the most famous Broadway restaurant, the center of a large admiring crowd. That same morning at three he sang over the song hits of the piece without a break his viva voce a collection of exquisite chansons, and "hoped the show would get over for Mr. Dillingham's sake."

Irving Berlin's career dates from the time Max Winlow discovered him on Chatham square. Mr. Winlow, now the professional manager for Waterson, Berlin & Snyder, the music publishers, was then acting in the same capacity for Jack C. Pullin's firm. Max had called Winlow for new songs. Max gave him one and told him to sing it that night, when he would go down to the "dump" with "a bunch," and if (Irving) did it all right, he (Max) would get the crowd to "throw some coin to him."

That evening when the Winslow party arrived at the "dump" they found Berlin "on top of the world" on the original song. This is something that first attracted Mr. Winlow's attention to the youthful wonder. Whenever Irving got a new song, he would have a parody, usually off-color, to sing instead of the written words. Mr. Winlow became attached to the bright little fellow. They occupied apartments to-

geth
er on East 18th street, Irving having by this time secured an engagement at Kelly's on 14th street.

Irving informed Max he could write songs himself, he didn't need those of others, and persisted until Max asked the publishing house (Harry Von Tilzer) he was then with to "give the kid a chance at $20 a week." Von Tilzer's said they couldn't afford it, although Winlow told Irving to write a song, and finally placed "Wait, Wait, Wait" with Von Tilzer, out of which Berlin realized $200 in all. Irving "free lanced" for a while, getting $25 for "Just Like A Rose," to which Al Pianodosa wrote the words.

About this time Mr. Winlow joined the "Snyder firm" staff, and placed with "When You're In Town," "When I'm Alone, I'm Lonesome," "Want to Be in Dixie," "Alabama," "Everybody's Doin' It," "When I Lost You," "Mysterious Rag," "He's A Devil," "Snookey Oolums," "This Is The Life," "Michigan," "Take A Little Tip From Father," "International Rag," and others that escape memory.

Mr. Berlin's greatest popular song hit, "Alexander's Rag Time Band," was not an acknowledged success until some time after it had been written. Mr. Winlow was the only one around the Snyder concern's quarters with confidence in the possibilities of the number. It had been tried by two or three people in vaudeville, and they had taken the song off as impossible. Mr. Winlow never lost faith. Gordon & North were producing "The Merry Whirl" as the show for the summer run of 1911 at the Columbia, New copies were sold out here. There is no record of the European sales, where "Alexander" afterward became as popular.

Another song hit of Irving's, "My Wife's Gone to the Country, Hurrah, Hurrah," was written by him, assisted by George Whiting (George Whiting and Sadie Burt), while the men were being shaved. Mr. Whiting had just left the New York Central. He walked into the barber shop, saying, "My wife's gone to the country." Berlin remarked that was a good idea for a song, and before the shaving was completed on both, they had, while seated in the barber chairs, written the first verse and chorus.

Of later events in Mr. Berlin's life the public is generally familiar, although the history of his famous "Friga" song is worth mentioning. The Friars proposed a dinner at the Hotel Astor to Irving. In his customary way he fretted over what he should do and that he might "flap." Irving concluded to attempt a speech of thanks against the fluent speakers of the evening would be useless, and conceived the "song-speech" that he delivered before the "wisest" crowd in New York, to the greatest reception ever given a Friars' guest of honor. Mr. Berlin's "Friar-speech" was marvellous of ingenuity and the melody contained, more "tricks" of composition (according to Irving's own admission) than any ten numbers he had ever written. Though pronounced by many of his friends before delivered publicly as the best thing he had ever done, Mr. Berlin was wobbly on his feet up to the moment he finished it.

Although Irving Berlin will reap great fame and much fortune from "Watch Your Step," this boy has earned both. No one who saw him in his home during the hot summer nights, laboriously working with the assistance of Mr. Hess, until all hours of the morning on the score of the Dillingham piece, could begrudge Irving a tithe of what his hard work has brought him. And those who know him well believe that his natural genius for writing music and lyrics will lead him into other fields in time, when he shall have tired of the syncopated tunes.

NINE "KICK IN" COMPANIES.

Bookings are now being made for nine "Kick In" companies for the road next season by the A. H. Woods office, Victor Leighton booking them in the same firm. The "Three Weeks" and the Law companies were handled, each playing repeating dates in the territory allotted.

VARIETY
I little thought that some day I would be writing about the boarding- 
houses I used to stop in, but here goes: I was playing through the west and 
middle west with medicine shows, one 
nighters and cheap vaudeville shows. 
With the medicine shows I generally 
got $7 a week and board and room. I 
was often property man, doing bits in 
my specialty, or my many specialties. 

The "hotels" I got to were birds. I 
never knew one waiters could wait 
on so many people at one time. But 
It just show business and, I should 

Finally I got into vaudeville. The 
salary at that time was all the way 
from $17.50 for a team to $70. And 

Fannie Usher 

Of Claude and Fannie Usher, and Spareribs, in 
second season of 

THE STRANGE PATH 

wagon, getting a cup of coffee at the 
cook tent, and then going up town to 
square myself and the gang—some 
gang—for a room. Sometimes we made 
it, but mostly—No. So we saved the 
quarter and flopped in a wagon under 
neath a horse blanket, for we always 
left town about 3 a.m., made two 
and three-hour jumps, so a room was not 
many miles to us.

When I went on the Gus Sun 
Circuits at $25 a week and could get the 
best in town for a dollar a day, I was 
some little actor. I wrote to all my 
circuits I could get my days and 
stationery and sat in the lobby nearly all the 
time. In most of the theaters there 
were a lot of booking houses ads in all 
the dressing rooms, near the stage 
door and around the mail boxes. As 
a general rule, the ladies who ran these 
boarding-houses were always 

Mrs. Smith, or Mrs. Brown, or Mr. 
Clark—nearly always Mrs. Smith. The 
ads nearly always said something like 

BOARDING HOUSES AND—

By VAN HOVEN (the Dippy, Mad Magician).

England Vaudeville Booking

The managerial end of the vaudeville 
business in England is handled in offices 
mostly located in London. Until 
the London Theatres of Varieties moved from 
Rand- 

voll House (near Leicester Square) to 
The Holborn Empire Building, all man-
gers' offices were within less than a 
quartermile of each other.

In all but one of the circuits which 
book from London staffs are used 

In the Moss Empire offices (the 

vaudeville circuit in England) 

the booking is done by a com-
mitten of four men. They 
carry the agents in a body in the 
committee room, and the acts have to 
be passed by the quartet before book-
ing is entered. After a turn is booked, 
the "slip" is handed to another man, 
whose sole duty is to route the acts 
over the circuit. The Hippodrome, 
though belonging to this company, is 
booked separately. Also there are two 

or three halls allied with this circuit, 

which, while making their London 
place acts on the circuit but they must be 

passed by the managing director. 
This circuit in the past few years has 

shown more sovereignty than any of the 

English circuits. Here also the "turn-system" prevails, 
and the framing of bills in such a way 
as to allow the artists to make their time 

on different programs is a study in itself.

The Syndicate halls are now booked 

from offices in the Alhambra building. 

Here the board of directors of three 

take care of the Oxford and Pavilion 

bookings, while a booking manager 

has charge of the outside halls of the 


circuit. The salaries, however, in all 
cases have to be passed by the board.

The Stoll Circuit since the break 

with Moss, because the Moss booker 

ago has been under the personal direction of 

Oswald Stoll. He employs two book-

ing assistants and two district man-
gers. Their duties are to scour the 


country before making a booking. 
The London, is booked by Mr. Stoll 

personally. He confers once weekly 

with his assistant bookers, as to the 

provisions in the all the Stoll houses for the 

following week.

The big independent halls in the 

West End of London (Alhambra, 

Empire and Palace) are booked in 

their respective buildings. Since the 

Empire has been taken over by the 

Palace company the booking is done 

there. The Alhambra has a managing 

director who looks after the big 

revue bookings, while an assistant 

places the preliminaries vaudeville 

turns. At the Palace building, besides 

transacting business for that house, the 

Victoria Palace booking is done, solely 

by one man.

The independent provincial variety 

managers in most cases receive 

the London agents in their own theaters, 

but make frequent trips to London 

to see new acts. The London independ-

ents work much the same way, having 
certain nights when they are at home 

to agents for the purpose of booking.

ONE LAST CHANCE.

Excuse me, Mister Dramatic Agent.

For a moment I should like to say a few words. 

I've got to make the rounds, you know. 

Because I'm nothing else to do.

Who am I? Why, I'm an old-time actor— 

some of you may know me. But 

actors have to live, you know. 

That's why I go out and about.

Or was I a handsome young leading man. 

With a moustache and a neatly 

tie. Why I didn't get five hundred a week 

And because, you know, the world 

knows.

Way down on the New England circuit, 

I've played for years and years. 

In comedy, melodrama, and anything 

I've had laughter, applause and cheers.

Bouquets—rosettes in the press, too— 

Yes, they were enough to drive a fellow to 

drink. With bread and butter, 

But these little set-backs didn't bother me. 

For reading, walking along 

Then managers began to turn me down, 

And things began to go wrong.

Now, say, Mr. Agent, can't you put me in, 

I've got a new idea for a story. 

Or it'll be turned out of my boarding house— 

Sometimes I've been about to 

"Sorry, old chap, there's nothing O.K. 

But that's all right, I'll give it another week. 

That's the same old story for the next few weeks. 

Can't you find anything else to say?"

Oh, if I could only get on the road again. 

A good character part to play: 

'Twas a scene of triumph, even on one night stands. 

Just to have one more sensation. 

David R. Young.
MIDDLE-WEST VAUDEVILLE

CHICAGO, DEC. 10.

A general review of the current vaudeville year in the middle-west, regarded of brevity, tastes dull, and the interesting story for everyone concerned, for that particular section of the vaudeville map has unfortunately experienced one reversal after another until the future is very much in doubt beyond a reasonable promise of better times.

The prevailing depression existed throughout the entire country has undoubtedly had much to do with conditions in the recent readjustment of Chicago's booking business has done more to decrease the importance of that part of the country as a vaudeville center than anything else.

From the artist's angle, the several amalgamations of the various middle-western agencies, resulting in the elimination of a large portion of competition or "opposition" have left the field rather barren, materially reduced the procurable work and diminished the opportunities to secure what available time is left. For the agencies the past year has distributed joy to a few and gloom to many, while the ten percenters have little left beyond their book and a prayer. The managers unanimously agree that the past year is by far the worst of a decade's experience, but the aforementioned hard times enters here as a handy excuse with the European war doing over-time duty as an encore alibi.

Chicago's most important change of the year was of course the Loew-Miles-Jones, Linick & Schaeffer combine which automatically eliminated from the field the agencies of Walter Keeve and Frank Q. Doyle, bringing all factors together into the former Sullivan-Considine office. It also removed, among others, the bookings of the several local J. L. & S. theaters from Chicago to the New York Loew office.

An affiliation of this kind seemed inevitable at the time, for the pressure of heartless competition was beginning to leave serious marks here and there and the outstanding scattered circuits were forced to realize the necessity of interlocking their business interests for the sake of self-preservation. With the three interests working under one license, the booking houses are subdued for the entangled principals, but the prospects for the act at large, working out of Chicago, were not perceptibly improved. Previously, keen competition was needed to demand a parallel the abundant supply of desirable material, but with the three-cornered amalgamation consummated, the surviving competitors began campaigning for a system of affiliated business basis and the market value on vaudeville turns ceased to fluctuate. Strangely enough the present European conflict affects staircases in the vaudeville situation in Chicago with Loew-Miles and Jones. Linick & Schaeffer allied against the Western Vaudeville Managers' Association, a powerful small time organization regardless of contrary opinion. And unless peace eventually intervenes the two will continue the endless struggle for the booking supremacy of the middle-west.

The entrance of the Affiliated Booking Co. into the Chicago field was another notable event of the past year, particularly since it marked the turning point in the business careers of a number of prominent vaudeville men. The affiliated had a mission to perform and immediately assumed its place with businesslike activity. Under the general guidance of Fred Lincoln, who was in a large way responsible for the construction of the Sullivan-Considine circuit the new organization crept into the field on soft position in the field is ideal, since without restricting territorial lines to contend with they have no big time affiliations to respect and have practically the only logical stopping place for managers who for the many various and natural reasons cannot consistently comply with the franchise requirements of the other worth-while Chicago agencies.

The Pantages Agency is looked upon as a Chicago institution, although the coast manager maintains a New York office as well, Pantages himself headingquartering in Seattle. Very little material is contracted for until Pantages personally confirms the engagement, generally through J. C. Matthews, which remains about every responsibility from his representatives. The Pantages Circuit issues a blanket contract for the entire route, stipulating the several other offices in and around Chicago seem to experience no difficulty whatever in landing houses. Whether this is because of faulty business methods or other administrative circumstances lurking beneath the surface is problematical, but surely it is not because of a lack of ambition or effort on the part of the management trying. One cannot consistently compliment Matthews on his selection of business associates, a judgment error that has not served in any capacity to gain him the respect of the rank and file of theatrical Chicagoans. His unexplainable friendliness for a so-called press agent whose "Dutch Lunch" proclivities as well as his unethical methods of booking had a rather undesirable rating has not helped Matthews either professionally or otherwise.

The Western Vaudeville Managers' Association, working under a harmonious co-operative system with the United Booking Offices' Chicago branch, has gone ahead wonderfully in the past year or two, its principal improvement being in the reduction of all internal discontent. With peace established among its clients there is little if any room for adverse comment. The past season has unearthed comparatively few who would complain for a source and the outstanding problems formerly existing have been satisfactorily cleared up. Mort Singer speedily accumulated a knowledge of conditions with a slow but systematic application of business methods soon had his organization working with machine-like precision. The appointment of Tom Carmody as booking manager of the "Association" was a popular move, and Carmody's retention in that position is sufficient proof his work has been up to expectations. He has a large following, understands vaudeville from the ground up and is thoroughly competent. The "Association" made very few changes in its general staff during the season.

The Chicago United under the general management of Claude Humphries has covered its limited field thoroughly and carefully. Its expansion during the past year has forced its removal to larger quarters.

The George Webster Agency, operating almost exclusively in the north and northwest, has successfully withstood the invasion of competition and calls for a classification with the Chicago agency group. Webster has in charge a string of managers who would tolerate no other service and, because of this, holds an impregnable position in the middle-western booking field.

The ten percenters have been the proverbial "goats" of the season. The recent edict of Aaron Jones, prohibiting the Chicago Loew office from negotiating with the outside men, threw a score or more perfectly good ten percenters on an idle market, and those who are fortunate enough to pocket an "Association" franchise have suffered the inconvenience, financially sound profits, of the mountain lakes. In fact, ten percenting in Chicago has ceased to be a profitable joy cruise for the principals.

The year in vaudeville Chicago can be recorded in the theatrical history with a wide black border.

"AN EAST SIDE IDYLL" - A World Film feature that will have as principal players the couple pictured above.

BERT LEVY, the well-known artist-entertainer, and VIVIAN MARTIN, the picture star.
FEATURE FILMS

Here is the meat of the feature film trade situation as it was expressed a few days ago by a veteran in the picture business:

"Frankly I'm an optimist, converted by the recent death of the blackest sort of pessimism. Two years ago I believed the trade was suffering so much from overproduction, that a smash was bound to come within a few months. Since then the situation has doubled and doubled again; newcomers to the field have increased miraculously and they all seem to be making money, each according to his merits."

"You can't understand the facts. The test is that everybody is prosperous and that seems to me to be the unanswerable arguments. But paste this in your hat—1915 will see the pooling of many interests which are now in competition."

Picture men acquainted with the situation generally hold this view, with only minor variations. Some say that price cutting is as much a crime in the profession as it is in any other. The appearance of able players, of course, has been supplemented with better photoplays until the partnership has resulted in legitimate stages. Scores of small towns throughout the country have old established dramatic houses which are neglected, while the line of waiting automobiles stretching from the picture house entrance testifies to the popularity of that institution. Film features of exceptional merit are being booked in hundreds of old houses and in addition by their own keepers to abate of the unmistakable drift of public preference.

Film producers see their opportunity and are keeping pace with it. The feature cost $15,000 is no exception in the leading programs. Cost is more and more being figured closely. Advance royalties for standard pieces are doubled. Guaranteed anticipated payments are giving place to percentage arrangements based on net profits, and the enormous salaries re- paid a year ago are being supplanted by smaller salaries and participation in the net.

Contracts calling for $1,000 a week for a dramatic star, common a year ago, are almost unheard of now. The largest sum paid a star recently was $750 for four weeks for a woman legitimate star, who also receives 35 per cent. of the net profits. Such sharing arrangement is becoming the rule. Film impresarios contract with their well known dramatic players for a certain number of weeks, usually three, four or five. A clause in the agreement gives the producer an option on the player's services for an additional week at the same relative rate should he further work on the picture be necessary. The point is that the large up set price for a dramatic star is no longer the rule. A fair average would probably be about $500 a week. One well-known female star recently sent a representative reconnoitering among the feature film men with a proposition to act before the camera for $10,000. The films declined to nibble at the bait.

Fixing of salaries on a saner basis is but one manifestation of the general trend to put the capitalistic side of artistic merit, to put emphasis on the screen as a way of life. They demand more and more that the men who direct their film enterprises shall have a "commercial" mind.

The head of one feature concern has found that enough money was being wasted by directors in his studios in small extravagances that did not represent any artistic, gain to almost double the company's percentage of profit. He issued a series of orders that startled the directors, but which put his purchasing and operating costs on a new basis of efficiency.

There was organized some six months ago a feature pool for a substantial capital. Three features were made, all of extraordinary artistic merit, but before the first feature was marketed and its profits counted, an extravagant producing department had tied up so much cash that the entire enterprise was seriously embarrassed.

The manufacturers recognize two sorts of directors—those who strive to make features commercially profitable and those who are victims of the "artistic ideal" carried out to impossible degree, and with costs entirely disregarded. Studio work of high production on low expense at moderate costs, and the directors have to strike the desirable medium between low costs and mediocre quality and ruinous costs with imposing effects are the lines in which they are working.

Widely differing views as to the best number of reels to work out a feature are coming down to the accepted opinion that the fixed number idea is erroneous. Companies have been the first to accept the three-reel feature, the three-reel feature or the six-reel feature. But they are no more Film producers now see that it is the story that counts, irrespective of feature length.

The tendency is toward more collective action. D. W. Griffiths is said to have filmed more than 20,000 feet of story and then edited it down to 4,900 feet.

watching pictures

To the average picture fan sitting through a two or three-hour picture show is a great pleasure, keeping them amused. The ordinary person, not a fanatic nor deeply in love with the silent drama, will frankly enjoy the majority of picture shows.

Pictures in the present times are shown in theatres ranging from the cheapest five cent arcade to the best on Broadway. The exhibiting of the pictures at the small place and the big theatre varies greatly. In the small house there is nothing on the bill beside the photoplays with the big house playing a couple of musical turns or singing numbers. The little place is usually situated in the remote sections of the city, with seating capacity as a poor projecting machine and a generally inferior grade of talkie. The small house with the small admission is kept down to the lowest possible expenses and in all probability the proprietor runs the picture machine, with the result the pictures are put on by a novice who knows little about projection and is worrying constantly that he is not getting the proper returns at the door, likely causing him to run the picture fast in order that he may get out of the booth while he flashes the "One Minute, Please" sign to do a little box office checking up. The patrons in the houses of this sort do not get their money's worth, no matter how nominal the price of admission may be. The pictures are slapped at them, if there is any good in the film, it is hard to detect through faulty projection. Often the films are old and in poor condition. These houses are gradually closing, finding they can not compete with the larger places that show pictures in the right way.

The small time vaudeville house as a place to witness pictures is not always advantageous to the person who goes only to see the pictures. The house will probably have an audience that came mostly to see the acts, and accept the picture merely as a curtain closer on the small time bill. These numbers of the audience will chat about a merry gait during the film. They have no consideration to the picture and consider it a complete without interruption. The showing of pictures in these houses is not always of the best, the operator sometimes letting his work get careless and slipping the picture on the screen in any fashion, knowing that most of the people are there to see the animated part of the show.

The picture reviewer is one who day in and day out sits through the melos and comedies with the expressionless face of a corpse, to wake at midnight and find "Poor Pauline" solving "The Million Dollar Mystery" with the aid of the champion fall-taker of the Keystone. The reviewer does not mind the theatre showing, it is the film company's projection room or studio that is the bugbear in his life. These rooms are generally very small with no ventilation, excepting the door, always closed when the picture starts. With a poor picture, the concern's press agent passes out cigars. These projection room showings are decreasing in favor of private exhibitions in theatres, much to the delight of the critics and to the advantage of the picture.

The speed record for the showing of feature pictures is probably held by the 14th street nickelodeon where quantity and not quality is the main idea. The best speed record is a four-reel melo drama in 30 minutes. It should have run 55 or 60 minutes. The manager doing this should be censored as well as any offender of the law, for the pictures shown at this speed being far from good for the eyes of any individual sitting through them. The censors for pictures or local Board of Health might investigate to locate the places that run off films at a high rate of speed.

Poor projection has spoiled many a picture that had redeeming features.

"Small timer" is getting bigger.

Good comedy in pictures is as rare as good comedy on the stage.

Well disguised burlesque shows are still playing at $2.

A bad season seems to bring out more bad plays.

The producer with a bank roll is no longer a producer.

A new act for vaudeville is like a pearl in an oyster.

It's an ignorant office boy who can't write a report on a small time bill.
GREETINGS!
FROM THE
MELNOTTE TWINS
A Merry Xmas and Happy New Year

Successfully Heading a
Very Good Road Show
on the
LOEW CIRCUIT
(Western)
Doing Business
Everywhere

Acknowledged by
Eminent Experts as the
Daintiest Singing
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DIRECTION OF
Mr. Jos. M. Schenck

Permanent Address, care Variety, New York
PARKS—THEN AND NOW

By George Goett

(Mr. Goett is general manager for the John W. Gorman Park Circuit which controls eighteen summer parks.)

Park devotees are cognizant there has been a great change in park conditions throughout the United States, and particularly the New England country.

For the past two years the parks have had the shortest seasons in clear previous span of park years and it was wholly due to bad weather. With the Weather Man against the parks—and he has been a busy actor even west of the Mississippi, and also made his hand felt in the middle west, particu-

MIDDLE WEST ONE NIGHTERS.

Chicago, Dec. 23.

Peculiar conditions have prevailed in the middle west. There has been much weeping and wailing and gnashing of the teeth in some quarters, and some little satisfaction expressed in other directions. James W. Wingfield, the general manager of the circuit, who has his finger on the pulse of conditions, says that the season has been one of the worst in some respects in many years. In other ways it was fairly good. He explains that it is the old story of good attractions. The meritorious ones have done well, and the mediocre and the had ones have suffered.

Shows with standard stars have obtained receipts about equal to last year. Melodramas have fallen flat and have not fared at all. Mr. Wingfield is of the opinion that the people are getting enough melodrama in pictures, and are tired of different when they go to the high priced theatre. Musical comedies have done especially well, with recognized names, or shows that have been extensively advertised in New York and Chicago before they came from the west. One oddity is that towns which were good last season are not this year. Factory towns, usually good for almost any old show, have been poor, as the people working at the towns situated in the large farming districts have been surprisingly good.

Chicago sent out from 30 to 40 pieces to play contiguous territory. A majority of these have come in. The supply has been shows with big stars and the small Chicago show. Chicago shows, with the exception of "Septem-
ber Morn" and "One Girl in a Mil-

Our Name is

JACK AND FORIS

NOVELTY-COMEDY-ORIGINAL

At present at Orpheum Circuit, held exclusive by Mr. Duane.

larly Ohio, Indiana and Illinois—there was the inevitable result, no business. The park weather up to July 1 was "winter weather." And following it came long, uninterrupted rainy spells which weakened the heart of the strongest park manager and enveloped him in a foggy gloom that did not disappear with the arrival of a nice sunny period.

Looking over the books of the park departments one can readily be shown where in 14 weeks last season there were only (average) three clear days out of every seven. That weather record is sufficient to know any park manager's plan skyhigh.

Last season park managers lost money. The biggest alibi was the weather. Admitting that the elements whanged away disastrously at the park receipts it is also true the park business has fallen off from 40 to 60 per cent, in the past five years, a state of affairs that has come through the picture houses running full blast winter and summer and because when it comes to keeping the parks to open, the masses haven't any more dimes to spare on street car rides and park concessions.

With the bad weather the biggest discouragement and park business showed far worse. Last year to year, it doesn't look any too promising for the park men in future years. Just imagine operating parks for a six weeks' season where heretofore one of 16 was generally the rule. Last season the time started about July 15 and was through by Sept. 1. In other years the seasons ran anyway from Memorial Day to Sept. 7.

The weather always hits the parks having lakes and swimming beaches. If it's nice there are big returns from the launches, rowboats and water attractions. If it is warm and balmy the water gets them in droves. At Revere Beach, for instance, last summer the bathing receipts were 50 per cent. less.

The winter cabaret shows and dancing halls galore have eased up the summer demand for dancing and as a consequence the park dance hall attendance has suffered. The roller skating pavilion is no longer the big novelty and despite many alluring attractions, prizes, etc., the popularity for the roller skaters has waned from a park subject.

With the weather off and counter-attracttions stronger than ever the park managers have not retrenched nor reduced running expenses. It has been just the reverse, expenses have increased, there have been more free amusements attached at an additional expense, the cost of park theatre productions has gone up and in the dance halls there has been three to four more minutes added to the orchestra. Added to this is the advertising. Here the billboards, newspapers and hand bills are to be considered, not to mention the numerous novelties that must be developed to attract.

This coming summer may see a big change. Park men always hope but if there is any repetition of last year, even the most intrepid, fearless park manager will not have the heart to open up for many moons afterward.

A WIDE ACQUAINTANCE.

"Well, yes, I reckon that you might say, 'I'm well educated along those lines.'

I'm an intimate friend of Billie Brady and old John Drew, Joe Weber, too, and a whole stranger famous ladde.

We shaken tahsaco
With the Delacoe.
Like Charlie Furman.

"Take it from me, old Top. I'm there.
With the stellar ladies upon the stage.
"Ricola, how I love her; am I to see her again. I've a call to make on Lillian Russell, and Miss Fay Temple."

And many a song is heard and sung."

"And I must look in on George for tea.
Those social engagements make one fly.
So I must be trottin' along—good bye!"

Then he hustled off to his lonely room And sat and soloced in the deepest gloom. And said to himself, with a troubled frown, 'I wish there was someone I could rely on.'

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THE THEATRICAL HOSPITAL

BY DR. MAX THOREK.

(Surgeon-in-Chief American Hospital, Chicago.)

A year of strenuous effort in behalf of the first theatrical hospital in the world has quickly rolled by. A great deal has been accomplished. Scores of players have left, I am proud to say, with blessings upon their heads.

Those who are blessed with worldly goods may get good physicians, proper nursing and desired environment anywhere. But, how about the performer who is "down and out"? However, the stranded chorus girl? And, how about the theatrical man generally, whom reverses have put against the wall and has sickness added to his miseries?

These are questions that should concern every man and woman through whose veins courses red blood nurtured by the milk of human kindness. A hospital where players when indigent, may reason and think and be attended to with skill and attention is a necessity and should receive the undivided support of every one connected with the amusement word.

I have inaugurated a plan whereby my dreams seem nearer realization as the days roll by. The men who compose our Board and who have shown their willingness to co-operate, bringing this essential enterprise to a successful issue, are men of integrity, men of experience whose motives are as pure as they are free from any taint of selfishness. We have the grounds for the new building, we have several thousand dollars deposited with the Chicago Title and Trust Company, we have a splendid staff of co-workers and we ask the cooperation of all whose sympathies must be with a cause so worthy and humane.

In the last four years in the neighborhood of four thousand cases were treated at the American Hospital and more than an equal number of ambulatory cases taken care of by myself and associates, and if we reflect that it would take only five thousand persons to purchase a hospital bond for ten dollars ($10) apiece to enable us to start the building this very day, one often wonders about the apparent tardiness. Yet, there are extenuating circumstances. The hard times, the lack of proper publicity and the previous obstacles all play a role. These, however, are being overcome gradually, one by one.

Those whose means do not permit them to add much to the cause, should add little. There is a satisfaction in doing good, and in this movement the theatrical people can do no better than to show the spirit and enthusiasm which it so richly deserves.

Many a salary this season has been left with the manager as an investment.

"Cut acts" are figuring upon a double loss, the difference between what they expected and what they got.

Last year's wardrobe has looked like a reserve fund this season.

Professional dancers live for the joy of working. Dancing is their only pleasure.
It was a bitter night. The weather had suddenly turned cold and the snow that had not yet melted off the sidewalks was all white, save for the flakes, now lay on the pavements, an uneven mass of ice. The wind in the hurricane blasts, swept through Times Square. Rummy Mac withdrew deeper into the car. The driver looked up. Mac was sitting there, across the almost deserted haunt of thespians. "Not a soul, not a single solitary individual soul, that I even know by sight," he muttered. "Holy Mac, it's too cold to catch a cold tonight, it would kill anyone to be out in weather like this."

Finally as if resolved on something hopeless, he gathered himself and with his hands sunk into his trousers pockets, his shoulders humped up to his ears, he painfully started down town. From time to time he crowed, "Well, they can't do any more than they are doing now."

It would hardly seem possible in looking at the unkempt wreck, shuffling along, that only five years before, he, Ed McLane, was recognized, not only in New York, but throughout the whole country and Canada, as the most resourceful and skilful property-maker in the theatrical business. His fame as a modeler had even reached London. Nothing seemed too big for him to undertake. His creations were the wonder of the public, and the pride of his employers, as well as the boast of the men who worked with and under him. He had been consulted on such occasions as the Hudson Fulton Celebration, and his handiwork was packed away in storehouses all over the city, after having lived a brief life of splendor behind the footlights. He might have peopled a second Ark with the animals he had made, had he not been his specialty. His salary, too, was large; far beyond the union scale.

In his prosperous days, as he passed Raddels or any other rendezvous of stage hands, he would be greeted on all sides affably by his congeners, who admired even if they envied his talents and successes.

What strange fate had cast her across his path, he wondered, as he continued his peripatetic down Seventeenth avenue. Fool, fool, that he should have been to allow himself to become enamored of that woman! He might have known she wouldn't be true to him. She herself had said she would not tie herself down to any one man for a king's ransom. Yet he had permitted himself, ordinarily the most practical and intelligent of men to fall head over heels in love with her. And now, first, as then his money brought her fine clothes and improved appearance, he became fascinated with her charms, until at last he was her slave. He neglected his work that he might be in attendance upon her constantly.

From an obscure chorus girl, thanks to his money and knowledge of the business she had blossomed out to be the toast of the lobster palaces. As her vogue increased, so had she grown cold toward him, the stepping-stone to her success. From chilliness, her manner toward him had turned to scorn, and the worse she treated him, the more abject he became in his devotion to her. The finish of his romance was swift. "The Merry Milkmaid" had ended its long run and he was standing outside the stage door of the "Temple of Folies," waiting in hope she would return to their apartment with him. There with the Johnnies he stood, for his pride could not be humbled so low as to permit any fellow workman to witness his possible humiliation at her hands. After an interminable wait, his patience appeared. He started forward, but without a sign of recognition she swept past him, half intoxicatingly.

When he reached Eighth avenue he paused. Cowslip was peculiar. If he wasn't there, that was good, but if not, six on anything. He entered the corner saloon; Cowslip, so called from his round and benign countenance, as well as from his well groomed head and shrewd face, was busy. He took one look at the poor shivering wretch before him, and then silently and without a change of expression, placed a bottle of whiskey and two glasses on the bar.

"All right, with shaking hand poured himself a drink that almost filled the glass, Murphy said, reaching for the bottle, in the most bland manner possible, "Now that'll be about all, hope you'll enjoy drinking, for I've got to take a bath, so drink that and be on your merry way." With tears in his eyes from his libation, the remnant tried to sputter his thanks. Cowslip wiping the bar interrupted. In a moment Mac was on the street.

Ninth avenue next, a little further up town; but at the first place on the thoroughfare, where he entered, a wet bar rag hit him full in the face, before he had half way across the floor. Reckoning he was wronged, workmen's compensation would be meted out to him; he stood not on the order of his going, but sought the street as fast as his habitually dazed condition would allow him.

A minute or so he stood, deciding which way to go, and then slowly and painfully continued westward. At Tenth avenue he turned up town for a block or two, and then with faltering footsteps, entered a bar and drank. The place was filled with a crowd of rough characters and evidently someone had plenty of money, for they were most of them half seers. As Mac closed the door, a yell went up of "Rummy Mac, now we'll have some fun."

A thick set, burly fellow approached him; "Have a drink Mac," he cried, laying a heavy hand on Ed's shoulder. Mac significantly nodded. The burly fellow ordered a "drink of booze for our actor friend here." Mac had scarcely finished his potion, when a murmur arose, "A song, give us a song. Do a stunt, Rummy! Hey, do something. Give us at least a similar request. MacLane turned his glassy eyes upon the crowd, he made one or two efforts to sing and then gave it up.

"Boys," he said, "I'm all in, I'd like to publish you, but I haven't the strength to do it tonight." The big drunken tough, in an ugly mood, put his hand under Mac's chin and turning his face around, said, in a hoarse whis- havioural whisper, "I know that god damn drink, or out you go, and out you go quick." The poor wretch put up his hands and started so-plead, then something hit him and the next he knew, he was lying on the sidewalk, the blood pouring from his nose, and a gash in his lip.

Slowly and with keen distress he regained his feet. For several minutes he stood there, while he tried to collect his thoughts. A convulsive shiver shook him, and he muttered, "Oh, Hell, it might as well be tonight as tomorrow, and drowning, they say is a painless death." Once more he commenced trudging wearily along. At 38th street he turned west.

Now on 39th street, between Tenth and Eleventh avenues, a number of theatrical firms have their storehouses. One of the largest in the city is in the upper floors of Able's Transfer Company's edifice, the door was rolled back and a double line of elephants, dressed up to the curb, was ready to start for the show. The horses were almost on top of him before the driver saw him. With a yell, he pulled the heavy team back on their harnesses and got in.

Mac looked up, and the driver recognized him. "For the love of Mike, Mac, what are you doing? Wait till I drive in and I'll be out and talk to you."

The team with the big truck was swallowed up in the darkness of the stable, while Mac stood and shivered. In a few minutes the driver returned. "Now, what is it Mac—you haven't got your hands down to carrying the banner, have you? My God, and to think what you were!"

MacLane heard him in silence, and nodded his head affirmatively. "Too bad, too bad, and you couldn't have come a worse night. I haven't a cent, or the watchman, either. Well, we can't let you stay out a night like this. God, you'd freeze to death! I'll soften Jimmy's heart and get him to let you bunk inside, for the night anyhow."

Saying which, the good fellow took poor Mac's arm, for the wretched being was swaying as if about to fall, and led him to the incline of the watchman. As the watchman inclined, the watchman came forward with his lantern, and Mac's companion addressed him.

"Say, Jerry, you remember Mac, don't you? For the love of Mike, take a chance for once in this case and let him stay here out of the cold."

The watchman hesitated; but observing the blood on Mac's face and shoulders, he did not think Mac was too sick. Well, I will take a chance, but I'm caught, good night to me and my job. Here, wash the blood off your face, while I get a blanket."

Mac went to a sink in the rear and rinsed his face, then he washed the boxes and crates on the third floor, and I will call you in the mornin'"

Mac took the heavy blanket, and slowly with trembling steps, climbed the stairs, flight after flight, until thoroughly chilled, he finally reached the floor designated by the watchman. All round him were stacked boxes and crates of all sizes and shapes. Feeling his way in the semi-darkness, he found a last box resembling in its contour a large coffin. However, it just answered the purpose and so—

(Continued on page 31.)
ranging the horse blanket on top of it, and rolling his coat up for a pillow, he lay down on his improvised couch and was sound asleep.

How long he had been sleeping he could not tell, but gradually he became conscious of aかけてнула vague, a草地 золотый noise. He raised his head and his eyes almost started from their sockets as he beheld the lid of a box in close proximity to him, slowly rise and from its depth, emerge a lion; a lion, which, with a remarkable facility, in a few moments the property man was paralyzed with fright, then, as he realized the impossibility of it, he groaned, "God, I've got 'em again." Slowly, but with stately grace, the lion hobbled himself clear of the box, sprang lightly to the floor. Mac continued to stare at the lord of the forest, and then suddenly whispered to himself, "My hon, why'd I know that lion anywhere? That looks like a part in 'The Roger Bros. in Central Park.'"

Meanwhile other boxes and crates were being opened and from them came one after another a horse, a dog, and an ostrich, all of different descriptions, and all vanishing for an open space directly in front of poor MacLane, who by this time was rendered speechless with amazement, and could only stare, unable to utter a sound.

As the animal groups grouped themselves in a semi-circle, with the lion in the center, Mac heard a bumptious and sprawling and presently a full grown crocodile appeared from around the corner, leading to the stairs.

The rest of the routine came as some of the reserved performances were given in a loud stage whisper called the assemblage to order. Mac's surprise at hearing the bears talk soon gave place to interest in their conversation.

"We will resume," said the lion, "the discussion we had at our last meeting, as to why the human actors ignore us, who in many cases, fill more important parts in some productions than they do themselves. What would the show amount to without us?"

"What would the Beauty have done if there had been no beast? Why there wouldn't have been any performance, that is all. They might as well have tried to play Hamlet, with Hamlet left off there.

"Yes," replied the Elephant, "the program announced DeWolf Hopper in 'Wang,' but it never said a word about me. Yet when we made our entrance together in the great ensemble in the first act, we received the plaudits of admiring thousands. Never had such a wonderful piece of stage property been created. The realistic movements of my trunk, my eyes, my ears, were sources of unbounded admiration and enjoyment."

"Here, here," cried the crocodile, "What I would like to ask is what would have prevented Captain Hook in 'Peter Pan' from climbing back on board his vessel, after they had thrown him overboard, if I had not swallowed him alive. And did I not scare the bloodthirsty villain, in the second act so that he actually ran away. And to think we animals should be relegated to the oblivion of a rusty storehouse, when the season is ended, while the human performer is feted and petted and made much of."

"It's terrible," said the Crocodile, "what we have to endure. For instance, one night in Fort Wayne, my crate became coated with ice in the alley where it had been placed. After the show I was put away in, hauled to and loaded into a hot baggage car. When they unpacked me, in the next town, I was a little more than a little chilly at that. And that is not all. The man who worked me was the assistant property man; now he was a clever little fellow all right, but addicted to strong drink. About once in every two or three weeks, he would get a jaz on and then how I would tremble and worry, for fear he would take me over the footlights into the orchestra pit."

"That reminds me," said the Elephant, "some time after Mr. Hopper had discarded me and the rest of the production, we were doing one night stands with a repertory company. While Mr. Hopper had the company, they had two of the famous actors of our 'Roxy.'"

"As chairman of this meeting," said the lion, "I demand that we all get together and get back into the original subject. In 'Evanigile' did not the Heifer play as important a part as most of the humans?"

"The horse gave a loud neigh. "I neigh," said he, "an affirmative, parboiled as it may seem. Of course you all know that I, far beyond anyone else, attained fame and glory as the exhubrist in 'Eight Bells.' I've traced to the coast and back so many times that in some cities the property man could put me together without instruction from the company's man."

"I think I may say without fear of being considered egotistical that I am undoubtedly the most famous and best known property animal in this world."

"When he was not allowed to finish. First a murmur arose, then they commenced to shout harsh words at the descendant of Pegasus and suddenly, as if by prearrangement, the entire assemblage in the room rose to their feet and in less than time it takes to tell it they had bared him to a limps mass. Their angry, passions thus aroused, a general and heated argument followed and eventually it became a free-for-all of all the beasts threatened to annihilate them unless they agreed with him.

"Pandemonium broke loose and poor Mac who had been a most interested listener and who had entirely forgotten his previous fears now began to realize the situation of an attack upon himself. The melee was at its height and some of the smaller animals practically hoss de combat, when suddenly a chaplin'er's call, heralding the end of the day, caused the whole herd to drift away and shriil above the tumult of the affair. Instantly every beast and bird stood as if of graven stone. For perhaps thirty seconds, they remained motionless and then silently the meeting dispersed."

For a few minutes Mac lay and thought of the strange happenings of which he had been a witness, but gradually the recent events became a blur in his mind and he relapsed into unconsciousness.

"How long he slept thus peacefully, he does not know, but he was awakened some time later by the watchman shaking him and saying, 'Hey, Mac, time to get up and see what Bill, the driver, sent you by his brother—a half case. He says he doesn't forget how you helped him when he was down and out, and for you to get a bite to eat and come up to his house; here's the address.'"

"Mac arose with stiff joints and accompanied the watchman down stairs, and on the way his mind was dwelling on the outside of the house, the fact that he had been taken in, decently clothed and fed and cared for until he regained some of his strength. How with the help of Bill and his wife he overcame his failing, while seeking employment and cash. No, not that, step by step he remounted the ladder, until now Ed Mac Lane is again recognized as a master in his line. He often thinks of his dream as he works on some heroic animal and smiles and wonders if it too will mirror the experiences of the road.
THEATRE HOTELS

Just as one instinctively thinks of bookkeepers when office fixtures are mentioned, so do visions of footlights, scenery, Pullmans, changeable hamlets and theatrical hotels loom up on the mental vision when the person to whom you have been introduced, admits to you a connection with the stage.

"In the olden days, the good old olden days, the actor was "inned" right to his liking at the theatrical hotel without eating there. So the proprietor takes it for granted that when you take place for the European plan it is merely a ruse to appear stylish.

Landlords of these caravanseries grow old before their time. They must agree, however, to advance the advanced gratuitous fare in order to fare well in securing part of the income of the incoming company; sob with sobreets; lead leading ladies airing and to see that all linen is first run on room release days.

Some landlords place the names of their hotels on towels. Time was when this acted as a barrier to towels walking in New York. Now it is mere done for advertising purposes, the actor, in his towel-kleptomania, having to take away an ad with his looty booty. It seems the only remedy for preventing towel defacement is to chain 'em which might interfere with watchful washing.

Theatrical hotels are family hotels. People live in them as one big family. Everybody takes interest in the affairs of everybody. These theatrical hotels are not littered with help. The chambermaids are not so plentiful as in the non-professional places, which is a distinct asset in that one may sleep long without being plagued when emerging from one's room. There is also a corresponding decrease in bellboys. In the ordinary hotel you phone for a boy and he may come the same day. It's almost a difference at a theatrical hotel. If you desire a boy make an appointment for him.

The most singular thing about a theatrical hotel is its trunk room. The architect, in planning the building, provides a trunk room in measurement corresponding with the number of guests it is supposed to house. But most proprietors seem to evince a penchant for collecting trunks, and the trunk room grows in proportions that gradually it takes up an entire floor. If you are unable to pay your bill for a week, the landlord will take your trunk. With four trunks, maybe four weeks. The landlords seem to have the theory some day there will be a premium on old trunks.

NO COMPARISON.

"I fought with Grant," the old man said, "I wrote the rebel book. I've charged against a hall of lead, I've faced the calumny's mouth, I was at Mission Ridge and now, if life seems slow, I tumble of the Brooklyn Bridge now once a month or so.

"Things here are home very tame And so, in foreign lands; I hunt and kill the biggest game With nothing but my hands, And Some sort of hunting wages I win no small renown By hitting broken aeroplanes And flyspeck is it.

"Ah you," she said, "I heard again, Why write a memo? It's no doubt, But there are things you haven't tried You never will, old scout, You're not so much compared to me For though your life is rough, I'm with a picture company That features Action Blister!"

Berton Braly.

STARS STARTING STOCKS

Anyone can start a stock company upon a shoestring but it's a hundred to one that without a fairly competent company and good plays failure is the result. Starting a company and keeping it afloat are two different things.

There is a vast difference between a traveling stock and a permanent house stock. On a shoestring budget it is difficult to maintain a theatre outfit and maintain it at a much lower cost than a permanent company.

A traveling stock can operate with the playing quota requiring less salaries than the permanent company and can also use a line of plays at less royalty. There are traveling stocks that use Broadway pieces and pay Broadway royalties but most of the time the production end use three or four pieces that do not command the royalty payments others require.

In permanent stock the bills change each week in some towns there is a split week bill. This requires weekly rehearsals for a new play during the running of another piece. A stage director is engaged and in the permanent stock he is generally of good experience and receives a substantial salary. With a traveling stock the stage director is not so important. His company starts and makes few changes. The bill for a week is selected, sometimes a change each night. The six shows are carefully rehearsed and then require no further study.

With the permanent stock a scene painter and corps of assistants are hired. There are also the carpenter and his assistants. These two stage departmental staffs work in unison in painting scenery and building sets from week to week for the new productions. A traveling rep carries so much scenery for each piece in the repertoire, and neither paints nor builds up as it goes along. Some companies have their scenic equipment touched up en route but the scenic end is not as expensive for a piece compared with the permanent stock.

Permanent stocks pay higher salaries and in the long run put out more money for pieces as they will play more plays in a season than a traveling outfit. A traveling stock though has railway transportation to meet and in long jumps this is an item.

Stocks have been started on the road with a $500 bankroll. A stock man reckoned the other day he could carry a competent company and put on good shows for $1,000 a week.

With the permanent stock managers a thousand a week wouldn't mean much especially in cities close to New York where the top royalty price is demanded for plays and the people expect to see a $2 company play at $2 piece at popular prices.

If a permanent manager plans to stay a solid year, if weather conditions permit, naturally he goes in for a bigger outlay and with competition invariously keener in the bigger city districts, he must get stock people with reputations and stock plays with the Broadway label.

Stocks come and go in the cities without the losses going into the column entailed when a big production in the legitimate falls by the wayside. There have been any number of shoe-string stocks, permanent and other wise, with a disastrous ending proving more embarrassing to the players than to anyone else.

Almost anyone can lease a house and announce stock as the policy. This person then visits any of the New York theatrical employment agencies and sets up an office for the time being. The agents look over their alphabetical files and send out cards to so many leading men, women, souabrets, ingenues, characters, second business players and so on. They in turn report, often summoned by the telephone or messenger. Post cards are the most popular form of notifying an actor or actress that he or she is wanted to call at a certain time.

In a short while the people are under contract and in no time have reported for rehearsal. Few new bills are on the taps for the opening weeks and in many cases the stock people engaged have played the bill at some previous stand. So it takes but a few days for a first class stock company to open in a first class play.

There is the royalty to be considered and in most instances a cash part payment must accompany the order and the remainder be paid upon the arrival of the play via the old C. O. D. way. Companies in some of the big cities in past seasons have given big legitimate stars as high as $350 a week for a several weeks' starring engagement to head their house stock. This "extra" is added to the regular weekly draft for stage direction, scenery, players, house expenses and royalties not to mention the billing and newspaper advertising.

In employing high salaried leads the wardrobe is furnished by the players except in costume plays and these of course are supplied by the stock management.

Some stocks have been formed season after season by the same managers and a majority is still operating. The profits are not as big as in other seasons but there has been enough remuneration to keep them everlasting at it.

HARRY ELLSWORTH AND COMPANY

Playing "THE SILK STOCKING"

HAROLD WHITMAN, full season, Eng. rights.

GREETINGS TO ALL
Within the last five years there has been considerable change in the personnel of that body of showmen who are designated as "press agents." For this there are a multitude of reasons. The first and foremost is that managers will no longer tolerate the "hail fellow, well met" type of agent who used to spend his time leaning against the polished mahogany, relating funny stories to newspaper men and by the purchasing of large quantities of alcohol managed to get his stuff over.

Another reason is that the duties of press agent as they are popularly conceived to be, have changed entirely and no longer is the man who gets the biggest amount of space in the papers the kingpin of his kind. The real press agent of today is the one who can actually show his worth to the box office by monetary results.

This last fact has necessarily needed a large number of improvements. But those remaining are known to be the top notch men of their chosen profession, and as a whole the most underpaid men of all the branches of theatrical craft. There is not much profession in the world where the same amount of energy, aggressiveness and application that a press agent expends in behalf of his employer, would not bring a far bigger return to the employing manager.

The day of the "circus agent" has passed and gone forever. With the passing of theatricals in general from its infancy to the staid maturity of commerce claim there has sprung into existence a different type of press agent and in latter years he has been designated as "business manager." And business manager is the title that fits. He is generally the man who works the production and on him usually rests the burden of success or failure that the production he is representing achieves. Whenever a show fails it is because the agent is not worthy of his hire, but if the show is a success it is because the show is a good one. That at least is the manager's version. However, the reverse is often the truth, for many a show has been turned from a failure into a success by the efforts of a clever publicity man. Yet there is not a single manager in the producing field who will admit this and give the devil his due.

There is not another line of business in this entire country where the salesman is so universally blamed for failure and so seldom credited with his success when success is achieved. Yet he is the public relations man, a hit—the manager will go back stage and pat all his actors on the back and perhaps hand some a raise in salary—but does the agent ever get any of the credit that he deserves?

In trying to place the theatricals on a dollar and cents business basis the manager has entirely overlooked his agent. If the manager ever stopped to realize that his agent is to him just what the traveling salesman is to the merchant, he would naturally form a higher opinion of the members of the management of this particular craft. There isn't another line where the salesman is supposed to go along and sell his goods on nothing more than a gift of conversation that is laid before the public either by word of mouth or in cold type. Nor is the commercial salesman supposed to go along day after day and sell bills of goods ranging from $800 to $200 without a single fall down.

The development of the costly feature picture has brought to the front a new variety of film press agent, a real executive and man of business as compared to the "squib writing" publicity man of the manufacturer's publicity campaign in the earlier days of the industry.

The old time press agent ground out reams and reams of small items many faked and few having any real news value. They sought to "gold brick" publications into exploiting the little fads of leading ladies, the $4,000 automobiles just bought by their company's leading men, accidents in taking pictures and an endless variety of similar trifling affairs.

This material, together with bundles of pictures of a particular company's actresses, actors and product came to the editor's desk and as a matter of routine went into the waste paper basket, except when advertising coming under the publication of a certain amount of the material as a matter of reciprocity.

With the later growth of the industry to a place of dignity and importance in the amusement field, the new type of press agent has become an administrative officer of the manufacturer. The dissemination of the news of his concern is but one department of his activities, and probably for this reason he is responsible for the knowledge of the film business itself than because of his training in the newspaper craft.

First of all he is the writer of advertising copy and the contractor for advertising space in the trade journals. In this duty he handles considerable sums of money. Upon his discretion depends an important source of the manufacturer's outlay; he controls a large part of the fixed charges of doing business.

Trade journal advertising is but a branch of the general business of exploiting pictures by means of printer's ink. There are the posters to be made up and the endless variations of advertising novelties. If the picture, by reason of some defect in subject or studio detail is somewhat below standard, the press agent is called upon to devise means for pushing the sale.

He is called in as an advertising specialist—a sales expert—and on his advice is fixed the amount of money to be expended in that particular sales campaign. He may even be called upon to decide on the question whether the film shall be marketed under the name of the program under which it is released, or sold to another program. He is the man who sees the maker pocketing a loss rather than endanger the reputation of his brand.

These details are quoted here merely to point out that the picture press agent's interests are too much varied to be left to his own devices. It is not the job of the publicity work if he were able to concentrate his attention on that department.

There seems to be a movement in this direction. One of the most successful promoters in New York recently signed a publicity man trained solely to that work and in connection with a special campaign a big film manufacturer recently retained the services of one of the biggest publicity men in the business. Several of the big programs issue "house organs," publications dealing with their own interests and these for the most part are handled by trained newspaper men, paid entirely for that purpose and contributing nothing otherwise to the publicity business of the manufacturer.

**BURLESQUE IN CHICAGO.**

Chicago, Dec. 23.

Burlesque in Chicago has had its ups and downs, and the map has been changed variously since the opening of the season. Things opened fairly well with a new house, the American Music Hall offering the Progressive brand, but things did not go very well there and it became dark after six weeks. The Englewood deserted the Progressives and closed. The Empress in the Englewood market took over the shows from the Empire, and the latter went into drama. The Casino had a precarious season, and closed just before Thanksgiving.

In order of business the Columbia runs ahead, the Star & Garter, second, and the Englewood, third. In fact the Columbia is said to be the banner house on the circuit and has had a most successful season under the management of William Roche, who succeeded E. H. Wood. At the Star & Garter, Paul Roberts succeeded Dick Rider.

The weather has been the greatest drawback to this section of the show business, as it has been warm all the season which had not been conducive to big attendance.

William Roche, Chicago representative of the Eastern Wheel, in speaking of conditions in Chicago says: "We have no complaint to make except that weather conditions have been bad. I have found that Chicago demands bright, clean burlesque shows. They want real burlesque and not musical comedy. The managers must learn to know the difference between a clean and a smutty show, and when they do they will demand what the public wants. As matters may please a few drunks down in front, but will offend 500 or 600 sober people in other parts of the house.

"Here at the Columbia, we have a large attendance of women, and they are all of the better sort. There is never a show but that the mezzanine floor has a big showing of women, and many occupy seats on the main floor."

The picture camera has shown many actors things they never expected to see.

A man can act while he lives—a woman while she looks good.

Any number of house managers should still be travelling men.

The advance man is seldom ahead of the show, excepting distance.
In putting stock under the microscope one will find that it has done unusually well during the past year. This is especially true in certain sections of the country that have turned in profit season after season with never-failing regularity. In some localities repeated efforts to put over stock have proved futile, yet in others sections stock bobs up now and then with the chances that other managers may try time and again in the future with the same old fervid desire of being among those finally able to make it pay.

No matter how many times one (knowing every inch of the stock field throughout the United States and Canada) talks his manager or that against installing a company in certain territory, predicting what they say is sure financial disaster yet right into that very section goes Mr. Stock Manager and opens up a new company. Once in a while the wiseacres have their theories exploded high with a big winner being turned where many had fallen down before with a similar venture.

Not many days ago a New York man sized up a certain town in New Jersey as right for yet in the things he made public his intention of opening a company in this particular spot his intimate theatrical friends looked at him in amazement. "Man, are you crazy? That place has been down to death with stock. There isn't a chance of you making it pay." But he went in and in less than a month had a nice little profit to his credit in the bank.

A veteran stock man stood the other day in the midst of stock managers and producers and quietly told them that he had been operating from one to four companies of stock in the New England region, but that of late he was barely getting out even in two towns where in other years he had pulled down big profits. Yet this same man said he was going to stick until the times showed better promise in the commercial interests outside of the theaters. He avers the people are re-trenching on their amusements for a few months anyway.

In the group was a playwright whose pieces, once a success, have passed away. He asked the New England manager to take a certain play and produce it in one of his Atlantic seacoast towns. The manager declined, saying the piece was too old and furthermore that it would cost him nearly $1,500 to produce it, the costumes being one of the most important items to be considered. The author pointed out where it had done a remarkably big business in smaller places but to this the manager replied he had to give his stock plays not from Broadway or close up shop.

Pieces like "Bought and Paid For" and "At Bay" were used as illustrations by this manager. The former had had a successful and recent well-proclaimed existence on Broadway. The cast was exceedingly small and the scenic vestiature and costuming called for for little expenditures. Besides the small cast and the piece's recent success in New York it made far more important and less expensive than taking a bigger and older piece that hit the manager's pocket harder.

From the Coast come reports that stock is still doing a nice, conservative business in certain theaters that have long been established stock centers. In the northwest there are several sections where stock has fared out all year altogether yet in other centers it has been a moneymaker. No matter what happens Minnesota, Michigan, Ohio and Illinois have stocks that operate every season without any great losses. There have been changes of managers and house lessees to be sure but in some instances the changes have been all for the better.

Granted that none has become rich, yet there are several making a little money and paying salaries regularly.

The east and New England in particular have been deluged with stock but right now there are a number flourishing and ahead on the season. As one veteran goes he has proven as a whole a moneymaker yet the war hit Canadian theatricals a body blow from which it will take a long, long time to recover. Canada has more stocks in summer and while the war may prevent many from playing the Canadian territory it's a certainty there will be some sort of stock playing permanently in the bigger towns.

You have seen me put 'em to sleep in the prise ring
Now see me wake 'em up in Vaudeville doing Monologue-(Bat).

On top of the fact that the east and southeast have their own companies in operation, both winter and summer traveling stocks the past season have found this section pretty good picking.

At least five stocks that invariably confine their activities to the west and southwest have jumped into the east with the results so gratifying that they are going to remain in that territory for some time to come.

When the south is considered there are precious few points down there right now that are considered anything like a bonanza. Far from it. A few towns have taken to stock but those few are showing such little remuneration that managers would sell for a song and welcome the getaway with open arms. Southern stocks that are doing anything may be counted on one hand.

Stock comes up strong where managers have tried every other policy under the sun and failed to make the house pay and for a time some of the managers see success with a capital S. Yet all of a sudden out drops the bottom of the stock venture and he begins to think that his leads have gotten themselves in wrong someway; maybe poor plays in succession or changes in his company have been responsible. At any event the returns are small.

In some localities where prominent stock managers have opened companies and closed them as suddenly it has been found the company was not only mediocre and below the standard but that the stage direction was lamentably off.

If several stock managers were prevented altogether from organizing or attempting to operate in any section the stock world would be a bigger gain there. These same managers are known to have stranded a company here and a company there yet they have gone right out without batting an eyelid and repeated it.

Stock is a pretty funny bedfellow.

One manager goes into a town that looks absolutely certain of proving a ten-strike, opens big and in less than a month is forced to give up. Another manager goes into another territory that looks impossible opening prospect and then climbs to a fat profit and a long season.

Only recently a stock manager that made his fame and fortune on the road for years had been opening, closing and reopening stocks in New York and vicinity with little success announced to friends he was going back to his old love—the road—and try to recoup. Yet another stock manager says that this former road stock favorite will find that he has long been forgotten. New stock favorites have sprung up and taken all the play of

NOBLE and BROOKS.

Taken on the steamer "Sonoma" before sailing for their Australian tour.

VARIETY
The motion picture business started in a peculiar way as far back as 1903. Honky-tonky management was all that was necessary, or a well illuminated exterior of bright lights with the words "Motion Picture" or "Photo Plays" in English, German or French. Everybody flocked in, particularly on account of the small price of admission (at that time it was five cents or in some better equipped stores, ten cents).

In 1905, 1906 and 1907 there were approximately five pictures released per day, with a few foreign releases imported by various film concerns who brought the negatives to this country, printed duplicate copies and leased them to a nominal rental, but in 1914 the General Film Company is releasing 12 individual subjects per day. The Mutual, seven, and the Universal, five. The films of the above concerns are leased on a rental basis at the price of $7.50 per day, the price scaling down according to the age, and eventually leased at the low rate of 50 cents per day per reel.

The above is mentioned merely as an illustration of how the films are exhibited. Two years ago it was absolutely necessary to advertise in the local papers, pushing and boosting in reference to the age of the film, and showing how recently it had been released by the manufacturer. This phase of the picture business has been entirely eliminated during the past twelve months.

A good film if it has not been shown in the immediate territory or in the city retains its value regardless of whether it has reached the age of twelve months.

The success of the exhibitor in the picture business is narrowing; down day by day, owing to the extreme opposition in the manufacturing of the films, and the over-abundance of picture theatres. The manufacturers are also assisting in driving a great many men out of the business by their indifference in treating with the efforts of the exhibitor to do business with them. There was a time, three years ago when the film companies solicited the patronage of the customer, the same as the milk man would go about and solicit business from the local grocer, but this is not done now.

The outlet of the ring reel is being restricted more and more for this very reason. It is well known that seven-tenths of the picture exhibitors are absolutely unsuccessful. There is more new money put into this branch of the picture business than any other country in the United States.

The various manufacturers are continually howling by writing articles for daily publications, weekly magazines, etc., and also pounding it into their own literature which they distribute, in the hope of making the public familiar with their films. This is done in America. The writer predicts the picture business will receive its death blow. While in certain localities one is able to charge 15 cents for a picture program consisting of six reels, in most small towns the only reason it ever was a success, was because it was ten cents, and only for that reason.

There is no doubt in the writer's mind that eventually in larger cities, one very large auditorium seating approximately 2,000 or 2,500 people will be able to show films commercially at top price, but never in excess of that. The exhibitors' business having been started at the low price of five cents, one may readily see it will be very hard to impress upon the theatre-going public that any picture is released for six or eight times more than what is now charged. This is more than 25 cents to show a profit.

This has also been proven with the exhibiting of touring reels, the writer very thoroughly familiar with the release of every big film, including "Traffic in Souls," Annette Kellermans, "Quo Vadis," "Pompeii" and "Cabiria." and finds that in very few instances have these productions been exhibited successful business in a few of admis-

The writer predicts that nothing in the way of motion pictures will ever be sold for more money than that at the theatre at a profit.

The general condition of the film business among exchanges around Greater New York and in other towns is in such poor condition at present that the most new films are taken out of the local market, and the film exchanges must either pay cash or bring certified checks. This simply tends to demonstrate that collections from the exhibitors have been so unsatisfactory that the film exchanges can no longer take the risk of supplying service to the theatres unless the service is prepaid. This applies to both the feature and single reel productions.

One or two of the larger manufacturer's of feature reels, The Paramount, Alco, etc., have attempted to make the exhibitors pay for four weeks' service in advance. This idea is not meeting with great success, owing to the irregularity of the "money getters." A bargain cannot be made at the present time for any particular class of releases by the general public for "slap-stick," "rought-house comedy," the Keystone, having most of the greatest success in this particular line, nobody being able to compete or produce anything that gives within fifty per cent, as much satisfaction as this brand.

In summing up the entire picture exhibitor, in a few words, it may be said that with reference to the prices paid for service, it is practically an impossibility for the exhibitor to pay $40, $45 or $50 per day for any individual features. In paying $25 per week for a feature and attempting to sell it for 10 or even 15 cents, the exhibitor is aware before he starts he will lose money. These features have become so strong it is practically a necessity to offer them to the public at this cheap price, as it is suicide to ask for more, since the public will not pay more, and at any theatre where the exhibitor has tried to get more, the public has passed the theatre by and shown no patronage. This has been mentioned before in this article that seven-tenths of the picture exhibitors are losing money, and it looks as though they will so continue until the exhibitor can buy the big, four, five and six-reel subjects at the rate of $10 or $15 per day. Then he will be able to make money, but not until then.

SEASON'S WINNERS SO FAR.

In spite of many failures, business depression and the general impression this year is about the worst in the last decade from the theatrical viewpoint, the fact remains that several firms are making big profits on the season.

The biggest unquestionably is A. H. Woods, who it is understood, has cleaned up on an average of $12,000 a week, including his New York shows and the flock of road companies he has out.

Next, the firm of Cohan & Harris is believed to be the biggest winner, having turned in profit with three shows of the current season. Two of these in particular have been big winners.

Oliver Morosco has registered unusual big take-offs on his "Peg O'My Heart," a show Selwyn & Co. have come out on the right side of the ledger so far, although several plays that fell by the wayside will cut down their percentage on the year's count-up.

Slowly forging to the front is Charles Dillingham, who has been returning immense profit on the "Chin Chin" show and is now harvesting big gains on "Watch Your Step." Other shows to compete on the right side of the ledger by the end of the season, but the accredited big money-makers are the above.

Flo Ziegfeld has done very big with his "Follies," and David Belasco will also share profitably in some of his (Belasco) productions.

The Real Condition of the Motion Picture Business Expresed by a Man Who Pays for Film Service in All Sizes Housed.

THE EXHIBITOR'S VIEW

By WALTER ROSENBERG

THE VARIETY
The past season has been a dressy one for the women in vaudeville. Miss Vaudeville must dress, as "the act" is partly judged by its dressing. Some of the feminine vaudevillians devote much pains to bringing their acts up to a higher standard. They have found that it takes money to dress an act in this day of gorgeous costuming.

If women for street wear and in the ballroom dress well, women of the stage must go them one better. The legitimate stage has always led the fashions, but vaudeville is giving it a close run.

Some woman stage artists are known by their clothes. Women go to theatres for fashion hints.

The trouble with the average vaudeville artist is that she doesn't display enough individuality in dressing. She is content to go into a ready-to-wear shop and choose what she considers pretty, only to find a dozen others wearing the same dresses.

The most strikingly dressed woman on the American stage, who in vaudeville, is Valeska Suratt, followed by Grace Leigh. Miss Suratt and Miss Leigh go out for the uncommon. Their clothes are mostly designed by themselves and carried out by a clever modiste. That is the point. Find a modiste who devotes her time to stagecraft.

Alice Lloyd, finding English clothes didn't suit an American audience, sought an American dressmaker. Result, Miss Lloyd now dresses in the best of taste. Irene Franklin is another artist who is going in for "clothes." The Dolly Sisters are two good stage dressers. The gowns are bright and dainty and show variety. That is another good point. Has a woman enough clothes to play a circuit of theatres around New York? Almost all the women playing the several New York big time vaudeville houses go the round without change in wardrobes. That is a mistake.

Handsome wraps have played an important part in this stage season, and much money has been spent on this detail of costuming.

The day of changing costumes for each song has passed. The audience grows restless while a change is being made. One handsome frock should suffice, even for eccentric stuff. A little touch and a frock can give the eccentricity the song requires.

It has been a great season for crystal frocks. Colors have run to the pale shades. With the return of full skirts, the gorgeous petticoats of former days will again be in evidence.

The one thing to be original. Wear something different. Don't stint in your stage dressing. Too much depends on it. And see that your clothes are clean and hang well. Eva Tanguy stage people she can spread always looks as though she came from a band box. Miss Tanguy shows in her dressing an originality found in few women of the stage.

Mrs. Vernon Castle is another who devotes credit for her stage costuming. Mrs. Castle wears clothes different from all others, and to Mrs. Castle other professional dancers should give thanks for having such a dresser to copy, for copy they surely have.

The men in vaudeville are now dressing better and better. Senorita de Leon and Carter de Haven and his wife are a well-dressed pair. Wellington Cross (Cross and Josephine) is a careful dresser and looks the gentleman. There are others who are well, but not enough. All men should dress well; it is so easy for a man. A good tailor, a careful barber are really all he needs.

While speaking so freely about having an assortment of "clothes" for the women, the money or salary point of that has not been forgotten. But "clothes" as an investment for an act must be considered the same as the cost of the production for vaudeville. There are so many angles, however, that although the article may be worked out for himself or herself, although I do want to say that where there is a husband, and he is sitting tight upon her stage clothes in the same act with him, he is making a mistake.

A few weeks ago I saw a show at the Columbia, mentioning a poorly dressed woman in it. She protected the gowns worn by her were furnished by the show's management. If this was so, the woman should have declined to accept them.

The producer most extravagant on "clothes" furnished his chorus people is Flo Ziegfeld. But he could not afford to change the ruination of the "class" of his productions with poor dressing. You can a vaudeville turn that chance that either.

There must be a way to dress, without adding an enormous expense. The individual dress is the thing, it occurs to me. Every one need not rush to Broadway or to the best of any shop or dressmaker. There are others, and if the girl has the idea, the modiste can carry it out. This also has another advantage; the dressmaker away from Broadway doesn't know so many angles and you can spread your idea about universally, as seems often to have been done.
The past year in burlesque was principally notable for the extraordinary activities of the Columbia Amusement Co. When it is remembered that as recently as 14 years ago a handful of men broke away from the New York organization that absolutely dominated the burlesque business in this country, and against which opposition of any kind seemed hopeless, prevailing conditions in this field are absolutely amazing.

The Empire Circuit, operated by men of great wealth and ability and having possession of a solid chain of theatres and domination over nine-tenths of a nation, was severely overheard that handful of secessionists very much as the mighty Niagara cataract would look upon a spray from an atomizer. Steadily and unerringly this group of determined men forged ahead.

One by one theatres were acquired and leading actors, discerning the trend of affairs, threw off their shackles and entered the ranks captained by the independents.

The inside and outside circles immediately concerned watched the battle with increasing interest. The young Colombias advanced step by step, gaining ground everywhere. They kept their own council and refrained from too much public comment, thus mystifying their opponents as to their real condition. But when, two years after the company was incorporated, they bought the Empire theatre, Albany, thereby giving the other side its first real shock, was a foretaste of a transaction hit the enemy's camp like a shell from a 42-centimeter gun. Following this, two seasons later, they closed long term leases for the Standard, Cincinnati, and the Murray Hill, New York.

These achievements were regarded with alarm by the opposition, but actual consternation was projected when, with a bound, contracts were closed on the buildings of the beautiful Gayety theatre in Baltimore. At this point Niagara gasped in horror at the atomizer whose spray had grown to something like overwhelming proportions and this impression was strengthened a year hence when two additional theatres were erected.

As though to give the older concern time to catch its breath, visible activities ceased until the lapse of another two years. Then a cumulative number of continued progress fine theatre structures were erected in Kansas City and Louisville.

But the surprise of all came the next season in the construction of the twin Colombias on West Monroe Street in Chicago. By this time the Empire Circuit gave pronounced indications of serious wabling. All but the body blow had been administered and this came with the northeast corner of the Gayety, Detroit, the Gayety in Cincinnati, and the Gayety, Buffalo. The complete eclipse of the Empire Circuit (or Western Wheel) was then only a matter of arranging details, and in 1913, or 13 years after incorporation, the Columbia was alone in its supremacy.

Some of the men, constituting the old group, harbored the idea that they still had a fighting chance. Calling themselves the Progressives, they picked theatres here and there and organized companies. With an interesting display of courage began the new opposition. Taking the commanding position, sat back and confined their activities against the newcomers to quiet and amused observation. They discovered, after the lapse of a while, that their shows were actually cutting into their business at various points. Then they got busy.

At the end of that season, or about seven months ago, the Progressives collapsed like a pricked bubble. The only way it became necessary to the accomplishment of this, but the executives of the Columbia Amusement Co. had always thrived on hard work. So the end of this brief campaign found them all without a sign of physical or financial disturbance.

Today there is not a more perfect business organization in the world. With the theatres and the conditions, the company is on top of the world. At times it was found necessary to depart from fixed purposes that had always formed the basis of their general scheme of operation, such as permitting certain shows to give a certain type of show in certain theatres, but this attitude was negative rather than quiescent. During all of the maneuvering the separate managers have stood tall at the back of the directors, asasting in the first instance, in the final analysis, a thought of possible personal consequences. They have made their shows better in every particular than burlesque shows had ever been, and they have convinced the public of the verity of the Columbia Amusement Co.'s oft-repeated promise of clean, wholesome entertainment.

Credit for all of these achievements is due to those intrepid, tireless, intelligent men, the managers who have continued to guide the destinies of this great corporation, practically from its very beginning up to the present day. They are J. Herbert Mack, Samuel A. Scriff, Rude, K. Hynicka, Charles H. Waldron, and John G. Jerron.

To name all those who have been steadfast in their allegiance to these leaders, both in management and upon the stage, would require a page. But this is a noteworthy roll of gold in the archives of the great corporation, and the record will stand an imperishable monument to each one's unflagging fidelity to the task of making burlesque worthy. Adherence to it is the test of a man, and the progress of this institution from its inception is almost assurance of its perpetuation among the worthy pursuits of the stage in America.

MILLION DOLLAR DOLLS.

A combination of class and rattling good, lively burlesque distinguishes the show that is this week being given at the Columbia theatre by "The Million Dollar Dolls." If the specialties that are done in an olio entirely apart from the two acts the show would be typical of the kind that would remove burlesque from any semblance of the musical comedy form of entertainment. This is a case of much-needed individuality. Here is a refutation of the arguments persisted in by a majority of burlesque producers that an effective olio would entail an imprudent expenditure.

There are at least four specialties introduced in this performance that could be arranged for an olio without in the least detracting from the attractiveness of the two acts. But this is merely to the arrangement of material for the purpose of taking the show out of the straight two-act class.

The performance in its entirety is one of the best that has been seen on the Columbia stage for a long time. The olio is excellent all through, the musical numbers are spirited and uncommonly well presented, the scenery is beautiful in harmonious coloring and impressive in its design and immensity, and the costuming of the principal players, whether vocal or in full dress, are of attractively original modeling and brilliant, tasteful color-blending.

The cast from top to bottom is exceptionally well-balanced, every one of the principals having plenty of good material to work and getting full advantage of every opportunity.

Credit for the production is given to Dan Dody. Heretofore, Mr. Dody's activities have been confined to the arrangement of musical numbers only. In this instance, however, he is made responsible for the entire stage management, and the skill he has displayed, even to the minutest details, takes him out of the ranks of producers of songs and numbers and qualifies him for classification among the foremost all-round producers.

I cannot recall a more perfectly dovetailed show or one whose arrangement of material is so effective that it surpasses those of the Million Dollar Dolls. Speed never slackens from start to finish, and the spectators are kept constantly interested, entertained and amused. Sam Lewis and Sam Dody, individually and as a team, display perfect knowledge of the requirements of the sort of show that patrons of burlesque enjoy and this essential is augmented by pronounced abilities as performers. The talents of entertainers include acting of the highest order, excellency, and they sing and dance with wholly, delightful results. This is the first time these men have appeared at the Columbia, and by their work in the current performance, they have done for themselves solidly in the front rank of Columbia favorites.

Not less pronounced is the success achieved by Eddie Nelson. This young man brings to his work an individuality all his own. In the performance of the verocally termed "Knut," he is distinctly original. Without uttering a word, he creates incessant laughter by gyrations never before shown in the work of any performer. Originality in everything that he does distinguishes Mr. Nelson's efforts even to his severe though not unkindly look of make-up. Success for Mr. Nelson is in the performance of the character of "Knut," and this is immediately followed by a duet with Miss Talbot that was deservedly rewarded with many hearty encores. Mr. Nelson's value to this performance cannot be measured by ordinary words of praise. It is as pronounced as is the work of the stars of the organization themselves.

Burlesque has few such beautiful and gifted girls as Florence Belmont and Florence Talbot who share equal prominence in the principal feminine parts of this show. Refinement and charming grace distinguish their appearance and movements, and they both sing delightfully. Mr. Mack, the soubret, is youthful, pretty, and delectably raucous. She sings acceptably and dances uncommonly well, and Frank Ward and Talbot Kenny measure up with the others in efficiency. With the possible exception of one other cast that appeared at the Columbia this season, there is not another assemblage of principals comparable with this in all-round cleverness. They all give the impression of having been selected with a view to show off the strength of the cast with the present day idea of choosing players in the distribution of parts.

Supplementing all this, there is a chorus that fully reaches the standard of high-class musical comedy. The twenty young women are far beyond the average in appearance and in vocal ability, and their action is entirely unlike the stereotyped movements that are conspicuous in the work of a large number of burlesque companies. Mr. Mack's endeavor to present to the public durable and genuinely meritorious burlesque without encroaching a single step beyond the musical comedy line, the Theatrical Opera and "Burlesque," this show made an exceedingly valuable contribution to the Columbia Amusement Co.'s general plan. With more shows like "The Million Dollar Dolls" the public would accept burlesque with unimixed delight.

CHICAGO OPENINGS.

Chicago, Dec. 23.

Two theatres will be lighted Christmas Eve. The Blackstone will reopen with "My Lady's Dress" and the Garrick Theatre via "The Fall-Ball." Other openings scheduled are "The Dummy," Powers', Jan 3; Rose Stahl in "A Perfect Lady," Illinois, Jan 10, and "Across the Border," Fine Arts, Feb. 22.

If you don't advertise in VARIETY, don't advertise.
BILLS NEXT WEEK (December 28)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week will, on Monday, unless otherwise indicated.)

(continued from last issue on the Orpheum Circuit. Theatres with "Lives" following same are on the Loop Circuit."


New York—Albalino's (3 Shows), North American, Masque, F. B. O. (Open to Ill.).
Clarks & Marshall's O. B. O. (Open To Ill.)
Flanagan & O'Brien's C. B. O. (1 Show)
Morse & Vester's S. B. O. (Open To Ill.)
Gregory Troupe O. B. O. (Open To Ill.)
Klondike O. B. O. (Open To Ill.)
Royal O. B. O. (Open To Ill.)
Hotel Green Shop (Open To Ill.)
Chip & Marble O. B. O. (Open To Ill.)
The Veterans O. B. O. (Open To Ill.)
P. M. Mackeben Diamond & C. O. (Three Shows)
Barry's O. B. O. (Open To Ill.)
Robert & Varac's Colonial O. B. O. (One Show)
Crosley's O. B. O. (One Show)
D. A. Brooks O. I. (Open To Ill.)
Hall & Hope O. B. O. (Open To Ill.)
 sewer Hammers' (One Show)
[Missing data]

Hammor's

[Missing data]

Lambert & Bell O. B. O. (Open To Ill.)
Laddie Clift O. B. O. (Open To Ill.)
Helen Trux O. B. O. (Open To Ill.)
Flanagan & Edwards C. B. O. (Open To Ill.)
Gourna & Potts O. B. O. (Open To Ill.)
Indiana Troopers O. B. O. (Open To Ill.)
Diamant & Dorrett O. B. O. (Open To Ill.)
Bugette & Oliver O. B. O. (Open To Ill.)
Palace (Open To Ill.)
Jason & Kester O. B. O. (Open To Ill.)
The Castillians O. B. O. (Open To Ill.)
Adler & Arline O. B. O. (One to Two Shows)

[Missing data]

Prospect (Open To Ill.)
Abbeville O. B. O. (Open To Ill.)
Adelaide Harmon Co. O. B. O. (Open To Ill.)
Coon & Steel O. B. O. (Open To Ill.)
Harry B. Lester O. B. O. (Open To Ill.)
Burgum & McKechnie O. B. O. (Open To Ill.)
Abney's O. B. O. (Open To Ill.)
Branden Hurst Co. O. B. O. (Open To Ill.)
Charbert's Manch's Co. O. B. O. (Open To Ill.)
Deakin's O. B. O. (Open To Ill.)
Fridley Troopers O. B. O. (Open To Ill.)
Frank Renan Co. O. B. O. (Open To Ill.)
Jack Wilson O. B. O. (Open To Ill.)
Planets & Edwards O. B. O. (Open To Ill.)
White's O. B. O. (Open To Ill.)
Holly Field O. B. O. (Open To Ill.)
Carol & Arke O. B. O. (Open To Ill.)
Sally Vaters O. B. O. (Open To Ill.)
Crosby & DePaul O. B. O. (Open To Ill.)

Orpheum (One Show)

Toning (Open To Ill.)

[Missing data]

Keith's (One to Two Shows)

[Missing data]

Palace (Open To Ill.)

[Missing data]

[Missing data]

[Missing data]
All Star Actors WHO INDORE EM-PHATICALLY—THE SUPERIORITY OF

MACK’S Famous Clothes 1582-1584 BROADWAY, NEW YORK
FILM BUSINESS IN ENGLAND

By STANLEY W. BISHOP


When our thoughts should be of the succulent turkey, the luscious plum pudding, and all the fun and frivolities the greatest festivity the year provides, it is hard to turn one's thoughts to the stern realities of business life and more so to the horrors of war.

The first bombshell of the declaration of European war caused consternation in every walk of life in this country, and fears and doubts of every description were rife on all sides. When the "smoke," as it were, cleared away, and we were able to see things more clearly, many doubts were dispelled and many fears allayed.

The film trade recovered from the first shock with wonderful speed. Immediately warlike preparations were afoot, the ever-alert movie man was on the job with his camera, recording events that will pass down to history for all time. As a natural consequence, as soon as the results of his labors were in circulation, the masses, money or no money, could not stem their appetite for sensation nor their curiosity to see what was actually happening.

The newspapers told them many things they could not believe; at the picture theatres were recorded actual events they could believe, thereby once again demonstrating the immense educational value of pictures.

The South African war did more to bring the cinematographe to the front in this country than anything else. It started the ball rolling and the present terrible upheaval will surely give it further impetus.

Following the success of Topical War Pictures, British film manufacturers were not slow to realize the possibilities of patriotic dramas. Many were quickly on the market and their success was instantaneous. Then the rush commenced to make more, and yet more, and detail and plot soon suffered.

British "Tommies" were made conspicuous in deeds of heroism of the superhuman type, until the public began to tire. Thousands upon thousands of men joined the forces, became acquainted with the first time with what is, and what is not, correct in military matters. They imparted their knowledge to brothers and sisters and friends, and before long gallantry of fighting and war began to pale and bring about laughter instead of cheers. And so the cheap and trashy War Picture is dying a natural and well-merited death, surmounted by no one except perhaps the over-enterprising manufacturer.

The majority of the picture loving public as before the war, is asking for good, rollicking comedy, and thrilling dramas; they are heartily sick of having the War War II War comedies galore are in the morning, noon and night. This is a good thing for American manufacturers, who, being non-partisan and able to provide stories that appeal to the tastes of the British public, are getting a big share of the business.

And what of the immediate future and after? The "movies" will continue to attract, come what may, and American films will comprise the major portion of programs in British theatres. Why? Simply because they are making films the British public can understand and like, and because Continental manufacturers have been practically "put out of business" by the war and will find it an almost impossible task to get back the position in the London film market which they held before it.

In short, the war and all its accompanying miseries and possible prolongations notwithstanding has promised the horizon of the future of the film business, which holds out promise for both British and American film interests.

WAR TAX CLOSING THEATRES.

New York show managers and booking agencies are receiving numerous complaints against the war tax on the one hand and the closing of some of the buildings which have not the space on the other. In some cases wires are coming in cancelling dates already booked through the house managers closing rather than play and meet the tax payment. Less than a fortnight ago a few theatres uttered a long lament but however, paid the tax. A few others closed up, while last week brought the cancellations by wire.

From the midwest a note has come the 'matinee dick' that if the advertisers say there isn't a chance of paying the $100 tax as the times are too hard, business is away off and there are precious few road shows drawing anything.

One New York manager, who has two shows out west, got a wire from Big Rapids, Mich., confirming the engagement but asking the show owner to pay his theatre tax.

HOW ADVERTISING SELLS PICTURES

By CHARLES MORTIMER PECK
(assistant General Manager of the Balboa Amusement Producing Co., of Long Beach, Cal.)

If you think the picture business is "soft," and you are merely a man with a lot of money, but no experience, step in and see how quickly your bank roll will vanish.

If there ever was a time when any one could embark in the game and then could spend the rest of his life counting profits, that time has passed.

The picture business is a fine business and a big business, but it has progressed. It has developed to a point where experience is necessary where even those who occupy high places must summon other energies to their aid. And one of the potent factors in present day motion picture success is advertising.

In the few brief years of its life cinematography has outstripped other forms of amusement in the application of up-to-date advertising principles, but the tremendous truth that advertising will establish a brand of pictures in public esteem, has not been sufficiently recognized. The consumption of motion pictures, like the consumption of newspapers, is so rapid that there is no time in which to exploit any particular picture, but it is possible to advertise and create a general demand for productions bearing a trade-mark that signifies quality.

This function may belong to daily, weekly and monthly publications, but there is a distinct and very important function that can only be performed by publications of the class that Vanusa represents.

I advertise the Balboa company's products in trade papers because I want to find a market that will be waiting for them when they are finished—I want to build up a demand for them in the minds of those who operate national exchanges. The price of negative ranges from $1 to $3 per foot.

At the intermediate value a two-reel feature represents $3,000, a three-reeler $4,500 and a four-reeler $6,000. I do not expect a flood of purchasing orders with checks inclosed, which is the sort of results some advertisers look for, but I do plan to make the selling of Balboa's an industry. Advertising fills the soil in the neighborhoods where there is no grass or sand. It acquaints a field of buyers with Balboa qualities.

It reminds them that the Balboa company is a live concern with the blood of enterprise pulsating through its veins. They figure that they are a picture manufacturer which advertises possesses pictures that he isn't afraid to show. They reason that goods which are good enough to advertise are good enough to buy.

Advertising begets confidence the kind of confidence that influences a man to pay down his money.

I know that no man will pay for pictures he has not seen, so I aim to discover the whereabouts of the possible purchaser and arouse in his mind a willingness to give the representa-

C. H. PECK.

in time, that the Eclectic Film Co. is to release these features and they will want some of them for their own use.

As a matter of fact the Balboa company has sold the entire output of its plant for months to come, but that does not mean that the Balboa company will cease advertising. On the contrary a vigorous campaign will be continued throughout the year and the year to follow.

And with Lieutenant Advertising on the job to help, I have no doubt about a prosperous future for the Balboa Co.

"MATERNITY" FOR PRINCESS.

There has been an unusual amount of secrecy connected with the rehearsals of Brieux's "Maternity" which have been in progress for the last two weeks. Richard Bennett has been conducting them while he was playing at the Hudson theatre in "Damaged Goods." It is said the production will go into the Princess.

What will become of the Princess Players in the event of the Bennett piece going into the little playhouse has not been determined.

FOX RETAKES WATERBURY

Waterbury, Conn., Dec. 22.

The theatre vacated by the Loew Circuit a week or so ago, has been re-leased by William Fox, who first occupied it. The Fox people will take possession after the first of the year, with no decision yet reached upon policy.
**FILM FLASHES**

Jack Cunningham this week put out one.
He arranged a series of scenes on Undine and his works to be delivered by Tom Terriss, the English actor, who has the feature for the Knastopho, to the schoolchildren of New Rochelle. The Christmas stories are given before 1,000 school children.

Arthur N. Smallwood, president of the Smallwood Film Corporation, is developing a type of lantern which will be portable, and he hopes to make it possible to take interior scenes in actual living rooms. This new lantern is a practical portable lighting system which can be packed in two suit cases and prove adequate for the needs of the camera. Studios are employed in the making of the Patter, The Flower of Faith, and arrange for their use instead of stage carpenters and painters to build them.

A special invitation showing will be given "The Eternal City," made by the Famous Players Co., No. 1 Pathé, The Lyceum Theater to-morrow (Sunday) evening.

The United Film Service has established a branch in Toledo in charge of Earl Dier.
This makes 68 exchanges on the United list.

One "Haines Dodge" was an open letter printed as an advertisement in the New York World Monday, appealing to the people of New York to protest her from "murderous enemies." It's the "Orient of India," of course.

Arthur Leslie, picture publicity man, has gone to court in an effort to recover $250,000 from the estate of his mother. When the latter, the late Baroness de Haas, widow of the late magazine publisher, Frank Leslie, died, an estate worth about $2,000,000 was left. In trust with Mrs. F. A. Chapman, in charge of the estate, was used in the cause of woman's suffrage. Leslie contends that the amount never meant that any of his money should be bequeathed to woman's rights.

The film exchange for educational subjects started last month by the University of Kansas is said to have been successful for service from school superintendents all over the state.

**RELEASED NEXT WEEK (Dec. 19 to Dec. 26, inc.)**

**MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.**

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

**DECEMBER 28—MONDAY.**

MGM—The Face on the Ceiling, 2-reel dr.; The Name of the Game, 2-reel dr.; My Heart's Plants, 2-reel dr.; A: Keystone title not announced; Mutual Weekly No. 166, Hal.

**DECEMBER 29—TUESDAY.**


**DECEMBER 30—WEDNESDAY.**

MGM—The Face on the Ceiling, 2-reel dr.; The Name of the Game, 2-reel dr.; My Heart's Plants, 2-reel dr.; A: Keystone title not announced; Mutual Weekly No. 166, Hal.

**DECEMBER 31—THURSDAY.**

MGM—The Face on the Ceiling, 2-reel dr.; The Name of the Game, 2-reel dr.; My Heart's Plants, 2-reel dr.; A: Keystone title not announced; Mutual Weekly No. 166, Hal.
HER DUPLICATE HUSBAND

A young girl, trying to escape her cruel husband, is betrayed and abandoned by her lover. She is forced to take the name of another woman and assume her place as the wife of a wealthy man. Slowly, she discovers the truth and(setting in motion a series of events that will lead to her eventual redemption.

THE GREAT TRAIN ROBBERY

In 19th century America, a gang of outlaws plans to rob a train full of gold. The train is moving through a dense forest, and the outlaws must overcome various obstacles to succeed in their heist. The film is based on a true event and features a dynamic cast of characters, including a brilliant and charismatic thief who becomes the hero of the film.

LAND OF THE HEADED HUNTERS

In a remote village of the American West, a group of head-shrinking native men are trying to extract a valuable secret from a young white girl who has been kidnapped by their tribe. The film explores the themes of cultural clash and the struggle for survival in the face of adversity.

SPRINGTIME

In a small hillside town, a young girl must navigate the challenges of growing up in a world that is not always accepting. With the arrival of spring, she must confront the harsh realities of life and learn to find her place in the world.

THE TIGRESS

The Tigress is a young woman who can sense the future with her sixth sense. Armed with this power, she sets out to prevent a disaster that could change the course of history. The film is a thrilling adventure that explores the limits of human perception and the power of love.

THE CRUCIBLE

The Crucible is a adaptations of Arthur Miller's novel about the Salem witch trials. The film touches on themes of fear, censorship, and the power of the mob, and features a stellar cast, including a young actress who gives a memorable performance as Elizabeth Proctor.

SAINTS AND THEIR SORROWS

In the aftermath of a natural disaster, a group of saints are called upon to help a community in need. The story is a touching tale of faith, hope, and redemption, and features a cast of characters who are both flawed and heroic.

THE SONG OF THE SOUL

The Song of the Soul is a spiritual odyssey that follows a young man as he searches for the meaning of life. The film is a meditation on the power of music and the human spirit, and features a moving score and a powerful performance by the lead actor.
FRISCO—THIS YEAR AND NEXT

San Francisco, Dec. 20.

The universal opinion of those who are directly interested in the vaudeville business along the Pacific coast, is that the current season has been an exceptionally bad one from every standpoint, the one surviving factor being the picture exhibitor and in a great many instances even that branch has suffered. A combination of causes is offered as an excuse. The European was is considered a prime factor in the "hard times" argument, but a conservative manager probably solved the problem when he declared that the large majority of native sons are holding onto their money for the Panama-Pacific Exposition, meanwhile foregoing their usual luxuries. Then, too, the abolition of San Francisco's famous or infamous Barbary Coast, followed by the arrival of a brand new "lid" that has totally enveloped the city in general has had its own effect on business.

The vaudeville business has fallen off perceptibly, the most prominent instance being the Orpheum, San Francisco's largest theatre. During the past season business has hardly been up to the usual standard of the house. Formerly one would have to reserve Sunday tickets four or five days in advance, while now one can easily be accommodated for the Sabbath night performance as late as Sunday evening. The Orpheum is the best established house in the city and a household word practically throughout the state.

Pantages and the Loew houses have been doing fairly well, at least well enough to spread an optimistic atmosphere among the management's staff and if one can figure on box office appearances there seems every reason to believe that business has been fully up to their expectations, considering the prevailing circumstances.

The "pop" priced combination theatres in the outlying districts have had to hustle this year to show figures on the profit side of their ledgers. The season, generalized to a year did not prove as effective this season. In the past it was customary to feature the vaudeville attractions in preference to the films engaged, but this year the moving picture portion of the program is decidedly emphasized in the billing, while the vaudeville program is referred to as a side issue. The present tendency among these managers seems to be that an increase in the film section and a decrease in the vaudeville will prove more to the satisfaction of their clients than the former way. Some of these houses formerly offering six acts and pictures, generally one or two reelers now put forth two of each acts with a feature picture of five, six or seven reels featuring the program in conjunction with a large quantity of films of minor importance. That this is profitable lies in the story of the Princess, generally recognized as a white elephant when Bert Levey took it over. Levey studied out the situation and decided to run big feature films with vaudeville to fill in. In stead of figuring on a picture to fit his vaudeville bill, Levey wisely gauged his vaudeville show according to the size and importance of his feature. Today the Princess is a steady consistent winner, playing to family audiences that seems to take the Princess as a daily habit.

Two of the local musical comedy stock companies are getting by nicely, one playing at "pop" rates in the outlying district, the other handled by two well-known comedians playing in a downtown house. But with the dramatic stock houses it's a different story. The Alcazar, perhaps the most unique organization in the city, has suffered considerably this season. It has always carried an excellent company and has been noted for its excellent selection of productions. This season business fell off and continued the wrong way until the management decided to lay off the regular company would naturally expect, and that a good attraction can command patronage here, regardless of conditions. No better proof can be offered than the return engagement of "The Bird of Paradise," which played to a week's gross amounting to more than $13,000 at $1.50 top scale against an $8,000 take at $2.00 top. If the attraction comes in with a certified stamp of quality on it, the money will be forthcoming.

The big feature film houses are doing well and their business has remained firm throughout the season. A film occasionally comes along with a remarkable draught, but on the whole the business has remained generally good. The moving pictures seem to have caught on permanently here and the future holds splendid promises for the film investors.

The big thing around San Francisco is the theatrical possibilities contained in the coming exposition. The field is crowded with speculators, investors and the many other grade of money experts that follow the crowd, every one particularly sure of a fortune to be made from the fair. According to the officials, most of the concessions have been disposed of. Most of the attractions at the fair have been arranged for. Most of the enterprises that look like money-making ventures are well under way or all ready for the grounds to open. Those who have weathered the storm of the present hard times are not going to let go of their projects unless they get a fabulous price.

The commercial outlook for the coming year is exceedingly bright and it should be with thousands of visitors due to pour into the city from all parts of the country. Those engaged in the hotel, rooming house, etc., business are sure to make their "pile" and those who control theatres that are centrally located should do well. Practically all these houses have completed preparations for the fair and those theatrical men who expect to locate a house here at that time will be sadly mistaken. The Savoy and American, dark for some time past, have made final preparations to reopen and may import some of their productions for the exposition crowds.

It is impossible to predict at this time what influence the Exposition will have on the vaudeville situation.

Men who dabble in theatricals and movies, the former concentrating and grabbing a nickelodeon during the fair may as well lose that idea, for a picture house of this sort that is doing well won't be for sale, if well located. Everything may not prove that exposition situation will open on time. It also indicates that it will be a success.

Other indications are that everybody in the show business figures on doing the fair big thing. It is in progress and undoubtedly during that period San Francisco will flourish commercially, theatrically and otherwise, but those who figure on coming here and grabbing good things should not be over-optimistic. Some will strike it lucky, whatever is left now requires a good investment to start with and there is some good reason for it being open, after the most astute showmen in the country have passed it up. This applies strictly to the amusement field.

SH! PRESS AGENCY?

Pittsburgh, Dec. 22.

Mrs. Patrick Campbell, who is here with the "Pygmalion" company, has received word from England that her husband, George Cornwallis West, who was reported to have been held for treason, or executed as a spy, is safe in England. He writes he is doing re-creating work.

West was in Antwerp and was reported to have been shot by the Germans on a charge of espionage. Later it was reported he was accused of treason to Great Britain, but the charges are that of the Duchess of Fless, and is of German royal blood.

PREACHER-ACTOR IN ROW

Cincinnati, Dec. 23.

Rev. Alfred N. Kelly, pastor of the "Free Lunch" church and a former actor, caused the arrest of the woman secretary of his church a few days ago on a charge of assault and battery. The defendant there was any impropriety in his relations with her. Government agents have been making inquiries into the case.

Kelly traveled through Ohio as added feature of "In Old Kentucky." Shubert, Utica, Pop. Utica, Dec. 23.

The Shubert, formerly Wilmer & Vincent's big time vaudeville house here, has been leased by the Phoenix Amusement Co. of New York, and will play pop vaudeville, with Harry Hearn house manager. Another small time house is here.

ANDREW J. COBE.

General manager of the ALLIANCE FILM CORPORATION, a program distributing multiple reel features in the United States and Canada. "The producer who contributes to the Alliance," some of America's foremost directors are appearing in their. In the coming year we will deviate from our policy of extending every aid of service and artistic product to the exhibition.
A six-minute chat with Leo Feist, founder and manipulator of the Music Publishing Co., and its numerous subsidiary business links, is quite as illuminating as a speech or a written conference at the office of an efficiency expert. This, of course, provided the guest can twist the conversation around a business angle, particularly around the angle of the Feist business.

Dealing with a reluctant talker, an interview with Leo Feist is about as simple a proposition as a trip across the English Channel in a leaky barrel. The important position in the world of music publishing occupied by the Leo Feist concern is in no manner due to a lucky streak of fortune, but on the contrary, to a carefully worked out plan of business procedure, formulated years ago and carefully adhered to since.

Theodore Thomas, the remotest idea of the massive business machinery around which the modern music publishing profession revolves, nor probably does he ever write down the details of procedure required to bring a popular number from the writer's copy to a lead sheet. If conditions made it necessary Feist has a staff of 44th Street, who would give the visitor a keen insight on the necessities of music publishing as a business.

Feist started in business as a publisher of instrumental music, waltzes, marches, etc., over a score of years ago and at that time published popular music, and I think he probably did not regard it as making magazine which "fetches" an audience, who while they will score a great personal triumph at one hall, if they should appear elsewhere, will fail to produce anything like the effect they generally secure, and this is one of the most interesting questions for a variety manager.

A short time later he added a standard catalog of teaching material, which gradually developed into one of the big features of the concern, and a staff of its own. Five years ago, when Feist had practically accumulated a small monopoly on this particular branch of his industry, he decided that he must have the music business more due and set about to prepare his organization, not to offend the threatened change, but to take advantage of it and utilize it for financial gain. The public became song mad and Feist, with the other established publishers, took advantage of the fact, went into the popular end, partially because it meant big money, but principally because it meant eventual extinction if he didn't—Feist, however, didn't—Feist, however, didn't have the courage to make it a permanent proposition and invested a good many dollars.

As the popular music began to make itself felt, Feist decided to separate his professional studios from his main establishment and looked around for a capable man to handle this new department. Phil Kornheiser, who had been in the Feist business family for many years, was chosen. Although comparatively young in years, Kornheiser possesses particular ability in the professional line and has figured prominently not only in the launching, but in the song-making of a large number of Feist hits. Kornheiser decided to forcibly practiced to live the life of a performer in his new position and gradually learned their wants and their moods. As professional manager, it is up to Kornheiser to put to the final O. K. on every number that goes into the Feist popular catalog, for Kornheiser is monarch of all he surveys, just as is every other department manager of the Feist concern.

It is not uncommon for the Feist writers to turn in as many as 50 numbers before one is selected for publication.

Many a singing turn now prosperous in vaudeville owe its existence to the Feist professional department. Some of the biggest vaudeville features of the season had the "inspiration" planted in one of the rehearsal rooms of the Feist department, and one of the Feist professional department, which seems to have innumerable strings at its finger tips, received their vaudeville start. Some of the singles, doubles, trios and quartets that have earned a niche in vaudeville was gathered up and teamed up in the Feist offices, and generally at the suggestion of Kornheiser, who seems to possess an uncanny insight into human nature.

A skin just out yesterday day writers of popular music who can lay claim to a reputation in their particular line owe their professional existence to the same Leo Feist, who through his chief aide, held them on the staff expectantly waiting for the inspiration that leads to a hit and a big seller. The Feist writers probably compose the best, as a group, of any publishing house in the country with an aggregate line of popular as well as legitimate output, than in the formation of a good standing company that forms an ensemble. A star has generally won popularity in one particular direction and, knowing the field to be a person who merged the public in the past, is often afraid to attempt anything new or original, and so a manager finds himself in the position of being obliged to present to the public what is practically the same show again and again in name and other costumes whereas the younger members of a company are only too pleased to attempt anything new. There is nothing more interesting to a manager than to watch the career of a young artist and the increasing hold that he or she attains on their public.

In the days of the old stock theatres in England, there always were local favorites, who, by reason of the particular company of which they were members and who had gradually endeared themselves to the hearts of their audiences and I have many times during the anguish of a "first night" listened to the expression of feeling the affection which has grown up between the patrons of the Alhambra and some of the members of the company who had (in a theatre) seen born at that particular house.

It is the fashion to say often that such theatre has a "smart" audience—such other a "popular" one—but my theory is that any show should be so constructed that the audience feel they are a part of an audience—from the occupants of the most expensive private box to the boy in the six pence gallery. I don't mean to say it is easy to obtain this result, but it can and should be done.

Furthermore, one of the most astonishing changes that has ever come over music hall audiences was that which took place at the beginning of the war. At first it was necessary to strike the patriotic note—symbolic tableaux and national anthems were responded to every night with the greatest enthusiasm, but after the first great burst was over and the Allies settled down to the serious business of war, one could feel the audience was what one would expect it to do.

In New York, for instance, Hammerstein's and the Palace are only stone's throw from one another and the atmosphere of both houses is absolutely different—it is the same all the world over, and the only similarity there is between music halls is, if one may so express it, the difference in atmosphere between them.

There are also certain artists—clever, talented and endowed with something that magnetism which "fetches" an audience, who while they will score a great personal triumph at one hall, if they should appear elsewhere, will fail to produce anything like the effect they generally secure, and this is one of the most interesting questions for a variety manager.

I believe the policy of management which makes for lasting success is to be found less in the engagement of a really popular and as such, as in the formation of a good standing company that forms an ensemble. A star has generally won popularity in one particular direction and, knowing the field to be a person who merged the public in the past, is often afraid to attempt anything new or original, and so a manager finds himself in the position of being obliged to present to the public what is practically the same show again and again in name and other costumes whereas the younger members of a company are only too pleased to attempt anything new. There is nothing more interesting to a manager than to watch the career of a young artist and the increasing hold that he or she attains on their public.

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DILLINGHAM AND VAUDEVILLE

To one manager, more than any other, is due the intimacy that has developed in recent years between vaudeville and musical comedy. It is almost needless to say the manager is Charles Dillingham. Recognized, as he is, as the leading producer of musical comedy in this country, it is gratifying to note, and to have him acknowledge, that considerable of his success in this field is due to the drafts he has made from vaudeville. Some idea of the faith he has in vaudeville talent transferred to the musical comedy stage can be had from a glance at the casts of his two great successes now running in New York—"Chin Chin," at the Globe, and "Watch Your Step," at the New Amsterdam.

The stars of "Chin Chin" are Montgomery and Stone, who were given their first opportunity outside of vaudeville by Mr. Dillingham twelve years ago. Others in this company are Charles T. Aldrich, Dolly Story, Zelma Rawleston, the Breen Family and the Six Brown Brothers.

It was at a vaudeville theatre in Paris Mr. Dillingham first saw Mr. and Mrs. Vernon Castle dancing. He made a contract with them, and with Frank Tinney they are now starring in "Watch Your Step." This company, too, has several artists whose names are well known in vaudeville, Harry Kelly, Elizabeth Murray, Briar King (who first appeared together in a production in Mr. Dillingham's "The Slim Princess," Sallie Fisher, Halligan and Sykes, and Harry Ellis.

The music of "Watch Your Step" is by Irving Berlin, with whom Mr. Dillingham made a contract for his first score after hearing him sing his own songs one afternoon at Hammerstein's.

At the time Mr. Dillingham took Montgomery and Stone from vaudeville he was one of Charles Frohman's managers, and, in engaging a company to support Edna May, Mr. Dillingham saw the opportunity to place vaudeville people where they specialties properly introduced would help the play. It was at Miner's Bowery theatre one Sunday night he first saw "The Boys"--as they are called by their friends--and realized their possibilities. They were then among the highest salaried people in vaudeville, receiving about $300 a week. He told them he could only pay them $200 to go into a play, but that if they made a hit there would be no limit to what they could earn within a few seasons.

The proposition of giving up $300 to take $200 at first did not seem like good business to the "Boys," and Mr. Dillingham said: "Think it over tonight and come back in the morning." They thought it over and saw their chance. The result was that the first year of "The Red Mill" in which they were starred by Mr. Dillingham they received besides their salaries (which had grown steadily year by year to "four figures") the sum of $50,000 each as their share of the profits. It is a coincidence that the same Edna May company that Montgomery and Stone first appeared out of vaudeville there were Harry Kelly and Charles Aldrich, both of whom return this season, after twelve years, to Mr. Dillingham's management.

Elise Janis, another of Mr. Dillingham's stars whom he has a new play in preparation, first attracted his attention when she was appearing on the roof of the New York theatre. He told her mother then he wanted Elise for a play, and the season after she appeared as a star under his direction and has been with him ever since.

Anne Caldwell, who was one of the best known soubrettes in vaudeville, was commissioned by Mr. Dillingham to write a play for him, and she has been successful as an author ever since. Her best known pieces are "The Lady of the Slipper" and "Chin Chin," both written for Mr. Dillingham.

The list of people from vaudeville who have starred under the Dillingham management is a long one and includes Blanche Ring, Bessie McCoy, Frank L. Lollar, Louise Dresser, Lucy Weston, Lydia Lopokowa, Nat Williams, and Rock and Fulton. Walter Kelly, the "Virginia Judge," got his first part in a Dillingham show, "The Office Boy." He played a policeman. In the same company Eva Tanguay did a number with Frank Daniels, entitled "Sweet Mamie O'Hooley." Nora Bayes signed her first contract to play a part with Mr. Dillingham in a Frank Daniels company, but she was taken ill that season and could not fulfill it. Maurice, the dancer, was in the Dillingham production of "Over the River" and got his present partner, Florence Walton, from that company.

It was because Dillingham had sung "Watch Your Step," and was a big hit in the play but the extreme length of the original performance necessitated cutting somewhere and he had to drop out, but it was not his fault. Mr. Dillingham saw Bertram Wallis play in a sketch entitled "The Three Muskeeters," and brought him to this country to be leading man for Lulu Glaser. He afterwards became one of the big matinee idols of London, and starred in two productions at the Prince of Wales theatre. In a company with Albert Charley, managed by Mr. Dillingham, were the Abbott Sisters, who used to come on with mandolins and sing "A Hot Time in the Old Town Tonight." Now Bessie Abbott sings "Juliet" at the Metropolitan Opera House.

Even a partial list of vaudeville artists who have appeared in Dillingham plays is imposing: Isabel D'Armond, Al Hart, D. L. Don, Daly and Healy, Beaumont Sisters, Coakley and McBride, the Original Pony Ballet, Berlin Madcaps, English Rosebuds, Marvelous Milleria, Methven Sisters, Joseph Sparks, Bertram (known in London as the King's Magician), McBride and Cavanagh, Ward Brothers, Rice and Weimers, Qualters Sisters, Molly King, Eliza Milford (now a star in moving pictures), Rogers and McIntosh, Reed Sisters, Dave Abrahams, Bennett and Decker, song and dance men. Bennett afterwad became stage manager at the Winter Garden and Decker leading man for May Robson), Tootoo Paka and her Hawaiian dancers, Monroe and (Continued on page 47.)
DILLINGHAM AND VAUDEVILLE.
(Continued from page 45.)

VAUDEVILLE AT DUQUESNE?
Pittsburgh, Dec. 23.
It is rumored the exclusive Duquesne will play vaudeville. It has been undergoing alterations, and has been dark for some weeks.

PILCER'S 3-ACT.
London, Dec. 22.
Percy Reece (of the Will Collins office) has joined Harry Pilcer and Teddie Gerrard in vaudeville, to open at the London Pavilion Jan. 4.

RUTH KELLY and FERN
Direction, THOS. J. FITZPATRICK

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Merry Christmas to All
FROM
Blanche Latell
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Featured with HUGO JANSEN'S
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ment.

Wishing one and all the Com-
pliments of the Season, I remain, Merrily yours,

Nat Lewis

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NEW YORK, December 24th, 1914

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HAPPY NEW YEAR
ALWAYS BUSY, THANK YOU
Direction, ETHEL ROBINSON,
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WILLIE SOLAR

INTERNATIONAL COMEDIAN, who RETURNED TO AMERICA, having played Berlin, Hamburg, Vienna, Budapest, Copenhagen, St. Petersburg, Italy, Africa, India, Constantinople, Athens, Bulgaria, Roumania, England, after having appeared before the CROWNED HEADS OF EUROPE, and now before the BALD HEADS AT SHANLEY'S, the world famous restaurant.

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BETTY ST. MARTIN

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SHANLEY’S

ZENA KEEFE

MERRY CHRISTMAS AND A HAPPY NEW YEAR
Direction, JAS. E. PLUNKETT

MERRY XMAS AND HAPPY NEW YEAR

Mr. and Mrs. Vernon Castle

Henry and Lizell

MERRY XMAS AND HAPPY NEW YEAR
TO ALL OUR FRIENDS
Now Playing Loew Time
Direction, B. A. MYERS
VARIETY

WILLIAM HAMMERSTEIN
(Continued from page 14.)

building (just across the street) and
sing as loudly as he could. When he
could hear him he would wave his
hand. The fellow walked over to the
Times building (the noisiest corner in
New York at night), singing at the
top of his voice for over half an hour,
without a sign from Willie. The man
finally returned to the lobby for a de-
cision and Willie inquired if his voice
had gone back on him.

When the B. F. Keith Palace the-
atre, New York, first opened in oppo-
sition to Hammerstein's, Willie was
curious as to the actual business done
there. He told Walter Rosenberg one
evening to call up the Palace box of-
lice, imitate Martin Beck’s voice as
nearly as possible, and ask how busi-
ness was that night. For four months
Mr. Rosenberg called up each day,
getting the matinee and evening re-
ceipts.

Willie also engineered the settle-
ment by which the Palace played vaudeville
without encountering any obstacle.
Hammerstein’s might have placed in its
way. Hammerstein’s Victoria theatre
held the United Booking Office vaude-
ville booking franchise for the Times
square district. This practically gave
it the exclusive right to book big
time acts in that section. The Palace
was being built, with no announce-
ment made as to policy. Vaudeville
was suspected; in fact, it was a cer-
tainty for several reasons, all of which
Willie knew.

He took his U. B. O. franchise to New York’s two best legal
counsellors. The two opinions agreed.
Willie was advised just where he
stood, and decided to stand pat. In
course of time he was approached
regarding the Palace playing vaudeville
and how the Hammersteins looked at
it. Although his father left everything
to Willie in this transaction, Willie
used his father for the purpose of
pressing the amount, also the settle-
ment. Willie’s first figure was $450,000
for the Palace privilege in face of the
Hammerstein franchise. This was
gradually reduced, and finally settled
upon the morning of the day the Pal-
ace opened with vaudeville, at $250,000,
paid the Hammersteins in two install-
ments. It was just $250,000 more than
Willie Hammerstein ever expected, on
his own admission. The Palace people,
however, did not want legal proceed-
ings, and felt Hammerstein’s was en-
titled to some reimbursement for the
interruption; also, Willie himself was
much liked by the big managers, and
there had been a change as well by
this time in the controlling interest
of the Palace company.

Before Willie’s death Loney Haskell
had become his assistant, and is now
manager of the house, which is di-
rected by Arthur Hammerstein for his
father. Mr. Haskell has won fame as
a lecturer at Hammerstein’s; he has
a fund of impromptu wit that helps the
“freak acts” Hammerstein’s still uses
on occasion, while Arthur, who is a
thorough showman from the legitimate
production end, is rapidly acquiring
the vaudeville spirit so thoroughly im-
bedded in his departed brother.

Nat D. Ayer

and

Margaret Moffat

Playing in England in a Sketch by
SEWELL COLLINS and NAT. D. AYER

Introducing Nat. Ayer’s Latest Compositions, “Normandy, Take Me Out To-Night,” “My Heart Has Got A Longing For You,” and featuring his Biggest Success

“I Wish You’d Keep Out of My Dreams”
GREETINGS

A MERRY YOU KNOW

THOMAS J. GRAY

REGULAR AUTHOR

WROTE ALL THE MATERIAL AND SCENES USED BY

FRANK TINNEY IN "WATCH YOUR STEP"

SKETCHES—SONGS—MONOLOGUES

LEAVE IT TO

Trixie Friganza, Bert Williams, Blossom Seeley, Emma Carus, Belle Blanche, T. Roy Barnes and Bessie Crawford, Reenie Davies, Bonita and Geo. P. Murphy, Lew and Mollie Hunting, Stuart Barnes, Cartmell and Harris, McCormack and Irving, Lou Anger, Morris and Allen, Walter James, Farber Girls, Lewis and Dody, Mae West, Francis and Palmer, Polly Prim, Rhoda and Crompton, Alice Hanson, Jimmy Rosen and Co., Leona Stephens, Miller and Mack, Blanche Colvin, Maley and Woods, Daisy Leon, Noble and Brooks, Morris Golden, Grace De Winters, Brown and Jackson, Chas. and Adelaide Wilson, and over three hundred other artists are using successful "Gray Matter."

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ACTOR
(It's the Same Feller)

Opens at B. F. Keith's Alhambra Theatre Jan. 4th, 1915

Direction of H. (Honest) BART McHUGH

CLARENCE GASKILL
At the Piano
THE LEGITIMATE STAGE
(Continued from page 4)
"Twin Beds" and "Under Cover." In mentioning these shows as hits one means that they are attracting a steady patronage, and while not turning people away are not losing money for the producers. "The Salamander," produced at the Harris by this management, failed, and after a little more than a week was shelved. "Rolling Stones," "The Lie" and "The Spotlight," a new play by James Forbes, have been in preparation by this office and one and perhaps two may have been produced by the time this article is published.

Cohan & Harris have had three plays running on Broadway since the early part of the season. Two have been pronounced hits—"On Trial" and "It Pays to Advertise." The former, which these managers produce in conjunction with Arthur Hopkins, proved to be the dramatic sensation of the early season because of its novelty in construction, and has been doing a very big business. The latter has been drawing money also. The third piece is "The Miracle Man," the production at the Astor theatre. Great things were expected of this piece before it was brought into New York and while doing a fair business it is not living up to expectations.

The Estate of Henry B. Harris was originally the sponsor for the production of "Twin Beds," but sold its interest in the production to Selwyn & Co. The only other production done this year by the former was "A Perfect Lady," in which Rose Stahl was starred. The play was unmercifully "panned" by the critics in New York, but, nevertheless, seems to be a good piece of property, and is at present on tour.

H. Frazee has been unusually active this season. He has several companies of "A Pair of Sixes" on tour and has made several new productions. One of these attractions was "A Perfect Woman," which lasted but two weeks in New York. It was followed by "So Much For So Much," by Willard Mack with Marjorie Rambeau in the leading role. Following this he placed "Secret Service" into Los Angeles, where Telleen as the star, "Are You My Wife," by Max Marcin, and "A Bag Full of Trouble" are two farces he now has in preparation. Mr. Frazee announced privately about a month ago that he was through with serious dramatic productions forever and in the future he would devote all his time to producing farces.

William A. Brady's production of "Life," is not the success that was expected. This manager has not made many other productions so far this season in which he was interested in alone, although he has been interested financially with the Shuberts in several ventures.
The Shuberts have been playing in notorious bad luck this season as far as their productions are concerned. They have not succeeded thus far in placing a single act hit over. The annual Full Winter Garden production is the biggest business at the beginning of the season but as soon as other musical shows got into town receipts began to fall off. The Hippodrome with "The Wars of the World" has been one of their big losers.

Lew Fields made one production of his own, "Suzu," and bought a production from A. H. Woods this season. "Suzu" is only a fair sized hit. Henry W. Savage again proved himself one of the most farsighted producing managers in the business this year. He announced early in this season that he would not make any new productions and stuck to it, therefore he must be counted one of the winners on the season.

Winthrop Ames had Grace George on tour under his management early in the season. At the Little Theatre he produced "A Pair of Silk Stockings," which is doing nicely. Early in the season he produced, in conjunction with the Shuberts and W. A. Brady, "Evidence," which ran for several weeks at the Booth and later moved to the Lyric theatre where it closed. He has "Children of the Earth" in preparation in which he intends starring Herbert Kelly and Effie Shannon.

Lieberl and Company have made one big production this year. It is "The Garden of Paradise" at the Park theater. Other than that this management has been confining itself almost exclusively to presenting English stars in revivals. Mrs. Patrick Campbell in "Pygmalion" first opened at the Park, then moved to the Liberty and later to Wallack's. Phyllis Neilson-Terry in a revival of "The Twelfth Night" (also a Liebler star and production) followed Mrs. Campbell into the Liberty. They also presented Madam Nazimova in "That Sert" at the Harris and "The Highway of Life" at Wallack's. The former piece met with but fair success while the latter was a failure. Their big winner has been Cyril Maude on tour.

David Belasco has made but one production thus far this season. It is "The Phantom Rival," which is one of the hits of the season. He has two new pieces in preparation, one of which is to be a new starring vehicle for Frances Starr.

Comstock and Gest have the second series of one act plays now on view at the Princess. The first set were panned and the second were prepared in a hurry, the house remaining dark in the meantime. Together with William Elliott they have produced "Experience" which is the current attraction at the Booth.

During the early part of November the producing managers were discussing the advisability of closing all their productions for the entire month of December preceding Christmas. This was modified somewhat later but there were a number of managers laid off for two weeks prior to the holiday rather than lose advantage of the half salary clause for the week before Christmas. Another project which was under consideration between Erlanger and Erlanger and the Shuberts was the advisability of closing all their attractions and house for about six months, but this fell through.

The majority of road attractions have had rather hard sledding of it thus far this season, but from present indications it would seem as though business was going to improve the country over. A canvas of 40 cities all over the country, made by Variety during the middle of November, was very encouraging and showed that general business conditions were improving, which will necessarily mean that theatrical business will also improve.

The South has already begun to pick up, and although there are but few shows playing the territory they are all getting good money. The Northwest has not begun to flourish as yet, but there is an improvement under way that is noticeable. New England has picked up and all of the producers say that with the arrival of the holidays New York will pick up again and the country will be good from end to end. There are no less than a dozen productions being held back until the new year is here and with producers in general in an optimistic frame of mind regarding the future, the season assumes a rosier hue for the actor again. The actor has had to suffer with the manager, and throughout the profession salaries have been cut right and left.

Wishes Holiday Happiness to the World
and Desires Here to Publicly Thank


WILLIAM MORRIS, with whom he has just concluded a notable tour as Manager of Mr. Harry Lauder.


LANDERS STEVENS, Georgie Cooper and Co., headlining the Pantages Roadshow, in his "Lead Kindly Light."

MISS EMMA CARUS, who will soon star in his newest comedy and who is now employing his material in vaudeville.

NAT C. GOODWIN, who will soon star in a new Diet comedy-drama.

EVELYN NESBIT, who will play in a drama by Lait under William Morris' direction in 1915.

"HELP WANTED" companies, Eastern and Western, piling up profits and royalties.

"THE RED BOOK," which in January inaugurates a series of fiction stories by Lait, to be dramatized later and produced by The Liebler Co., under title of "Thumbs Down."

Greetings

W. H. ST. JAMES
In "THE COME ON"
Direction of FRANK BOHM

HAPPY NEW YEAR TO ALL
Western States Vaudeville Association
ELLA HERBERT WESTON, Gen. Mgr.
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GREETINGS OF THE SEASON
TO ALL MY FRIENDS

LITTLE LORD ROBERTS
A.H. WOODS

WISHES ALL HIS ATTRACTIONS
A MERRY CHRISTMAS
And
A HAPPY NEW YEAR
Also Everybody In and Out of the Theatrical Business

JULIAN ELTINGE
in
“THE CRINOLINE GIRL”
The Greatest Comedy Ever Written
“POTASH AND PERLMUTTER”
4 Companies

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The Best Drama Ever Written
“A NEW COMEDY”

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“THE GUILTY MAN”
Opens in February

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Opens in January

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Now Playing the LOEW CIRCUIT

Direction, FRANK BOHM

Yuletide Greetings

Back from England

War is H—

SAM PEARL AND DAVE ROTH

Who Make the One-Lung Fiddles Talk

We would like to ask our friends to kindly refrain from popularizing our opening while we are not looking

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Angelo Armenta AND Brother

The Fastest Tumblers in the World

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Direction, JAMES PLUNKETT

Muskegon's Champion Pinochle Player

Holiday Greetings to All

Joe Roberts AND Co.

Booked Solid. W. V. M. A.

Direction, CONEY HOLMES

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Merry Xmas and Happy New Year TO ALL

Now Playing LOEW TIME

Alfred Gerrard

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Leading Juvenile "CANDY SHOP"

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A Merry Xmas and Happy New Year

CHRIS

KNAPP AND CORNALLA

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PANTAGES CIRCUIT

SEASON'S GREETINGS

CASAD, IRWIN and CASAD

"Every-Day Life on a Railroad"

Direction, SAM BAERWITZ

Billy Foster

Wishes Everybody a Merry Xmas and Happy New Year
MERRY, MERRY CHRISTMAS

THE HOLIDAY CHEER GROUP

Songs that made Dec. 25 and Jan. 1 holidays this year

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EVERYBODY'S XMAS PRESENT

"BACK TO THE CAROLINA YOU LOVE"

Responsible parties: GRANT CLARK and JEAN SCHWARTZ

A SONG THAT SHOULD BE IN EVERY STOCKING. NO FIREPLACE COMPLETE WITHOUT IT

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Done by TED SNYDER, BERT KALMAR and EDGAR LESLIE

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Turned out by GRANT CLARK and JEAN SCHWARTZ

FITS THE SINGER AND THE WFTER. CORKING LYRIC AND MELODY. MAKES YOU A COMEDY ACT UNASSISTED

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CONLIN AND STEELE
Direction, THOS. J. FITZGERALD

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RICE and COHEN

A Merry Xmas and Happy New Year To All
CLAUDIE TRACEY
"The Irish Outlaw"
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Florence Morrison
PLAYING HER ORIGINAL ROLE WITH
"The Candy Shop"
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WITH
HARRY KELLY
in "WATCH YOUR STEP"
Was Written by Harry Kelly

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ED. BIXLEY and FINK
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Next Week (Dec. 28), Hammerstein's
Direction, JAS. E. PLUNKETT

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WARREN AND FRANCIS
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Direction, STOKER & BIERBAUER

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A SENSATION IN PERCH BALANCING
THE THREE ARLEYS
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BURR AND HOPE
"A Lady, A Lover, and a Lamp"
DIRECTION, JENIE JACOBS

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LADY ALICE'S PETS
THE ARISTOCRACY OF AMERICAN ANIMALDOM
were changed from closing the show to closing intermission—A PHENOMENAL POSITION FOR AN ANIMAL ACT.
Just Finishing Six Successful Weeks in the B. F. KEITH'S GREATER NEW YORK THEATRES
ALHAMBRA THIS WEEK (Dec. 21) Direction, ROSE & CURTIS

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ROSIE LLOYD
MERRY XMAS

Harry Tate’s Companies
“Motoring”—“Fishing”—“Golfing”
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MERRY XMAS AND HAPPY NEW YEAR TO ALL OUR FRIENDS

Sam and Kittie Morton

A Merry Christmas and Happy New Year

IRVING M. COOPER
ARTISTS’ REPRESENTATIVE
1416 Broadway, New York City

MERRY XMAS AND HAPPY NEW YEAR

ANNA CHANDLER
A Sensational Success on the Orpheum Circuit
Direction, Rose & Curtis

William Friend and Amy Lesser

“THE BUTLER AND THE MAID”
EXTEND SEASON’S GREETINGS TO ALL

BERT FITZGIBBON
WISHES ALL
A NUTTY XMAS AND SANE NEW YEAR
CHESS NUT FILLING

MERRY XMAS AND HAPPY NEW YEAR
CHARLES CROSS and BETSY MOONEY
Regular Singers of Regular Songs
Compliments of the Season

Alice Lloyd

Celebrating Her 8th Successful American Tour

Direction, PAT CASEY. Communications, Variety, New York

Merry Xmas and Happy New Year to All

TOM McNAUGHTON

PRINCIPAL COMEDIAN

Lew Fields’ Comic Opera “Suzi” Company of 80 People Without Me

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Represented by
STOKER & BIERBAUER
A Merry Xmas and Happy New Year to All

Laddie Cliff
SEASON'S GREETINGS
Permanent Address, Friars' Club, New York

VARIETY

Billie Reeves
The Original "Drunk"
Renamed by HUGH D. McINTOSH "THE PRIME MINISTER OF INEBRIATION" Just Returned from Vienna

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The Lester Trio
In "THE BATH ROOM MYSTERY"
Direction, FRANK BOHM

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Opened Ninth Season Palace Music Hall, Chicago.
Having Played Same Sketch Around Entire World
Now Playing U. B. O.

EDWARD S. KELLER, Representative

Dudley Douglas
FEATURED WITH
"LOVE IN A SANITARIUM"
CHRISTMAS GREETINGS TO ALL
TOURING LOEW CIRCUIT

TOM DAVIES
IN HIS OWN SKETCH "CHECKMATED"

ARGO
PREMIER HARPIST
THANKS TO ALL CHICAGO AGENTS FOR MY BOOKINGS
ESPECIALLY J. C. MATTHEWS
COMMENCING TOUR DEC. 14 AT WINNIPEG
Direction,
KING LEE KRAUS

IN MEMORY
of my dearly beloved husband and "Pal" Charlie Sabine
Who passed away October 10th, 1911
Will always live in the memory of his wife VERA SABINE

WALTER STANTON, VARIETY CHICAGO

HER WE ARE AGAIN
MERRY XMAS AND HAPPY NEW YEAR

ISABELLE PATRICOLA
WISHES ALL A
Merry Xmas and Happy New Year
MERRY CHRISTMAS AND HAPPY NEW YEAR FROM THE AUSTRALIAN BLOODHOUNDS

THE PRIMROSE FOUR

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VERONA HUSMANN—JACK BARTON—HAZEL WILSON

Direction, CONEY HOLMES

Kramer and Patterson

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TO ALL

OUR FRIENDS

Direction, CONEY HOLMES
XMAS GREETINGS TO ALL OUR FRIENDS

GEORGE KINKAID DAVIS
AND HIS
KINKAID KILTIES

Lang May Yer Lung Reek

11 Principals—No Chorus

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SIX CORNALLAS

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B. A. MYERS, Representative

A STANDARD ACT OF EXCEPTIONAL MERIT

MABEL
FITZGERALD AND ASHTON

MABEL FITZGERALD
AND ASHTON

FRANKS
Piano
Patter and
Peppery parlance
ENTIRE DIALOGUE
AND SONGS DONE
IN THE LANGUAGE
OF THE UNITED STATES

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Direction, IRVING COOPER

MIJARES
ORPHEUM CIRCUIT
MANOLO
W. V. M. A. TIME
GUADALUPE
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SEASON'S GREETINGS
Merry Xmas and Happy New Year

THE MEMBERS OF THE
Pekin Mysteries
WISH EVERYBODY
A Merry Xmas and Happy New Year
Playing UNITED TIME

MAX YORK
AND HIS CANINE PUPILS
One of the Funniest Dog Acts in Vaudeville
Playing United Time
Management, PAUL DURAND

A VERY MERRY XMAS TO ALL!

MINA SCHALL, "Beauty, Youth and Folly"
ROY and ARTHUR
Formerly BEDINI and ARTHUR

Merry Christmas and
a Happy New Year

WITH FONDEST GREETINGS TO JEAN BEDINI

ROSE TROUPE
THE RISING GENERATION
MERRY XMAS AND HAPPY NEW YEAR

SIGNOR
Angelo Patricolo

The Great Italian Pianist
IN VAUDEVILLE
Steinway Piano Used
Direction ALF. T. WILTON
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As NAPOLEON
In
“THE DRUMMER OF THE 76TH”

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An Artistic Triumph
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JOE MURRAY

BURNS AND KISSEN

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WE WISH YOU THE SAME

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By Tommy Gray and Geo. P. Murphy

Direction, EDW. S. Keller

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A Strictly High Class Offering
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WALTER VAN BRUNT
WILLIAM CRAWFORD
STEFF, GOODRICH AND KING
HARRY CARROLL
LARRY CARRADIS
CORCORAN AND DINGLE
WILLIAM CHANDLER
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Dick Henry
Carrie Adelaide

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KATHARINE

RIGGS
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THE KING OF SLANG
DETROIT "NEWS"
TEMPLE—VAUDEVILLE

Two old favorites, one of them in a new environment, and a newcomer, who will be an old favorite after this week, feature excellent variety at the Temple. Bert Leslie is one of the familiar visitors to the theatre and always a welcome visitor. His sketch this year takes Hogan, the painter, to London. As usual, it is chiefly noteworthy because it serves to introduce a score of brand new slang phrases which in another six months will be in everybody's vocabulary. Several musical comedies and dozens of vaudeville acts would lose much of their wit if Bert Leslie could nail down his stuff. One of the best ones was used in "Watch Your Step" last week. You got to be pretty good when they all steal your stuff. And they all steal Bert's.

Salutes you and presents the compliments of the season for

BERT LESLIE

P. S. Frank James and the Dalton Boys were mild purloiners to AL JOLSON.

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JIMMIE and MYRTLE
DUNEDIN
Direction, ROSE & CURTIS

CHARLES PRELLE'S
Miniature Circus

THE ONLY ORIGINAL DOG ACT OF THIS KIND IN THE WORLD, INTRODUCING "THE ROBBERY OF THE OVERLAND MAIL"

NOW PLAYING Orpheum Circuit
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Under Management of Chas. B. Dillingham
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Quick and Clean Service—Delicious Pastries—Cooking Unexcelled—Prices Moderate
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Then for a while the people only bought standing room, for the orchestra played so many National Anthems it wasn't much use buying a seat. About half our meals in the cafe's were eaten standing up. During the soup it was a long stretch.

President Wilson's speech has clicked over here.

That Xmas show was the best bit of press work the U. S. has done since the war started.

Gained considerable advance in the 50 last week. Salary and a half made them pretty mad.

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GUY RAWSON
with "Their Little Girl Friends"

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A Delightful Story of Youth
Booked Solid
Direction
CHRIS O. BROWN
This Week (Dec. 21)
Pantages, Los Angeles
Next Week (Dec. 28)
Pantages, San Diego

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M 
MERRY X M AS
HAPPY NEW YEAR

ALOHA
Jack and Katie Lee
South Sea Service Specialty Superb
Booked Solid, United Time

A PROSPEROUS NEW YEAR TO YOU ALL
HALL OF FAME
NEWPORT & STIRK
KNOCKABOUTS
Yes! We are still doing the same act

Nan Halperin
Direction, M. S. BENTHAM

AMERICA'S OWN PRODUCT
Little MARION WEEKS
THE MINIATURE PRIMA DONNA
Direction, Fred Ward
Paying U. B. O. Personal Management, NICK HANLEY

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Touring in American Vaudeville.
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Direction, BARNEY BARNEY

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Touring RICKARD'S CIRCUIT, AUSTRALIA

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The Greatest Gymnasts in the World
Booked Solid Until H17 LOEW CIRCUIT

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THE LELANDS
PAINT-O-GRAPIHSISTS
PLAYING UNITED TIME
Direction, ALF. T. WILTON

ARTHUR PRINCE
With "JIM"
Care of VARIETY, New York

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PEARL AND MEEHAN
BOOKED SOLID PLEASANT MOMENTS IN VAUDEVILLE W. V. M. A.

LORD and CO. "FIRE and WATER 3"
PRESIDENTS SENSATIONAL
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Featuring and Breakdown Dances
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A MERRY CHRISTMAS TO EVERYBODY IS THE WISH OF

JOSEPH

LAURIE A N D AILEEN

"The Little Gems of Vaudeville" who have Just Finished
70 Consecutive Weeks for Marcus Loew
Thanks to ED SMALL (Our Sponsor) and JACK GOLDBERG.

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We are still playing the LOEW CIRCUIT.

But Who's Afraid of "SIME"? He Always Gives Us A Good Notice???

D A V E

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GERTRUDE

N O W L I N A N D S T. CLAIRE

To Everybody, Especially MARCUS LOEW and JULE DELMAR

TASMANIAN VAN DIEMAN

MRS. JACK SUTTON, Manager

BOUTIN AND PARKER

"A Yard of Music"
BIGGER AND BETTER THAN EVER
Direction, LEW GOLDER

Merry Xmas to All

THE

THREE RIANOS

Better Than Ever
Ask Our "Keeper"—M. S. BENTHAM.

SEASON'S GREETINGS

FOUR GIRLS

"The Million Dollar Quartette"

"BETWEEN TRAINS"

NOW PLAYING ITS 5TH WEEK
Booked by
JULE DELMAR on the LOEW CIRCUIT
Thanks to all Managers and Officials for square and courteous treatment.
THOMAS MARTIN, Manager.
VARIETY

WARD SISTERS
Offering the DOLL GIRL OF VAUDEVILLE
She weighs 90 lbs. Yet no man can lift her. Defying all the laws of gravity.

MR. MANAGER
This is not the old "MECHANICAL Doll" act, but an act that has advanced with the times. Interwoven with Artistic Dancing.

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SENSATIONAL
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INTERESTING
PUZZLING
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A Novelty Act of Real Value, and Drawing Power at the Box Office

Chick Sale

JESSIE MORRIS AND JACK BEASLEY
in "THE MANICURE SHOP"

MERRY XMAS
K & E IN VAUDEVILLE
MINDELL KINGSTON and GEORGE EBNER
Playing Return Dates Orphans Circuit
Direction, ALF WILTON

EL CLEVE and His XYLOPHONE
MERRY XMAS AND A GID NEW YEAR
FRANK BOHM (That's the Answer)

GREETINGS FROM EVANS and SISTER
Touring Follies and Circuit
Direction, C. L. CARRELL
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"THE RAILROAD BOYS"
CRUMBLEY and CLIPPER
Conductor, B. A. MYERS
Repeating Their European Success on the Loew Time. Always Railroading

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LIPINSKI
Booked Solid W. V. M. A.
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SEASON'S GREETINGS
The Great Magician

LEONARD AND LOUIE
Originators of Our Style of Act. Re-engaged on Loew Eastern and Western Circuit
Direction, IRVING COOPER
SIDNEY PHILLIPS is now selling an UP-TO-DATE LINE OF SONGS for M. LOEW & CO.
A Snappy Salesman for an A-No.-1 concern.
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P. S. MERRY XMAS

COMPLIMENTS OF THE SEASON
BRIERRE and KING

The 3 Alex
NOVELTY EQUILIBRISTS
Booked Solid over Loew Circuit
Direction, FRANK BOHM

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FROM THOSE FUNNY FELLOWS
NIP AND TUCK
The Acrobat and Contortionist
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TWO BLOCKS WEST OF BROADWAY

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Direction, Max E. Hayes

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Metropolitan Theatre, Cleveland, Ohio.
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His Majesty’s Theatre, Montreal, Can.
Willard Theatre, Chicago, Ill.
Emma Huntig Co., Memphis, Tenn.
Lyceum Theatre, Dubuque, Iow.
Baker Theatre, Rochester, N. Y.
Shubert Theatre, Rochester, N. Y.
Pantages Theatre, Seattle, Wash.
Dominion Theatre, Vancouver, B. C.
Orpheum Theatre, Nashville, Tenn.

Brown Theatre, New York City
Colonial Theatre, Lawrence, Mass.
Park Theatre, Parkton, Mass.
American Theatre, Philadelphia, Pa.
Auditorium Theatre, Lynn, Mass.
Grand Theatre, Calgary, Albert.
Arthur Chatterton Co.
 Bijou Theatre, Fall River, Mass.
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Lee Ave. Theatre, Brooklyn, N. Y.
Park Theatre, Youngstown, Ohio.
Temple Theatre, View, Ont.
Wadsworth Theatre, Newport, R. I.
Keith’s Theatre, Portland, Me.


Nance O’Neill, stock star engagement, Vancouver, B. C.

Lawrence D’Orsay, stock star engagement, Vancouver, B. C.
After a tour of eight years in Europe, just closed an engagement of 12 weeks at the New York Hippodrome.

It Pays to be Original

Thanks to Messrs. Shubert for their handsome contract, also to Messrs. Voegtlin and Wilson, also Mr. Stuart, for their kindly assistance towards making my act successful.

PERSONAL REPRESENTATIVE, ED. S. KELLER

TO LEW GOLDBERG

AND TO THE DOZENS OF OTHER FRIENDS AND BOOSTERS WHO HAVE BEEN LOYAL THROUGH OUR FIGHT FOR THE RECOGNITION WHICH WE KNEW WAS SO WELL DESERVED AND WHICH HAS BEEN ATTAINED, WE WISH

A Cheerful, Merry Christmas and A Happy, Prosperous New Year

HARRY FABER AND JEAN WATERS

NOW MAKING FOURTH CONSECUTIVE TOUR OF THE PANTAGES CIRCUIT "THAT MERRIE COMMEDIENNE"

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WRITES, COMPOSES AND SINGS HER OWN SONGS

Many thanks to MR. LONEY HASKELL for first New York showing

Direction ROSE & CURTIS

Merry Xmas
PAUL DURAND presents
PIERRE PELLETIER AND COMPANY IN
"THE 10:40 WEST"
By HAROLD SELMAN

A Thrilling Comedy and Dramatic Playlet of New York Underworld

Pierre Pelletier, a young actor of virility and ability, plays the detective role with convincing realism and the two young women who play the roles of the blackmailers are also exceptionally clever. The piece depicts the efforts of two feminine crooks to make a "get-away" on the train for the west leaving at 10:40 after they have pulled off a robbery of $2,000 from an old man whom one of them has been inveigling into a compromising correspondence which she proposes to use in a blackmailing scheme. "The 10:40 West" is full of tense situations, effective lines and clever acting.

Sudden changes, counterplot, comedy and enough intensity to keep the drama going for 10 years—Carleton W. Miles, Minneapolis "Journal."

Too much comedy for an underworld act—but the majority of theater goers it's a happy fault. New Orleans "Times-Picayune."

MERRY XMAS TO ALL
VAUDEVILLE'S FUNNY KNOCKABOUT COMEDIANS

Mennetti and Sidelli
Agile Envoys From Funland

MERRY XMAS TO ALL OUR FRIENDS

Meyako Sisters
KEITH'S BOSTON
THIS WEEK
Dear Con:

Things is gettin' worse and worse with me, Cribbage, and the old woman, and it looks like somethin' will have to be done, so I thought I'd drop you a line and get your advice and at the same time have you tip me off on conditions up north. What I want you to do is look around and see what they want. I'm in a position to offer a two-men act or a man and woman act or a good single, but you know I'm a business man strictly, Con, and I want to get the right steer before I go makin' any wild leaps.

Cribbage and Melba is battlin' like a couple wildcats and I'm getting sick of it. I've got a hunch that Cribbage is layin' on his hip again, although so far he hasn't pulled any ideas on me. And what's worse he's liquorin' up every night and gettin' to be a regular souse. He's got a new drink called a Bulgarian Bracer and it's the bomb. When a bartender mixes it he puts everything in the glass but the license and three of them would make a female impersonator yearn for a finish fight with Jack Johnson.

You know, Con, its disgustin' to have a dyke like that hangin' around especially where you're hooked up with a swell dame like my Melba and they's got to be somethin' done. The other night he comes home roarin' about the payroll cut. Said he read in some paper that they was cuttin' everyone fifty bucks and was tryin' to figure what his bit would be if they started clippin' our weekly take. He figured up that we'd have to pay the managers four dollars a week besides our fares and livin' expenses if they cut us. The wife got her Dutch up and lit into him for an awful call.

It seems Cribbage told her he figured it up in algebra and she thought he was talkin' about some town. She makes a crack about the poor street car service in Algebra and then he told her she was a delayed blonde that got a pass for the laundry when she should have taken a transfer for the kindergarten. I told him he'd have to go right there, but you know, Con, I'm a strictly business man without no skrooples, so I let them battle it out. She hopped up and grabbin' the new perpetual that I got with coupons. She says, "Looks here you paralied home wrecker, I don't understand why this chump husband o' mine allows you to dirty up our welcome mat, but belin' you're here, I'm goin' to tear off a year or two of sail myself for a change and if you unload some o' that ex-salior outa your ears, which seems to be swellin' up your sky piece, I'll give you a little gospel truth and if you like it, and I reckon you will, melba you'd think twice about placing when your addressin' a perfect lady and when I get through, grab yourself a flyin' start, for I'm goin' to wrap this skillet around your throat and make it fit like a necktie."

Well, Con, what she said to Cribbage was painful. They argued almost all night long, but they musta made up before mornin' because when I woke up in the rocker where they argued me to sleep, they was both wrestlin' with a couple empty beer bottles and both dead to the world. That was a week ago and ever since things has been goin' along theper frame, but I'm lookin' for the black sheep, so rush me a letter on conditions up home. I'd like to come up livin' with the wife and workin' with Cribbage, but I'm a business man, Con, and absolutely skroopless and I come ready to fill the market want either way.

Yours, SKULL

New Orleans, La., Dec. 21.

Dear Con:

I got your letter addressed to Oakdale, La., with the information that any kind of doubles could get plenty of work, but I was sure sorry to hear the town was jammed full of singles. I blowin' this burg on the boat tomorrow for New York and if they don't pick up much cotton on the way I'll make it by March.

I'm cured. The other night that hop head Cribbage went out for a pint with my Melba. She took all my dough and he took my spats and cane. I heard today he was goin' to hire her in a new act where she does a dance on a revolvin' beer keg. He wrote a bartender friend of mine from Chicago and the letter was written on that lawyer guy's stationery.

But as I always said, that's the way o' the world and besides I'm a business man and I ain't got any skrooples, eh, Con?

Yours, SKULL
Season’s Greetings from the Employes of the W.V.M.A. and U.B.O., Chicago

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<td>TOM POWELL</td>
<td>Booking Representative, Gus Sun.</td>
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<td>Manager Cabaret Dept., W. V. M. A.</td>
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<td>SAM THALL</td>
<td>Tabloid Department, W. V. M. A.</td>
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GOOOPER
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SMITH
PRESENTING
"The Bell-Boy and The Porter" in "HOTEL GOSSIP"

Now Playing Keith's Circuit

WE WISH EVERYBODY IN THE WORLD
A MERRY XMAS AND A HAPPY NEW YEAR

Direction Mr. ARTHUR KLEIN
They say it's great to have and to hold. We have the act, and hope we can hold it.
(Burglars, keep off)

MERRY XMAS
GEO. L. ARCHER presents
KING and BAILEY
and the
"Four Chocolate Drops"

They are some Chocolate Drops—not edible, but delicious—a troop of lively, curly
cocongas (?) with braps, songs and funny
dialogue and dancing—Eleanor, N. Y. Eve.
World.
Few if any can beat "the Chocolate Drops."
—Variety.

MERRY XMAS AND HAPPY NEW YEAR TO ALL OUR FRIENDS
FOSTER
BALL and WEST

Hello, Dallas, Texas.

Direction, MAX HART

A MERRY CHRISTMAS TO ALL
PAUL DURAND
Booking Manager of High-Class Vaudeville Acts
Suite 1005 Palace Theatre Bldg., NEW YORK
Artists looking for a competent representative should apply. Special attention given to NEW Acts
There's a Reason for the Following Consecutive Engagements

1913-14 WITH CHAS. B. DILLINGHAM ("THE ECHO")
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1914 WITH "THE PLEASURE SEEKERS" AT THE WINTER GARDEN
1914-15 WITH UNITED BOOKING OFFICES AND ORPHEUM CIRCUITS

THIS WEEK (DEC. 11), LINCOLN, NEBR.
NEXT WEEK (DEC. 17), ORPHEUM, OMAHA
JAN. 3, ORPHEUM, DES MOINES
WEEK JAN. 11TH-PALACE THEATRE, CHICAGO, ILL.

A Merry Christmas and Prosperous New Year To You
Permanent Address, St. Margaret Hotel, 127 W. 47th St., N. Y. City

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FRITZI SCHEFF in "Pretty Mrs. Smith" on tour.
"BIRD OF PARADISE"—Fifth Season on tour.
"PEG O' MY HEART"—By J. Hartley Manners. Florence Martin, Boston, Mass.
"PEG O' MY HEART"—Peggy O'Neill, Chicago.
"PEG O' MY HEART"—Elsa Ryan, Principal Eastern Cities.
"PEG O' MY HEART"—Blanche Hall, Principal Southern Cities.
"PEG O' MY HEART"—Dorothy Mackaye, Principal Western Cities.
"PEG O' MY HEART"—Doris Moore, Principal Cities of the Middle West.
"PEG O' MY HEART"—Rea Martin, Principal Cities of the Southwest.
"PEG O' MY HEART"—Marion Dentler—Canadian Territory.
"HELP WANTED"—By Jack Lait.

IN PREPARATION:
"THE WITNESS CHAIR"—By Harriet Ford and Edward Poole, authors of "The Dummy."
THE BERT LEVEY Circuit
OF
Vaudeville Theatres
(The Biggest and Best Small Time in the West)

CAN OFFER
Consecutive Work
to Feature and Novelty Acts

Address: ALCAZAR THEATRE BUILDING
SAN FRANCISCO, CALIFORNIA
BLANCHE LESLIE

How do you do? Have you been working this season? The Bestest for the New Year

THE REAL PRESS AGENT.

(Continued from page 33.)

commercialism. When the press agent first came into the field his duties were entirely confined to the theater and its connection with the newspapers. Since, however, the press agent's sphere of duty has gradually widened until now, successfully to fill the post of press agent with a theatrical organization a man must combine the brain of a diplomat, the executive power of a financier and the imagination of one of the "best selling" novelists.

No longer can the press agent grind out his copy on any old sort of a story and expect it to be printed. He has to scheme and plan for weeks on one story, to plant it in all detail to pass a city editor's desk. This is due to the fact that in almost every city and town there is an understanding between city editors that press agents are to get just so much space and no more. This space is just about enough for the most perfunctory notice of an attraction. But if the agent cares or is permitted to spend money with the papers he can arrange to have all sorts of stories and pictures printed for his show.

This is a condition particularly true in New York. The business departments of the daily papers have long looked on the theater as easy plucking and the amusement rate for advertising has always been the highest with the greater number of the publications. In return for his money the theatrical manager got nothing except what his press agent could slip by the desk when they weren't looking. This has been almost entirely done away with and there is not a chance for the press agent in his old capacity. Therefore he has had to open up a new field whereby he can pull money into the box office and with this necessity confronting him the former "good fellow" has developed into a business man of sterling quality, and those who could not keep up with the march of progress had to drop by the wayside.

As the press agent began to develop his business sense and do things that showed on the profit side of the ledger, his value came to be recognized in the commercial field. At present there are hundreds of press agents lending their efforts to the winning of success in commercial fields as publicity promoters, yet their real duties are generally disguised with the title of secretary of some sort or another.

One of the strangest facts of the theatrical game is that so few of the real press agents have gone into the picture field. This business, so closely allied to the theater, would seem to be one of the natural fields of endeavor for the regular publicity corps, but for some unfathomable reason there are scarcely a dozen former theatrical agents in the picture end.

Of course when pictures were in their infancy there were very few people in the legitimate end of the theatrical profession who took the "movies" seriously. But as the years passed and the bigger managers of the legitimate have fallen into line and entered the feature production field it seems almost inconceivable that there are not a greater number of press agents in it.

However this is explainable in a way, and is probably understood to a certain extent by those familiar with the upshot of the picture business. It is likely a condition also where there will be a survival of the fittest among the many over-night heads of the press bureaux the picture people called into life, and there will be also a demand sooner or later for the experienced office and road theatrical agent from the legitimate branch of the show business.

Meanwhile the agent plods along ahead of his show or at his desk when it is located far-a-

A Merry Christmas and Happy New Year To My Friends and Variety

Rocco Vocco
Western Manager for LEO FEIST

O’ROURKE and ATKINSON

PAT CASEY OFFICE
“Merry Xmas and Happy New Year”

from

The SIMON AGENCY

“Most Popular Agency in the West”

Booking Exclusively
With
W. V. M. A. and U. B. O.

Yuletide Greetings

Savoy and Brennan

“The Show Girl and the Johnnie”

Booked Solid

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1562 Broadway
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HAPPY NEW YEAR

Gowns Hats Tailored Suits
HARRY PINCUS
REPRESENTING VAUDEVILLE ACTS
412 Putnam Building, New York
Bryant 62

CLARA RACKETT
LILLIAN HOOVER
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IN THE VARIETIES

Merry Christmas and Happy New Year to Everybody
PERMANENT ADDRESS, VARIETY, NEW YORK

CECIL LEAN

WISHES YOU

A MERRY CHRISTMAS

Merry Xmas to All

GEORGE BALDWIN

Two-Years With VALESKA SURATT
Now Leading Man With the "CANDY SHOP"
La Salle O. H. Chicago Indefinite
Merry Christmas
and
Happy New Year

BOOKING THEATRES
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HARRY SHEA

Vaudeville Agency

Established 18 Years

Putnam Building, New York
CHARLES BORNAHaupt
INTERNATIONAL VAUDEVILLE PROMOTER
Room 303
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New York

wishes all his friends A HAPPIER NEW YEAR

Representing
WILL COLLINS & CO.
Vaudeville Agents and Producers
Broadmead House, Panton St., Haymarket, London, S. W.

THE PEPPER TWINS wish all their friends
A Merry Christmas and A Prosperous New Year.

FRANK HAYDEN
(INCORPORATED)
BENJ. O. DAVIS, Pres.
Costumes and Millinery
56 West 45th St., New York City

"Sweet" Merry Xmas to All
REMEMBER ME?
(STILL)
MAX WINSLOW
(NEVER QUIET)

(You know the firm)  (And SAM LEVY Wishes You the Same)

IT IS UNNECESSARY TO WARN YOU OF IMITATIONS — THEY'RE HARMLESS
DIRECT FROM THE FIRING LINE

"IT'S A LONG, LONG WAY TO TIPPERARY"

THE MARCHING SONG OF THE ALLIES
A Delightful Irish Ditty that is NOT a War Song.

Written and composed by JACK JUDGE and HARRY WILLIAMS.
It's Sweeping this Country NOW. ARE YOU SINGING IT?

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"And there shall be peace and plenty on earth, when managers will love the actors and actors will love the managers and both shall love the agents.

Why Not?

ARCHIE COLBY
Writer of ORIGINAL LAUGHS Only

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

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To all my Friends, and others

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Edna Northlane
and Jack Ward
The Impromptu Duo
Direction, HARRY WEBER

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White’s Circus
Merry Xmas and Happy New Year to Everybody

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I’ll have a lot of New Stuff for Pirates next Season

Direction, MORRIS & FEIL

MERRY XMAS and HAPPY NEW YEAR TO ALL FRIENDS FROM EDWARD HELENE MILLER AND VINCENT

Some Boy—Some Girl—Some Songs

TOURING ORPHEUM CIRCUIT MANAGEMENT HARRY FITZGERALD

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Gallager and Carlin—“Before the Mast”

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Vaudeville's Real Minstrel Novelty

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12 Min. of Flying Banjos MANAGEMENT M. S. BENTHAM 8 Min. of Grand Operatic Review FEATURING
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Principal Comedian With "CANDY SHOP" LaSalle O. H. Chicago Indefinite
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"LE PETIT CABARET"
At the Palace Theatre, London And Playing 92 Weeks

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TOBY CLAUDE

AND

WILLIAM SMYTHE

(THE MELODY MAN)

Opened the NOVELTY of the Season—November 23, 1914, entitled

"LE PETITE REVUETTE"

by WILLIAM SMYTHE

AT B. F. KEITH'S COLONIAL THEATRE, NEW YORK CITY
Miss Claude's Company includes Mr. W. A. Whiticar, Miss Kittie Bryan, Mr. Charles Yorkshire.

THEY SAID:

TOBY CLAUDE'S DELIGHTFUL NOVELTY
We want to congratulate Toby Claude, not only for contributing a delightful little novelty, "La Petite Revuette," but for hitting upon a fresh and novel idea. Miss Claude will be recalled as a sprightly figure in musical comedy. She is just as vivacious and chic and if anything, more charming. . . . Her Revuette is going to be popular. It deserves success.

Much of the credit, of course, should go to William Smythe, who appears in two of the songs with Miss Claude and sings quite agreeably. Mr. Smythe conceived the episodic specialty and wrote the little Revuette. He carried out his idea admirably in every way. . . . As for Miss Claude, she personifies our ideal sou-brette.—Frederick James Smith, New York "Dramatic Mirror."

Toby Claude, lately returned from England, deserves much credit for having quite an original vehicle. During Toby's stay in England, every idea gone before had been utilized by every short Revue produced there. Toby, however, has none them one better in this way and put something new over. William Smythe, who plays in the act, produced it. . . . The turn is real Revuette style. . . . Little Toby Claude has picked a very useful vehicle, besides a clever helper in William Smythe. . . .—VARIETY.

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THE SEASON'S GREETINGS FROM

BELLE BAKER

Direction, EDW. S. KELLER

HERE'S A COPY OF A BONAFIDE LETTER THAT CAME UNSOLICITED TO MY DESK LAST FEBRUARY FROM A GENTLEMAN I HAD NEVER MET. HIS ENDORSEMENT OF WATSON AND COHAN AND THEIR ENTERTAINMENT WAS SO STRONG THAT IT DID FROM A MAN WHO BOUGHT AND PAID FOR HIS TICKET, WHO NETTED AS MIGHTY-WEIGHT... "IT'S STRONGER THAN ANYTHING I COULD WRITE, AND I CONSIDER THIS SHOW ONE OF THE VERY BEST ON THE BIG COLUMBIA CIRCUIT."

I'LL SHOW "DOUBTING THOMASES" THE ORIGINAL LETTER IF THEY WANT TO SEE IT—OR, BETTER STILL, PHONE OR CALL ON ME. PUTMAN, E. L. JOHNSON, Manager Gayety. Omaha, Neb., Feb. 20, 1914.

Mr. E. L. Johnson, Manager Gayety Theatre, City

Dear Sir—

After seeing your show last night, as I do each week, I really felt ashamed to leave without leaving another seventy-five cents at the box office. The person that does not get $2.50 worth of enjoyment out of this week's bill must have a bad case of indigestion. You have given so many good shows—and others not so good—but all of them, this one, "The Happy Widows," with Watson and Cohan, is the REAL show. I thought you might not be displeased with a word of appreciation.

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A singing trio that will hold its own on any time.

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Direction, KING LEE KRAUS

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