

Amusements



HENRY MILLER in "The Havoc," Auditorium, Tuesday, December 26.

no one who knows the work of this clever artist needs to be told. Prices 50c, 75c, \$1 and \$1.50. Tickets will be placed on sale next Tuesday at Whitlock's.

Henry Miller in "The Havoc." Henry Miller, who has created more big roles in famous dramas than any other famous modern actor, will make his first appearance in this city Tuesday at the Auditorium in H. S. Sheldon's gripping play, "The Havoc," which created a genuine sensation in New York last year, during its all season run at the Bijou theater, and which is repeating on tour this season its overwhelming success of last year on Broadway. The actor-manager was seen here just a year ago, in a light, witty comedy of manners, "Her Husband's Wife." This season he returns in the most powerful play he has produced since "The Offly Way" was a reigning sensation 16 years ago, in which he has found, according to the New York and San Francisco critics, the greatest role he has ever played.

"In many years of notable stage achievements," said the New York Telegraph last year, "Henry Miller has never more greatly distinguished himself than in the role of Craig, the wronged husband in 'The Havoc.' Mr. Miller never does things half-heartedly, but in all his brilliant career—and this includes his great acting in 'The Only Way' and 'The Great Divide'—he has never before given so forceful, so facile, so convincing a portrayal. It is really a lesson in big acting." "It is the greatest acting Henry Miller has ever done," said the New York Tribune; and the Philadelphia Times added: "As Richard Craig in 'The Havoc,' Henry Miller touches the zenith of his career." These tributes from famous critics are backed by equally enthusiastic eulogies volunteered by other experts on drama and acting. "The Havoc" is a delight," said Edwin Milton Royal, author of "The Squaw Man," last year, "and Henry Miller's own delicate, illuminating, compelling performance of the big central role is a proof that the art of acting is not dead." "No other act or on the English speaking stage," said Sir Charles Wyndham, the famous London actor-manager, "could play the role with the positive genius displayed by Mr. Miller. Mr. Miller brings to us exactly the same cast that supported him throughout his long run in New York. Every role will be played by the actor who created the character. The engagement is for one night only, Tuesday, December 26. Prices 50c, 75c, \$1 and \$1.50. Tickets are selling at Whitlock's."

With a world of sparkling melodies and overflowing with real novelties, "The Top o' th' World," with its original stars, Bailey and Austin, and the entire original company, will be the attraction at the Auditorium Friday, December 29. Alan Dale, the celebrated dramatic critic on the New York American, is probably the "coldest blooded" reviewer in the country. His pen seems to be steeped in pure sarcasm. His review of a "first night" is a thing of horror to the average producer. Of Bailey and Austin in "The Top o' th' World" he said (New York American, issue of September 5, 1908): "To be perfectly candid I expected for the most part to be bored. I acknowledge freely that I was not. It is really a wonderful show—and I say wonderful advisedly. It has so many novelties. And everybody nowadays seems to have run out of novelties. The scenic effects are astonishingly good. Bailey and Austin, seen as two strange mechanical toys, a 'Jack-in-the-Box' and a 'Candy Kid,' did almost everything in the repertoire of amusement. They danced—many times and excellently—they juggled, they played musical instruments, they fell down, and fell down excellently; they 'graged' (I think I have the correct expression), they were almost always evident, and I laughed—laughed heartily. It proved my contention that you must go to the varieties for clever comedians. I understand that they have served long apprenticeships in the varieties and it was evidenced by their most excellent style of entertaining. I think 'The Top o' th' World' will stay at the Majestic for many months to come." It did. It stayed there eight months, moved down to the Casino and

stayed there four months more. With Bailey and Austin, the entire original company, and an ensemble of 70 people, "The Top o' th' World" will be the one noteworthy musical attraction of the season. Prices 50 cents to \$1.50. Ticket sale opens Wednesday morning at Whitlock's.

"Introduce Me." That this is a day of clean plays is amply demonstrated by the success of the new comedy, "Introduce Me," that is to be presented at the Auditorium soon. It has been said of this play that it is as sweet as a clover field in full bloom. There is not a jarring note to it; there is said to be a genuine wealth of laughter to the story and the ingredients of heart interest and romance have been happily blended. The piece was written by Della Clarke, the well known author-actress. She will appear here in the leading character and will be surrounded by a picked company of actors, all of whom are well known on Broadway.

Low Docketader's Greater Minstrels. Low Docketader and his great minstrel will be seen at the Auditorium at an early date. This season's production will, it is claimed, outshine all previous efforts in minstrelsy, far surpassing anything produced heretofore in the history of burnt cork. The name of Docketader stands always for something new and original in minstrelsy, and the many lovers of this form of amusement will welcome the coming of Docketader and his all-star aggregation of funmakers. Neil O'Brien, the famous minstrel, is again one of the features of the show. Among the other well known artists are Manuel Romain, "Happy" Nauty, "Les" Copeland, Pete Detsell, Master Leo, Roy LaPearl, Henry DeCunea, Don Ferrandou, Major Nowak and 60 other burnt cork artists.

Butcher's Boy's Bride Quest Ends

His Lady Fair Calls Him "Misguided Youth" When He Tells of \$5500 Expenditure.

New York, Dec. 23.—Had the late lamented Sir Thomas Mallory, who chronicled the deeds of the noble assassins who foregathered 'bout King Arthur's board, had this story to weave, he would doubtless have dubbed it: "Ye Valorouse Through Unrequited Queste of Ye Butcher's Youth for Ye Bee-ootious and Semi-Approachable Ladie of Ye Imposing Hostetrie."

For in sooth, to paraphrase Sir Thomas once more, the principals in this story are: Michael Gelsman, butcher's boy, Mrs. Helen Kockman, once of the Hotel Ansonia, but now of the Hotel Astor, and, incidentally, Henry F. Gelsman, father of Michael, who did his best to shatter his heir's financially debilitating romance. The sad story is being told bit by bit before a jury in the supreme court, where Michael Gelsman, who delivers meat and other commodities used for subsistence, has been suing his erstwhile friend of the Ansonia to recover \$5,500, which he says he lavished upon her in the forlorn hope that should he prove to be a good lawyer her heart might simmer a little in his direction.

"Ah, yes," Gelsman, the younger, told the jury. "I met her, Mrs. Kockman, while I was delivering necessities to her in her suite at the Ansonia. She told me that she was a widow and that she was very wealthy. I was in love at once. She said that all she needed was \$500 ready cash with which to fix a jury 'down south in a will case.' And what could I do but go out and get it for her? Thereafter I called often. Every time I called I left not less than \$25 or \$30. And when I wasn't calling I was sending her boxes to the theater and flowers. Also, I presented her with a \$400 diamond solitaire ring. Yet only once did she consent to go with me to a place of amusement. "Once—and as I recall it, when I had been a little slow with my gifts, she said she would like to marry me to show her appreciation of my goodness to her. She told me that I was the best man in the world, and handsome, too."

On the stand Mrs. Kockman called Gelsman "only a misguided youth," denying she had received money from him.

Gastronomic Crimes.

Henry T. Fink in January Century. Nor is it enough that school girls and boys should be taught to cook; they should also learn how to eat. Few learn this at home. They are usually taught in silence, and not to take soup off the end of a spoon or to put the knife into the mouth; but the more important art of mastication is ignored. It is a branch of physiology, and should be taught by experts in the schools.

If it were, the next generation of mothers and fathers would know that it is a crime to let their children swallow food, particularly milk and cereals and vegetables, before it has been kept for a while in the mouth to be mixed with saliva and made digestible.

If it were indelibly impressed on school children that gluttony is a vice which defects its own end, that by eating slowly much more pleasure can be got from one mouthful than by bolting a whole plateful, that this pleasure can be vastly increased by consciously exhaling through the nose while eating, and that those who eat in this way will escape the pangs of indigestion—if these truths were impressed on every child mind, two-thirds of the minor ills of mankind would disappear in two generations, and most of the major maladies also; for the stomach is the source of most diseases. As Thomas Walker wrote nearly a century ago, "Content the stomach, and the stomach will content you."

Evolution. My loved one always threw me kisses. Fore I changed her name to Mrs. Farewell, then to future wives—she still throws, but now it's dishes. —Judge.

COMING ATTRACTIONS. Tuesday, Dec. 26.—Henry Miller in "The Havoc." Thursday, Dec. 28.—"The Dawn of a Tomorrow." Friday, Dec. 29.—"Bailey and Austin in 'The Top o' th' World.'"

Miss Isabelle Lowe in "The Dawn of a Tomorrow."

An attraction that should recommend itself to local theatergoers is Miss Isabelle Lowe in Francis Hodgson Burnett's latest play, "The Dawn of a Tomorrow," which is scheduled for one performance, Thursday, December 28, at the Auditorium.

She will make Miss Lowe's first appearance here as a star, and there are but few of our native actresses who possess the unusual capabilities of this young woman, and practically none of those who rival her in capability possess her added advantage of extreme youth. In addition, Miss Lowe has a very competent company playing in her support.

While the authoress has striven to make her play the ideas that will appeal widely to the serious minded theatergoer, assurances are given that it is not a hard and dry didactic composition, but the natural interest that attaches itself to her theme is enhanced by a dramatic plot, and a human comedy and pathos. The character that has been assigned to Miss Lowe is that of "Glad," a waif of the London streets who has come naturally to a philosophy that has descended from the scholar in his den, the preacher in his pulpit, to man and woman of the world, the philosophy of inherent optimism that has brightened lives, and has taken off the bitter edge of misfortune and disaster. The earnestness and sincerity with which this little waif clings to her ideas, in spite of all that happens,

stamps the part as one of Mrs. Burnett's masterpieces of characterization. What it is in Miss Lowe's hands



New York Critics Agree That "The Dawn of a Tomorrow" Was One of the Most Interesting and Absorbing Plays of the Season—Miss Isabelle Lowe will appear in the Title Role of "Glad," Auditorium, Thursday, Dec. 28.



Some of the Characters from "THE TOP OF THE WORLD" Complete, which forms the Picture—Left to Right, FLORENCE SMITH (BROKMO), FRED BAILEY (JACK IN THE BOX), ADELE OSWALD (STALACTA), WILSON (HILL), LARSEN (P. HINGE TINY), RALPH AUSTIN (CANDY KID), BOBBIE ROBERTO (MAIDA), AL W. GRADY (THE FRIENDLY GREAT)

AUDITORIUM SCHLOSS THEATRE CIRCUIT Tuesday, December 26 First Time Here in Ten Years The Famous Actor-Manager, Henry Miller in "The Havoc" By H. S. SHELDON PRICES—50c, 75c, \$1 and \$1.50. Tickets are selling at Whitlock's.

AUDITORIUM SCHLOSS THEATRE CIRCUIT Thursday Dec. 28. FIRST TIME IN THIS CITY LIEBLER & CO.'S PRODUCTION Of the Big Dramatic Success, "The Dawn of a Tomorrow" By Mrs. Frances Hodgson Burnett With MISS ISABELLE LOWE as "GLAD" 300 Nights in New York City. 200 Nights in London. The Most Interesting and Absorbing Play of the Season. See "The Great London Pea-Soup, Fog Scene," "In Apple Blossom Row." SPECIAL CAST AND PRODUCTION Prices—50c, 75c, \$1 and \$1.50. Tickets Tuesday at Whitlock's.

AUDITORIUM SCHLOSS THEATRE CIRCUIT Friday, December 29 In the Tremendous, Sensational Musical Extravaganza, BAILEY and AUSTIN The Tremendous, Sensational Musical Extravaganza, THE TOP O' TH' WORLD Production, in Detail, Exactly as During its solid year's run at the Majestic and Casino Theatres, New York. THE BIG ORIGINAL NO. 1 COMPANY—SEVENTY PEOPLE. AUGMENTED ORCHESTRA. The Famous Original Collier Ballet (most talked of feature ever known in Musical Comedy) 40 Ever Marching, Ever Smiling, Ever Dancing, Fascinating Girls 40 PRICES—50c, 75c, \$1.00 and \$1.50. Tickets go on sale Wednesday at Whitlock's.

FEATHERED TRIBE OF HIGH DEGREE ARE SHOWN AT EXHIBITION IN NEW YORK CITY JUBILEE ORPINGTON LIGHT BRAHMA Some of the finest bred poultry in the country is now on exhibition in Madison Square Garden, it being the twenty-third annual show of the New York Poultry, Pigeon and Pet Stock Association. Two specimens which are attracting considerable attention at the show are presented herewith.

As good advertising is a vital part of store service, a good store MUST be advertised.

CHENEY'S EXPECTORANT