

Tremont



Theatre

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Prop. AND
Mgr.



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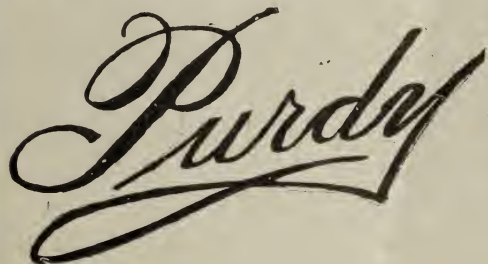
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Direction Charles Frohman
and William Harris.

A. M. Sheehan, Business
Manager.

The evening performances terminate in ample time for Suburban patrons to reach the theatre trains at both North and South Stations by taking cars in the Boylston Street Stations of the Subway or the Washington Street Tunnel. Every car running through the Subways, either North or South, stops at the Boylston Street Stations.

Responsibility. Management will not be responsible for articles contained in bags, packages or in pockets of any clothing checked, nor for the loss of or damage to articles or garments left in the theatre or checked in coat rooms by patrons.

Lost Articles. Articles found by patrons should be left at Box Office. Articles will be retained for thirty days, at the expiration of which time, if unclaimed they will be returned to the finder.

No Head Covering to be worn in the theatre during the performance.

No Fees are permitted. You are requested not to disregard this rule.

Cloak Rooms for Ladies will be found at the rear of both lower floor and first balcony. The Cloak Room in the Foyer is for Gentlemen only.

Perfectly sanitary conditions are maintained in this Theatre by the use of Chloro-Naptholeum and the automatic appliances of the West Disinfecting Company, Boston, Mass.

Address all Communications in regard to Advertising in this Programme to M. C. Walter, 79 Milk St., Boston. Telephone, Main 1501.



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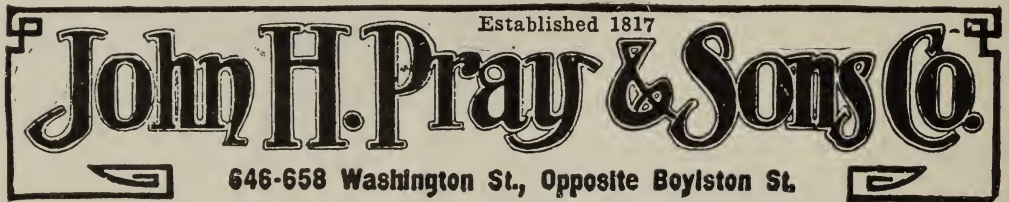
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"Madame Sherry" will make her first visit to Boston, with the title role sung by Lina Abarbanell, supported by the original New Amsterdam Theatre Company, as the next attraction at the Tremont Theatre. Woods, Frazee and Lederer who have made more than a million dollars from "Madame Sherry," have given the melodious "French vaudeville" an entirely new production and new Parisian costumes throughout. The piece is dressed according to its station in life at the head of musical money-makers. Lina Abarbanell will come to the Tremont in splendid voice having spent the summer in Dresden working with her old instructor in grand opera and taking the baths and exercises calculated to strengthen the throat and vocal cords. She looks forward to her most successful singing season. Madame Abarbanell brought from Paris \$3,000 worth of new gowns, her ambition being to be the best dressed prima donna on the American stage. The great cast which was applauded by the metropolitan public for a year at the New Amsterdam Theatre comes to the Tremont. Among these notable artists will be Elizabeth Murray, Annabelle Whitford, Mae Phelps, Jack Gardner, Dallas Welford, Sherman Wade and John Reinhard. The singing, acting and dancing chorus is the prettiest that George W. Lederer has ever offered the public. Mr. Lederer has been hard at work upon "Madame Sherry" and has rehearsed the company as diligently as though it had not sung the piece for a year already. He has freshened and smartened the performance and given it more of the Lederer finesse and charm which aided so powerfully in carrying "Madame Sherry" to such overwhelming success. All over the world they are singing "Madame Sherry" numbers. "Every Little Movement Has A Meaning All Its Own" has made a girdle of melody around the world. Woods, Frazee and Lederer insist that this season's "Madame Sherry" is superior to that of last in every way. The Special Company to be seen at the Tremont will play a long Broadway engagement this winter after the Boston run and will visit Chicago and Philadelphia.

The usual Wednesday and Saturday matinees will prevail during the engagement.

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"MADAME SHERRY"

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A digestion I had
That assuredly was a jim dandy,
And it seemed to me tough
I could ne'er get enough
Of such stuc as cheese, mince-pie and
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Things have changed, I must own,
Since to manhood I've grown,
Now cheese I can get by the hummock,
Piles of candy foot high
And just lashins of pie,
But oh, where is that juvenile stomach!

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"Do yer? Well, I'm the party wot 'e belongs to."

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WEEK OF OCTOBER 23, 1911.

Evenings at 8

Wednesday and Saturday Matinees at 2

BEGINNING MONDAY, OCTOBER 23, 1911

FIRST WEEK

MESSRS. WOODS, FRAZEE & LEDERER'S Presentation of

LINA ABARBANELL

IN

Madame Sherry

A FRENCH VAUDEVILLE IN THREE ACTS

Book by Otto Hauerbach.

With Music by Hugo Felix.

Founded on the French Book of M. Ordonneau.

Present version by Karl Hoschna.

Personally Staged by George W. Lederer.

Program continued on following page

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PROGRAMME—Continued

CHARACTERS:

In the order in which they appear.

LULU, an Actress and Dancer (Edouard's Sweetheart).....MISS FLORENCE MACKEY
CATHARINE, Edouard's Housekeeper (Phillippe's Wife).....MISS ELIZABETH MURRAY
PHILLIPPE (Catharine's Husband).....MR. IGNACIO MARTINETTI
EDOUARD SHERRY, a New York Man About Town (Nephew of Theophilus Sherry).....MR. JACK GARDNER
LEONARD GOMEZ, Son of the President of Venezuela.....MR. JOHN REINHARD
PEPITA, Leonard's Sweetheart.....MISS FRANCES CAMERON
YVONNE SHERRY, a Convent Girl (Niece of Theophilus Sherry).....MISS LINA ABARBANELL
THEOPHILUS SHERRY, a Millionaire Connoisseur of Greek Art.....MR. CHARLES J. ROSS
HECTAR, Head Steward on the Yacht "Yvonne".....MR. A. G. PYKE
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PROGRAMME—Continued

PUPILS AT THE SHERRY SCHOOL OF AESTHETIC DANCING:

Helen Van Ness.....Irene Palmer
 Florence Brevoort...Billie Frances
 Loy De Puyster.....Ella Ray
 Irene Vandervelt....Alice Palmer
 Myrtle Stuyvesant
 Beth Montgomery

Ruth Amsterdam...Eleanor Christy
 Bertha Van Hutten..Lea F. Leland
 Eleanor DePuyster
 Jeannette D'Arville
 Florence Astoria...Lillian Buchanan
 Louise Van Rensselaer..Billie West

ACT I—Edward Sherry's Studio, Manhattan. A Morning in July.

ACT II—The Saloon of the Yacht "Yvonne." New York Harbor. Same Evening.

ACT III—After Deck of the Yacht "Yvonne," off Coney Island. Same Night.
 TIME—Present Day.

Gowns from Frazee & Lederer's Costume Department, Madame Keeler, Superintendent.

The scenery of this production designed and painted by Ernest Albert, of Lee Lash Studio, New York.

The Parlor Grand Piano used on the stage is from the warerooms of VOSE & SONS PIANO CO., 160 Boylston Street, Boston.

The player piano used on the stage in Act II is a Wurlitzer 88-note Player Piano, manufactured by the Rudolph Wurlitzer Company.

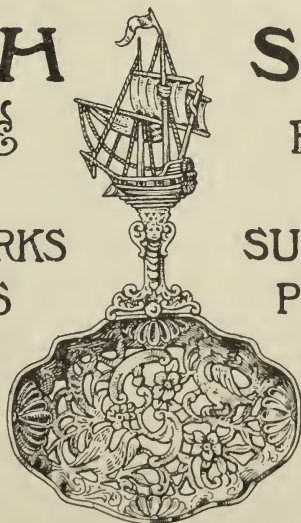
(Programme—Continued on following page)

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Stetson Hats	3.50 & 4.00
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A visit to this exclusive shop will convince the purchaser that the styles are unusual and unlike models shown elsewhere.

PROGRAMME—Continued

SYNOPSIS OF MUSICAL NUMBERS.

ACT I.

1. "Aesthetic Dancing".....Lulu and Dancing Class
2. "Theophilus".....Edouard and Lulu
3. "Every Little Movement".....Lulu and Leonard
4. "The Kiss You Gave".....Pepita, Lulu and Leonard
5. "Uncle Says I Mustn't, So I Won't".....Yvonne, Leonard and Lulu
6. "The Birth of the Butterfly".....Yvonne and Fifth Avenue Girls
7. "You Can't Argue".....Theophilus
8. "The Smile She Means For You"
Yvonne, Edouard, Lulu, Leonard, Theophilus and Catharine
9. "The Love Dance".....Yvonne and Edouard

As Yvonne innocently describes to Edouard the dancing lesson which she saw Lulu giving to Leonard, Edouard for the first time realizes that Lulu and Leonard have been using their lessons merely as a cloak to cover their love making. Every detail that Yvonne innocently describes to Edouard arouses his jealous ire. He determines to renounce Lulu. Yvonne's dancing first attracts, then fascinates him.

(Programme—Continued on following page)



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Wedding Gifts

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Silver Cut Glass

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Old English Room

*Music during Luncheon
Dinner and after Theatre*

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Back Bay

HOTEL THORNDIKE BOYLSTON ST.

PROGRAMME—Continued

ACT II.

1. "Athletic Prancing".....Sherry's Pupils
2. "The Other Fellow".....Yvonne and Phillippe
3. "The Dublin Rag" (Atteridge and Schwartz).....Catharine
4. "I'm All Right".....Yvonne
5. "Terzetto Buffo" (Hugo Felix)
Theophilus, Lulu, Leonard, Phillippe, Catharine, Edouard
6. "The Birth of Passion" (Hoschna).....Edouard and Yvonne
7. Finale—"Off For a Sail."

Yvonne's love for Edouard has been but the delight of a child with a new plaything. It is not until she has seen Edouard kiss Lulu that the woman in her awakens. Now for the first time she feels the pangs of jealousy. Yvonne's heart runs the gamut of suspicion, accusation, hate, despair. Finally the notes of the dance that first called forth her love cause her to relent and forgive. For a moment the coquetry of the girl asserts itself again in her chase after a butterfly. It is only pretence, for in her heart she feels the glowing of a new love. It hears the call of her mate and responds in Yvonne's first kiss.

ACT III.

1. "Ciribin" Yvonne
 - (a) "Kissing by Cable" Yvonne
 - (b) "He's Coming Back" Catharine
 - (c) "The Mad Madrid and the Dance of Danger".....Pepita and Billy
2. "Want to Play House".....Yvonne and Edouard
3. "The Intermezzo" (Hugo Felix).
4. "We Are Only Poor Weak Mortals".....Theophilus
5. "The Seduction" (Hugo Felix).....Theophilus, Lulu, Pepita and Catharine
6. Finale.

Program continued on following page



Old Feathers Made New
 By Willowing or Adding New Tops
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CLASSIFIED.

A patriot is a man who successfully hooks his wife's clothes.

A martyr is a man who makes the endeavor and fails.

A hero is the man who refuses to try.

A coward is a man who remains single to avoid it.

THE LATEST.

Farmer—What are you doing there in my cherry tree?

Tramp—I fell from an airship.

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 Stage Manager.....James Darling
 Assistant Stage Manager.....A. G. Pyke
 Wardrobe Mistress.....Madame Valentine
 Musical Director.....Albert Krausse
 Carpenter.....John Kagy
 Assistant Carpenter.....J. McCauley
 Electrician.....W. P. Meahger
 Assistant Electrician.....N. Margolis
 Properties.....Jack Frees

WEEK OF OCTOBER 30

2nd Week of LINA ABARBANELL

"MADAME SHERRY"

ON THE JOB.

Pa—I greatly disapprove of that young Smithson, and one particular reason is his lack of industry in his calling.

Daughter—"His calling?" Why, he calls seven evenings in the week!

A HEALTH HINT.

Tattered Tim—I've been trampin' four years, ma'am, an' it's all 'cause I heard the doctors recommended walkin' as the best exercise.

Mrs. Prim—Well, the doctors are right. Walk along.

AVOIDING HASTY OPINIONS.

Doctor—I don't understand your case at all. We must wait for the post-mortem examination.

PROOF.

"I thought I told you to present the bill to number twelve?"

"Yes, sir, I have."

"Impossible! I can still hear him singing."

EVERLASTINGLY.

Percy—Lend me a five, old chap, and I'll be everlastingly indebted to you.

Reggie—That's just what I'm afraid of, old fellow.

Give, if thou canst, an alms; if not, afford,
 Instead of that, a sweet and gentle word.

DYED in the WOOL

This time-honored expression frequently used to denote the unchangeability of men's views or convictions was doubtless originated by someone who had in mind the permanence of our work



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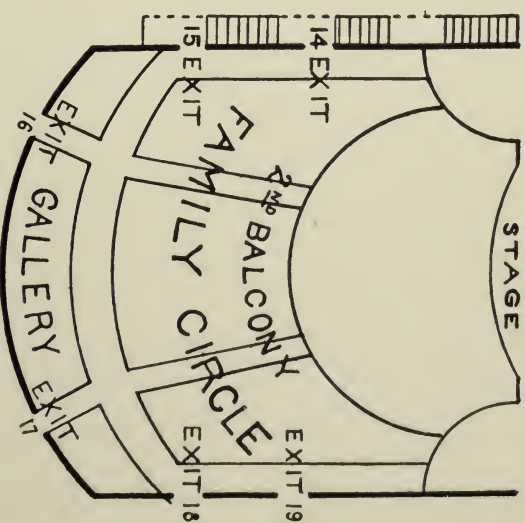
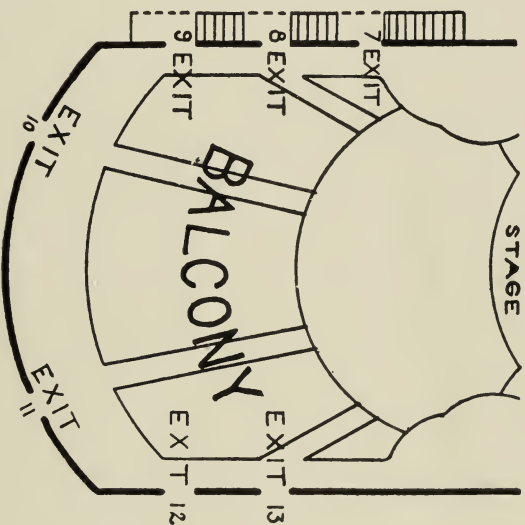
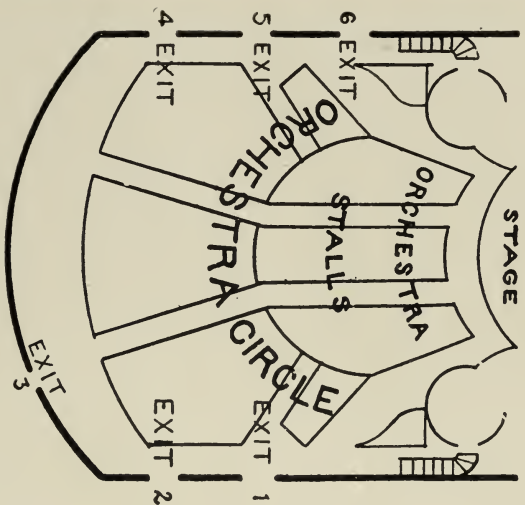
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