

THE EMPRESS

Max Bloom led his "dancing horse" through the gates of Duluth and "stood them up" at two performances at the Empress theater yesterday. Practically every seat in the house was taken. It was the same Max Bloom. His irrepressible humor and his inimitable style in "putting it over," always pleases. Yesterday's performances were no exception to the rule.

If Max ever deserts the calumet, all he need do is to enter the marts of trade and open a shop. It wouldn't make much difference what line he handled, or whether there is a demand for his wares. Max would create a market and force a sale, if he employed the same persistence and shrewdness used in his lines. He could sell overcoats at the equator or create a demand for linen dusters at the North pole. He succeeds in selling his "horse" twice and collecting the big profits on his sales from several persons not interested in the barter and exchange. While making his sales, Bloom uses all of the arts and wiles known to the typical "Yiddish" bargain driver, accompanied by a mirth provoking line of patter peculiar to him.

"The dancing horse," portrayed by George Browning and Eddie Van, has lost none of its agility since Bloom first introduced in it "The Sunny Side of Broadway," as a vehicle for his burlesque comedy. Alice Sher is one of the cleverest dancers seen at the Empress in a long time, and the burlesque dance in imitation of one of her terpsichorean offerings, by Max Bloom and Johnny Gilmore, is one of the laughable turns of the piece. The chorus is composed of a half dozen "broilers" good looking, and handsomely costumed.

"The Sunny Side of Broadway" will be at the Empress the balance of the week.