

Mid-Week in the

ONCE in a while some man comes along who does a feminine impersonation that through sheer force of its excellence wins one's approval, or at least his praise, and such is the work done in the Nixon theater this week by Julian Eltinge, who is appearing with the Cohan & Harris minstrels. Since he appeared here last he has added somewhat to his impersonation, but in the main his work is practically the same.

When he is in woman's attire he presents a picture of feminine beauty. His gestures, his facial expression, his manner are those of a modest and refined young woman. The effect of removing his wig is remarkable and for a moment he stood on the stage, bowing his thanks to the applause, the womanly comeliness had to a certain extent disappeared, showing how effective an elaborate coiffure is.

Eltinge made his first appearance in Barnet's musical comedy, "Miss Simplicity," when it was presented in Boston by the Bank Clerk's association. His success was so emphatic that he was induced to go on the professional stage and since then he has been a vaudeville headliner. He does not fancy his present line of work, but as there is money in it he has been induced to keep on.

In the matter of make-up he is extremely painstaking and occupies more than an hour on his face alone. Not half the actresses on the stage are as careful or as artistic as he is. Of all the feminine impersonators, and there are many, beginning with George Fostelle, Harry Le Clair and Richard Harlow, he is the most artistic and certainly the only one whose work is free from anything that could possibly offend.

This year he is doing a Salome dance. In this he is extremely graceful and the effort is free from anything that smacks of vulgarity. As a rule it is difficult to praise a female impersonation, but one can't help doing so in Eltinge's case.