WHEN THE
EMPIRE CITY QUARTETTE
(HARRY COOPER, HARRY TALLY, HARRY MAYO, IRVING COOPER)
Selects two songs from the catalog of one publishing house, they surely must be winners. They (The Empire City Quartette) are this week (their second) at the American Music Hall, New York City, singing to repeated encores.
REX SHIELDS and ERNEST R. BALL'S WONDERFUL NOVELTY WALTZ SONG
"JUST FOR A GIRL"
And ARMSTRONG and CLARK'S GREAT COON SONG HIT
"SHAKY EYES"

This in itself is proof positive that they must be excellent numbers from a quartet standpoint, to say nothing of what these same songs are doing with some of the principal vaudeville headliners of the country as solo numbers. No such word as failure if either or both of them are in your repertoire.
The above will be sent FREE—All we ask of those we do not know is an up-to-date programme. NO CARDS or AMATEUR PROGRAMME will be accepted.
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THE GREATEST VAUDEVILLE HIT IN YEARS
APRIL 4, ORPHEUM, DES MOINES

When answering advertisements kindly mention VARIETY.
ENGLAND DISCUSS AMERICAN INVASION BY OSWALD STOLL

British Magnate Believed to Have Connection Over Here in Sight, and May Combat Beck-Butt, Independent of Morris.

(Special Cable to Variety.) London, March 30.

With the Gibbons Circuit lined up on the Martin Beck-Alfred Butt side of the international vaudeville combination, it is pretty certain that Oswald Stoll intends making reprisals against Beck for his entrance into England.

How Stoll will go about this is not spoken of with any certainty. Of course, William Morris, (now in Berlin) is mentioned, but those who know every kink to the variety snarl say that Stoll has another way of entering the States. It has been recalled that about three years ago, Mr. Stoll, in an interview said he had peculiar facilities for erecting a circuit in the United States if he cared to take advantage of them.

On the Morris proposition, it is said that a Stoll-Morris juncture would mean something away from bookings. The people interested in the moneyed end of the halls claim that if Stoll affiliated with Morris, the stock of a very large corporation might be floated over here, with Stoll's name at the back of it, the English investing freely in commercial ventures of a theatrical nature.

There is a belief though that an understanding of some sort is in existence between Beck and Morris regarding their future operations on the other side. It has even been talked about that Mr. Beck engaging Vesta Victoria after several meetings with Morris, though the Victoria negotiations were entered into before those meetings, was a blind to throw off any one interested.

With a Stoll-Morris company out of the running, any theatres that Oswald Stoll might become interested in America can easily be calculated upon, Stoll being on intimate relations of friendship with big New York showmen.

At the Gibbons' office yesterday the affiliation of Gibbons with Beck-Butt was confirmed by Mr. Master, Walter Gibbons' right hand. Mr. Stoll declines to make any statement. It is reported his attention just now is about evenly divided between routine matters and internal affairs of the Moss-Stoll Tour. There are many rumors what these internal troubles are, but the fact of Moss-Stoll now issuing contracts as far ahead as 1913 would seem to place them all at rest.

Alfred Butt and the directors of the Palace are at Monte Carlo. Walter De-Frice is there also.

SIGNS FOR THREE YEARS.

A contract has been entered into between Lew Fields and Irene Franklin under the terms of which Miss Franklin is bound to the producing manager for the next three years. She will close her vaudeville engagements week of April 11, for rehearsal with the new Fields revue. The contract was made through Louis Westley, representing Miss Franklin.

In Mr. Fields' next, "The Summer Widows", he will appear in the cast, quietly and without display, listed as among those present on the program in the same size type his co-workers are billed.

Miss Franklin's final vaudeville engagement will take place at the Fifth Avenue Theatre, New York. It is reported that her salary with the Fields production is the same as that she received in vaudeville. $1,000. Bert Green has a small speaking part in the piece and plays the piano accompaniment for Miss Franklin during the song specialty which is to be interpolated.

DUVRIES GOES BACK.

Chicago, March 30.

Sam DuVries leaves the William Morris office here on Saturday, returning to the Sullivan-Coliseum Chicago branch, which he left a few months ago. DuVries will take the bookings carried into the Morris office from S-Cl's back with him.

HARLEM'S NEW COMBINATION ONE.

Next season 126th Street and Seventh Avenue will have a very sisterly resemblance to Broadway and 42nd Street.

By October the new theatre for John H. Springer will be completed, it is expected, at the corner of Seventh Avenue and 123d Street. At the Grand Opera House, Mr. Springer's other theatre, it was said this week that the policy would be combinations as at present in the Grand.

A fairly well authenticated report is that Hurtig & Seaman, who have a music hall playing burlesque on 126th St., are about to settle on a location at 125th St., and Lenox Ave. for a new first class legitimate theatre, playing the $2 attractions.

A block away, the Harlem Casino is to be converted into a "pop" of big capacity, while on the other side of 12th Street Percy G. Williams' Alhambra lightens up the block. Just around the corner is the Harlem Opera House, now playing Keith-Proctor's moving pictures, and above that is Hurtig & Seaman's Music Hall, holding burlesque. On the other side of Eighth Avenue the Suburbs book attractions into the West End.

With the new Hurtig & Seaman theatre, if it should materialize, and the Springer combination house, Harlem would revert after many years to the condition that Oscar Hammerstein left it in when the first two theatres of Harlem (Harlem Opera House and Columbia Theatre), both built by Mr. Hammerstein, played the two grades of legitimate attractions.

ADELAIDE'S TIME OFF.

The contract over the Morris Circuit held by Adelaide and Her Dancers has been canceled by mutual consent. Adelaide was billed for the Plaza next week, but objected to appearing with Adeline Boyer, another dancer, on the same program, so the mutual consent followed.

It is about three weeks since Adelaide "stopped" from the United Booking Offices to the Morris time.

50 YEARS A TALKER.

Boston, March 30.

On May 2 Prof. William S. Hising will celebrate his fiftieth anniversary as lecturer at Austin & Stone's Museum.

Joe Palmer (formerly of Palmer and Jolson) will appear with Lew Jolson.

HOUDINI FLIES SIX MILES.

(Special Cable to Variety.)

Sydney, Australia, March 25.

Harry Houdini, the American handcuff expert, who arrived here for an engagement on the Harry Richman time, has taken the aviation record for Australia.

Yesterday, at Melbourne, Mr. Houdini flew in his own ship for six miles.

Brown and Wilmot opened at the Gaiety, Melbourne, this week, and were a 

OWN ACT CANCELS.

Annette Kellermann, whose vaudeville tour is directed by B. F. Keith himself, declined to play at Keith-Proctor's Fifth Avenue, New York, this week, taking exception to the fact that Fannie Ward was billed as the headliner of the show. The Diving Venus's name was displayed in the electric Monday morning, but when her decision not to play was made known it was removed and that of Matthews and Ashley substituted. The Six Musical Ovittas were added to the bill in Miss Kellermann's place.

At the Victoria there was also a disappointment. A member of Jolly, Wild and Co. fell ill and the act was unable to go on. Orth and Fern substituted for them, the latter act also appearing at the Alhambra.

Miss Kellermann is billed for the Bronx Theatre next week.

KITTY GORDON STILL PLAYING.

St. Louis, March 28.

Though a report has gone forth that Kitty Gordon, the Englishwoman, left Sam Bernard's "The Girl and The Wizard" at Kansas City last week, to return to England, Miss Gordon is still with the show, appearing here at present.

There was some misunderstanding between Miss Gordon and the management of the show at Kansas City, but the statuesque Kitty is sticking on the job, at least for this week.

FIRST PARK OPENING.

New Orleans, March 30.

The first park opening of the season will occur April 5, when "White City" will open in the Boston Ideal Opera Company. In the theatre.

Fred Dupre will sail for England May 20 to fill some time on the other side.
GRAUMAN'S MAKE A DEAL.
San Francisco, March 30.

The Graumans have made a deal with their new theatre, now building, and through the tentative they return to their first home, the National.

Zick Abrams of the National, a half partner with Sullivan-Conside in that house, has sold the building for $25,000. The Graumans, who are the purchasers, are presumably John W. Conside, who has purchased a 50 per cent. interest in the new Grauman, the Graumans receiving $25,000. In cash and the Ama's share of the old theatre.

"Pop" Grauman offered to sell his lease outright for $100,000. This was at first turned down by Conside and his Frisco associates, but may be reconsidered later. Whether, however, the National deal is fixed, and Abrams leaves there Saturday.

The new Grauman will open next August under the name of Majestic or Empress. For a bonus of $200 weekly it will have first call in San Francisco on Sullivan-Conside acts. The Wigwam will secure the acts second, and National, third.

There may be trouble following. Last October Grauman entered into an agreement with Alex. Pantages to take the bookings of the Pacific circuit. Pantages, it is reported, will bring an action for breach of contract, and levy on a bond of $25,000 in cash Grauman placed with the Spreckels Estate to secure the lease, the Estate building the theatre. The rent for which the bond was deposited as security is $5,000 yearly for the first five years, and $9,000 a year for the last three.

The transaction will also keep Pantages out of San Francisco, excepting at the Chutes. Pantages depended somewhat upon the new Grauman to help carry his national circuit. He has been unsuccessful in the past to establish himself in the principal Coast city.

Sullivan-Conside will likely open its next season with the three houses mentioned, as the Americans, now booked by the firm, is a bad proposition, and may change policy, possibly going over to the Shuberts under lease.

John W. Conside left town yesterday. He may return in about two weeks.

The Frisco, announced to commence the ten cent policy on April 1, has postponed the opening until April 9.

GUS SUN IN NEW YORK.
Chicago, March 30.

Gus Sun has passed in and out of Chicago, and should be in New York today. While here, when asked by a Variety representative what his trip to New York meant, Mr. Sun said nothing of importance, leaving the impression he was on his return trip to make a connection there to bring eastern acts into his (Sun-Murray Circuit) houses.

There has been some quiet talk going on lately about the Sun Circuit. Mr. Sun has advertised through the Western Vaudeville Managers' Association, the Martin Beck agency here over which Charles E. Bray presides. The W. V. M. A. is supposed to be affiliated with the United Booking Offices through the Orpheum Circuit. It is said that not so long ago John J. Murdock was in Springfield, O., where the Gus Sun headquarters are, and since then the Springfield paper has had a "big story" about B. F. Keith "thinking" of building there.

Some people say that Mr. Murdock, on behalf of some United manager (and perhaps himself), has made a proposition to Sun, and his first visit to New York just at this time is in pursuance of that. How this Sun's move may affect the others is not known. It may have on any booking agreement Sun may hold with the W. V. M. A. no one appears to know around here.

MORTON SWINGS TO AND FROM.
Chicago, March 30.

James J. Morton, the "boy comic," is doing a back and forth stent between Morris and Association time which may possibly lift him from the "blacklist" before he finally lands under one flag. He is in Milwaukee this week billed like a circus and "copping" $600 from one of the "small timers." The Trevett has billed the "L" stations with half-sheets announcing his appearance at that Hyde Park house, booked by the Association. It is known that James refused to sign the Trevetti contracts through the Association, however, and he was booked by President Trevetti, of the theatre company, in person.

Helena Frederick, who recently closed a tour as soprano in "The Patriot," A. Sutherland's tablet grand opera, is rehearsing a new singing sketch with seven people. The production is under the direction of Jack.

"HIPS" AND "PARKS" SEPARATE.

The summer "Hippodromes" and "Parks" will be in separate departments of the United Booking Offices this summer, while the "Hips" are now under the personal management of Mr. C. H. Peck, he will send her own emissaries "on the road" for business. The Parks will be included in the Family Theatre Department.

A number of the "Hips" will play bills varying from $2,500 to $3,000 weekly. The shows for the parks will not run much above $600 a week. In several cities, a "Hip" and a "Park" both booked by the United may clash for business.

GIRL MUSICIAN SHOT.
Boston, March 30.

Leolia Hayes, nineteen years old, fluter in the Scenario Temple ladies' orchestra, was shot twice through the eye in the dressing room at the Scenec Temple just before the house opened Tuesday evening by Assistant Stage Manager William J. Gilson. Reports from the hospital last this afternoon were that the girl would recover.

Gilson was in the girl's dressing room with Verdi Swoyer (clarinet) and Mrs. Bernice Benson (drums). Gilson asked her to go on an auto ride he was arranging. She refused. Gilson left the dressing room but returned suddenly, drew a revolver and shot the girl in the neck and back. Then he fired twice at himself without effect.

When the house bands came they found him in a stupor in a couch in the dressing room.

LITIGATION OVER AMERICAN, NEWARK.

The Morris American Music Hall, Newark, N. J., is now a material body through litigation. It is likely that a definite disposition of the matter cannot be had before mid-summer. It appears that Dr. Aaron F. Ordway, of the Jersey town, owns the place and leased it to the William H. Currie Amusement Co., which in turn sub-leased it to Morris, Inc.

Some time ago Dr. Ordway took advantage of a clause in the lease and demanded possession of the house, and after the stated period of 90 days started eviction proceedings. This move was blocked by an application for a restraining order, applied for by Morris. It is unlikely that the final argument will be heard before summer.

PLAGIARISM CLAIM SETTLED.
Chicago, March 30.

A private wire from New York says that Wagenhals & Kemper have compromised for an unknown sum the claim for originality by Florence Gerald, of New York, of that Eugene Walter's "Paid in Full" was an elaboration of her vaudeville sketch, "An Idol in Clay." Robert Hunter testified that he gave Walter the playlet to elaborate upon.

JAMES BROCKMAN ELOPES.
Yonkers, N. Y., March 30.

All has been forgiven by the parents of Mr. James Brockman, née Rose Simm- witz, of this city.

While here last week Mr. Brockman and his wife eloped, going to Albany, where they were married.
A German manager is involved in a scandal, which has dragged in Germany's best known music hall, its best known trade paper, and through that the artists' order over here, as well as this country's favorite comedian. The story was printed in "Der Artikel" on March 13. It is about Charles Mertens, assistant manager of the Wintergarten, Berlin, and Otto Reutter, Germany's Harry Lauder.

It appears that Reutter learned that a woman known over here as Gretchen Böckner on the stage, upon which the comedian has been very friendly for years, thought a great deal more of Mertens, seeming to like Reutter for his admirable qualities of support, but having a fondness for the assistant manager that soared higher than mere wealth.

Reutter, upon discovering the circumstances last summer, and considering that he had been deceived, wrote a letter which, upon receipt, was called upon Mertens at the Wintergarten, where a wordy contest was held, during which it is claimed, Reutter struck the assistant manager in the face. Franz Steiner, the manager of the Wintergarten, ineffectually attempted to "square" the affair.

For December, '00, Reutter held a contract for the Wintergarten, but declined absolutely to play there if Mertens appeared around the theatre during his engagement. Steiner attempted everything for pacific reasoning, but Reutter was firm.

So it happened that while Reutter played the Wintergarten in December, Mr. Mertens was not seen in the vicinity.

The whole affair might have ended with this had not Mertens refused to contribute to the woman's future support, when requested by Reutter to bind himself (Mertens) to do so yearly.

Upon Mertens' denunciation, Reutter gave the story to "Der Artikel," claiming that Mertens a man of harmful influence, and appealed to "Das Program" to take note of the entire proceedings. Mertens is still the chief stockholder in "Das Program," (the leading professional paper on the continent, and the organ of the International Artists' Lodge. The appeal also included Max Berol-Kosorol, the president of the I. A. L., who had placed himself upon record when assuming the office that nothing would be suppressed.

The impression here is that Mertens may resign. Little sympathy is felt for him, the opinion being that he brought the publicity upon himself through stubbornness or something else.

The instance recalls the suicide of former Wintergarten manager, Kammunder, in April, 1904, at Berlin, also brought about through women.

**CINDERELLA GIRL** BEGINS BADLY.

**Chicago**, March 30.

When the Whitney opened last Saturday night after several weeks of dark Near, William Morris in "My Cinderella Girl" (formerly called "Play Bell") was the attraction. The opening attendance was of the capacity order. The curtain was held until 9 o'clock and finally the announcement was made that Ogden Stevens, one of the principals, was too ill to appear and that an understudy would play his part. An offer to refund money was made but nobody stirred.

The critics were not at all kind in their reviews of the piece, and outside opinions agree that the show is not overly strong.

**WHEN A PRESENT IS NOT**.

**Chicago**, March 30.

Came to light a classy little tale of how a girl appreciated the good offices of her agent in supplying her with many weeks' work. In addition to the usual commission she presented her agent, when she had worked all the time he had booked her with, with a pair of diamond set suspenders. She then used her way to parts unknown. Comes it out now that there was given a chattel mortgage of $125 on the suspender, to insure payment of a balance due. Action in court has begun to compel the agent to either give up the suspenders or come through with the face value of the mortgage. On April 7 the issue will be settled.

**CAPN BILL Coud NOT WAIT.**

**Boston**, March 30.

Hap Ward, who "layed off" Holy Week at his farm in Lynnfield, has given for the first time an account of how a member of the bunco steering gang which has been a current sensation here, tried to finfiam Hap and his brother-in-law, Capn Bill Daly, the former dancer and high kicker, out of $10,000 on the old faro bank game.

Hap had a deal framed up to get the bunco steerer's roll and let him whistle for it, but Capn Bill spoiled the play.

As the "con man" unfolded his plan Capn Bill waxed so wrath at the bare idea that he would fail for such an old lay that he slipped over a right-hand punch at the con man's jaw. Hap, not looking for a murder scene, blocked the punch and the bunco steerer made tracks so quick you couldn't see him for dust.

Barnes and Crawford upon concluding their tour of the Orpheum Circuit will leave for Europe.

**DANCED 15 HOURS.**

**San Francisco**, March 30.

A plot was narrowly averted at Dreamland Pavilion when the police put a stop to the "Marathon Dance." The affair which attracted an immense throng was "pulled off" by Sid Grauman. The seven couples who competed started out on the dance floor at 12:03 a.m. by Sam Berger. There were five couples remaining on the floor when the affair was stopped the next afternoon, having waited and two-stepped continually for 15 hours 3 minutes, breaking the former record of 14 hours 43 minutes. Of the five that finished two were in a state of collapse. J. A. West, a slight man, 58 years old, and his partner, Eva Welch, age 24, were little the worse for their experience, departing from the building unassisted.

It was expected that the police would prevent the contest as Mayor P. H. McCarthy had so announced his intention because of the last "Marathon Dance" a few weeks ago, upon which occasion no one was allowed to leave the floor without being disqualified.

During the dance at the Pavilion only stimulants of a harmless nature were allowed, and contestants were permitted to leave the floor. Though no one during the entire time taking advantage of this privilege, the physicians in attendance recommended the police to stop the dance.

**SUMMER "POP" IN AMERICAN.**

**New Orleans**, March 30.

The William Morris American will remain open here during the summer, "pop" vaudeville replacing the present first class grade of variety during the hottest weather, only.
ELOPED FROM "THE ELEVENTH." Chicago, March 30.
Not since the day E. & E. vaudeville was brought out body and breathes has the Majestic Building been so rocked with excitement as it was last Saturday, when the discovery was made that Zelda Greenberg had slipped.
Zelda had been Claude Humphries’ stenographer since the first day he sat foot on the “Eleventh Floor,” and there is no knowing just how many actors had hoped they might some day find themselves "stating" with her in vaudeville and the fair Zeldas their very own “Missus” in private life. But that’s all busted, for romance crept into Zelda’s life with such force that she took advantage of the fact that her father and mother were out of town Good Friday, and counting on “better the day, better the deed,” she skipped to Columbus, O., becoming the wife of a ball-player, “Dutch” Weber, who is a brother of Harry Weber, a Chicago vaudeville agent.

POLI IN NORWICH.
Norwich, Conn., March 30.
The Broadway Theatre, which has played vaudeville booked by M. R. Sheedy of the Independent Booking Agency of New York, has been purchased by S. Z. Poli, and will be placed on the Poli Circuit, probably playing the cheaper vaudeville next season.
Mr. Poli is reported to have paid about $50,000 for the theatre.

"STUCK" IN A NICE PLACE.
Atlantic City, March 30.
The Banda Mexicanas which has been playing on the Million Dollar Floor for the past six weeks and under contract to remain there until Oct. 1, suddenly cancelled Friday last. There was some argument in regard to the pier receipts. The band played on a percentage basis and as was well known did not make expenses.
The venture is the hobby of some Denver capitalists. It is said they have spent $19,000 since the band opened here.
When an attempt was made to ship the instruments out of town it developed that a local merchant had obtained a chattel mortgage on all the bands paraphernalia, he claiming $700 for uniforms made. The Banda Mexicanas is still hanging around town, J. E. Hoehf of Denver is in charge. He is its director.

A MONTH’S "EXPO."
Knoxville, March 30.
Thus early plans are being laid for the Appalachian Exposition to be held here from Sept. 15 to Oct. 16 next. The Federal Government will be asked, at the present session of Congress, to appropriate money for a government building and exhibit, and the whole south will be called upon to unite here in the largest exposition that has been held in this section in over a decade. There will be a "Midway." Contracts have been signed with the United Fairs Booking Association, Chicago, to provide everything in the line of concessions.

"CIRCUISING" PICTURE STAR.
St. Louis, March 30.
Florence Lawrence, the "Imp" company star moving picture actress, spent two days here Monday and Tuesday on a visit to the St. Louis Globe-Democrat and by dint of considerable enterprise her flying visit was made notable. There was a reception at Union Station and short talker were given to the Grand Opera House (which though closed pending remodeling was specially opened for the occasion).
One page said Miss Lawrence came here to refute the recent reports of her death in an accident. "The Girl with a Thousand Faces," "The Silent Star" and other pictures were cited as proof of the publicity of the event, and the fact that Miss Lawrence has a contract for $15,000 a year for life to pose exclusively for the "Imp" company was briefly referred to. By special arrangement the St. Louis Times photographed her and the pictures will be the only ones not on "Imp" films permitted.

King Baggott, a St. Louisan, is leading man of the dramatic company headed by Miss Lawrence.

Miss Lawrence first attracted attention as the star of the Biograph Co.’s stock company. She became well known to frequenter of moving picture places, and recently "Biograph" films, advertised in advance, has met with national attraction.

The "Imp" company, a Chicago concern and "independent" of "The Trust," to which collection the Biograph Co. belongs, "stole" Miss Lawrence, with much solat.

The "picture stock companies" are familiarly referred to by the moving picture patron. A Vitagraph reel is known as "A Vit," and an Edison is called "An Eddie," and so on.
A couple of manufacturers have medium stock companies, and their members, through James O’Connor style of acting shown, have some drawing powers, though with a film on the sheet no acts are required.

PLANING FOR NEXT SEASON.
Chicago, March 30.
The "Star and Garter" Show finished its last Chicago engagement for this season at Bid Eason’s last week. When Manager Frank Wiesler was asked about next season’s plans he said he was in active negotiations for a musical show which has a Broadway reputation and the services of a producer with a big name. Such of the musical show as can be used will constitute the back-bone of the "Star and Garter" show next season. The show will organize and rehearse in New York.

BURLESQUE HOUSE CHANGING.
Des Moines, March 30.
Elbert & Getchel have leased the Empire, now playing Empire Circuit burlesque attractions (Western Wheel), and will, during the summer, completely reconstruct the property, opening it about Aug. 15 as the Majestic, with S-C. bookings.
The Bijou, which now plays S-C. acts will continue the same booking service regardless of the Majestic entering the field.

The bill to make October 12 a legal holiday in Massachusetts and to be known as "Columbus Day" was passed by the Senate Monday. It must go to the House for concurrence.

VARIETY

Cook looks good to Freeman.
"What do you think of Cook for a proposition?" said Freeman Bernstein this week. "I think that old boy ought to be the handy around here just now, don’t you?"
"Get the Doctor on the stage in this coming warm weather, talk about the Pole and defy anybody in the world to prove he did not discover it. Do you get it? Looks pretty good to me, and I’m after him for vaudeville. Just going to let him stand up and have the questions bungled into him. If he can’t answer them, I will.
"I can tell the bunch anything about France, though I have never been farther north than Montreal, but I have just finished thirty weeks with May Ward in 'The Cash Girl,' so I know a thing or two. Mostly night stands. Get a little money, though. That’s not so bad, eh? We closed in the south. I gave the bunch some stuff from the show to work home and pick up a little easy money on the way."

Mr. Bernstein secured the signature of every member of the company to a circular receipt that nothing remained due or owing by the management.
Miss Ward may return to vaudeville with her former "Doll" act.

NO ISMAN SUIT ANSWER.
No answer has been filed in the damage suit brought by Percy G. Williams against Felix Isman, alleging violation of the United Booking Office-Klaw & Erlanger "Advanced Vaudeville" settlement terms.
The time limit in which answer may be made to the complaint has a few days left before expiring. Max Steuer will likely be the attorney for the Isman side. Maurice Goodman, attorney for the United, which assigned its claim to Williams, is the plaintiff’s lawyer.

The action has been brought in the United States Court. Lawyers say that with speed, everything else aside, the termination of the action is from three to four years away.

"FRISCO FOR STOCK.
Having signed, sealed and delivered his contract with Gordon & North for next season, Sam Sidman, the German comedian, will leave himself and family to San Francisco upon the closing of the Irwin "Oh You Woman" show.
Over the summer while at the Golden Gate, Mr. Sidman will play in stock at the American, as he did two years ago. It was there and at that time that he met Mrs. Sidman, who will proudly return west with the fruit, so far, of their union, one girl.

TESTIMONIAL FOR FIDELITY.
Hurtig & Seamon are going to give public notification that their cooperation has a heart. The scene of this extraordinary outburst will be the firm’s Music Hall on May 23 when a testimonial performance will be tendered Ben Rosenman, to commemorate his tenth season with the concern as principal comedian.
Mr. Jansen is with "The Bowery Burlesquers," and has re-engaged with H. & S. for another year.

Jerome Radin and Myrtle Douglas, late of the Douglas Sisters, have formed a team.

Mme. R. Walker.
BM Fourth Ave., New York City.
The well-known theatrical costumer.
As the two artists' organizations have gotten together on the agency bills, after foolishly and publicly fighting each other over nothing (as results have shown), why not place some amendments to be added to the Actors' Union Bill one making the liability of the vaudeville agent obligatory by law?

In this provision the dramatic agent should be excepted. It is impossible for the booker of the legitimate to comply with a requirement forcing him to become responsible for salaries. It's not that way with the vaudeville agent. He keeps and charges a weekly commission, received weekly. Ask the Legislature to compel the agent to assume responsibility. There will not be too many good-faith agents if this happens, and not so many "crooks" booking acts.

If the law is explicit on this point, neither will bonding companies furnish bonds of $2,500 or more for a nominal cost. The bonding companies will ask proposed agents under the law for a cash deposit of the amount of the bond, or sufficient real estate. This is the weapon that will dispose of these fly-by-night agents.

And the license fee might be tilted upward. There's a whole crew of worthless "agents" who have raised $25 for a license (though forced to purchase their office furniture on the installment plan). They would cast away all the idea of becoming "legitimate" agents if they had to pay $250 or $600 apiece. The vaudeville market is overrun with "agents," in New York and outside of New York.

There is one firm of agents we know fifty stories about, all concerning bookings and the United Booking Office. Nearly every one on Broadway heard of the transaction in which one United manager protested to another that he would not permit an act to be billed of an extra five per cent. fee, after the protesting manager had booked the turn for two years. We have printed none of these stories, because we would only serve to advertise the firm, evidently "standing in" to its own advantage.

No one knows how to stop this practice. Neither does any one know that if a radical change in the booking regulations is made, how it will aid or harm the United as an agency. During the past two years the United has tried several schemes to drive out the cumbersome agents. Each has been unsuccessful. Yet they have shown that the United wants to bring the agents to as low a number as possible. Perhaps this bill will aid. Perhaps it won't. Perhaps the United is making a pretense of opposing a bill that it would like to see go through.

The United thought of placing the new principal outside agents on a salary basis at one time. Suppose they do in the future! Isn't that likely to promote "greasing?" The head of the White Rats once informed us that that organization had sworn statements and letters incriminating some "inside agents" on "graff" charges. Why have they not been printed? We offered to print them, but the affidavits and letters were refused us.

There's an alleged evil in booking known as "ferrying." The head of the White Rats once informed us that that organization had sworn statements and letters incriminating some "inside agents" on "graff" charges. Why have they not been printed? We offered to print them, but the affidavits and letters were refused us.

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The parks and fairs would likely organize booking offices of their own if these irresponsible park and fair agents could not find a bond to continue them in business. One chain of parks did that last year.

This agency thing should be studied out intelligently, not gone after half cocked for individual glory. There's an agency in New York representing rather a large circuit that we are willing to stake a good deal of "split," with over half the agents looking at it, and that "split" does not go into the treasury of the circuit. Why is this, if an organization wants to help its members? Why can't it be traced and reported to the head of the circuit, when the practice might be stopped? When an agent and an agency are in together on illegal profits, the agent who "split" is favored, while the other who doesn't receive little or nothing at all in the way of bookings.

There are many things in the show business which can not be printed because the proper proof can not be procured to back up the statements, but they are known and spoken of and should be followed up. An artist's society could trace these matters, and remedy them without publicity. Every move made for the betterment of the vaudeville artist doesn't have to be made known to 25,000 or so preceded by a brave band. Many a man in this country has done something, and never had his name in the papers.

Everything seems to be going wrong. There's nothing but talk. The "blacklist" still remains, with the names of 1,500 acts on it. Go after the "blacklist." Do something worth while, and keep still about it until after it is accomplished.

We understand there is a chance of an agency bill being passed this session of the New York Legislature. That being the case, the agents in it that is are going to be happy. Have it read that the agent is liable for his bookings. Then one point surely will be settled. Don't put through a bill that the lawyers will fight over. We may all be dead before they stop. Get something now that is something. That's the way to do business.
ARMED TRUCK IN I. B. A.

The directors of the Independent Booking Agency held a night session Tuesday evening in the Knickerbocker Theatre.NEGATIVE OFFICES in the United States has not broken up, although it was expected. Instead the two factions took out their grievances inootalk. The result is a deadlock, which is likely to break out again in warfare.

The new line up of forces with Quigley and Sheedy on one side and Edward Mo-    

sart on the other. This is a disagreement of some months’ standing. From what information is available there is some feeling on the part of the offices against the White Rats as represented by Harry Mountford.

Some time ago an agreement was ordered    

against the different parties who make up the I. B. A. Feifer, Shea & Costant refused to meet the agreements, and later Sheedy did the same, according to reports.

This disagreement was patched up, by what   

means remains unknown. A strained feel-    

ing remains, however, because Mountford was not active in bringing new business into the office and was handling acts in a manner which did not meet the approval of the other parties to the combination. This is the west; also, the  

Malagasy and the Three Demons, a bicycle turn, which had been booked in his houses under a White Rat “play or pay” contract and did not make a sufficient pull to  

justify the salary. It is said further that cancellations of White Rats’ contracts have been far from an uncommon occurrence and members of the I. B. A. regard the matter as of no consequence. No protests by acts have been recorded, the cancellations having been made by “arrangement” with the acts (promise of future time as compensation).

The Sheedy-Quigley combine is reputed to stand pat on the determination to accept no dictation on the running of the office from Mountford.

Levit and Cox, who have working agreements with the I. B. A. have incorporated under the title of the “Park Man- 

agers’ Agents” and entered into an agree-    

ment with the agency, fair and summer hippodromes from the I. B. A. lists.

The agency has made an arrangement to book summer shows in the ball parks in Buffalo, Albany, Brooklyn, Washington, Rochester, New York, Providence and Baltimore, representing, it is announced, $15,000 a week in salaries of acts.

The parks brought in by Quigley, and Levit & Cox, together with those already controlled by the I. B. A. give to the office a list of more than a score of open air locations.

NO BOOKING INSTRUCTIONS.

At the office of H. B. Marcellini in New York, Charles Bornhaupt, the branch man-    

ager, confirmed the cabled report in VARIETY last week that from now on the Marcellini branch would place acts any-where and everywhere it could.

“We are under no instructions as to bookings,” said Mr. Bornhaupt. “While I don’t say that we shall offer acts to every request if considered unfavorable to us, we shall use our judgment however.”

This probably means that if the United Booking Offices treats the Marcellini office liberally in the way of bookings and deals with no Marcellini acts will be offered to the Moriss Circuit.

UNITED BOOKING OWN OPPOSITION.

The United Booking Office is in a curious position in Philadelphia. In addition to the Quigley’s, Philadelphia, the office has lately taken over the business of sur-    

veying two rival baseball park “hippode-   

romes” in the same town.

Some time ago Taylor & Kauffman, the    

Wisconsin theatre, which is in the same  

connection, tured over to the U. B. O. to represent it in Philadelphia and to book their (Taylor & Kauffman) houses and parks from the U. B. O. list. It has been suggested that Taylor & Kauffman have the summer hippodrome in the old Athletic’s Ground and the stage there will be supplied by the big New York agency.

This week Maurice Scheck, secretary and treasurer of the Philadelphia National Baseball Club, came to New York and signed contracts with the United heads to take United acts for the “Hip” perform-    

ances to be given in the ball grounds even- 

ings. Beside his function as secretary of the club Scheck is press agent of the Chestnut Street Theatre, Philadelphia, and therefore an employee of B. F. Keith. This circumstance may have had some influence in throwing the National League park into the United.

CHICAGO’S MANY RUMORS.

Chicago, March 30.

The day is wasted when there is no re-    

port of “small time” or the switch of one or more theatres from one agent to another. The agency game is played for high stakes out this way, and somebody goes to bed with many houses to book, waking up in the morning with nothing.

The newest style in “combination” ru-    

mors names Herbert Alblin as the central figure in a colony of White Rats who are to conduct an agency which may combine the Bert Levey Circuit, the Gus Sun time, the Frank Doyle houses in and around Chicago, and mayhap, include a “small time” connection clear into New York. Everything is mystery about the show and the antagonism of the Actors’ Union toward the Doyle Agency goes on. But “rumors are rumors,” and here they are.

BUTTERFLY’S CIRCUIT COMPACT.

Chicago, March 30.

The last and essential of the Garrick,    

Gallup, and Ringo of the Levey circuit has come into the agency connection of the Western Vaudeville Managers’ Association, the Michigan circuit is once more compact.

This circuit now playing four or five acts and pictures with price varying from 10 to 25 cents.

BETT LEVEY’S EASTERN MAN.

Chicago, March 30.

W. R. Dailey has been appointed by Bert    

Levey as the eastern representative of his circuit. Mr. Dailey begins sending acts to the Coast this week. He will not dwell here long enough to see the old district, but will continue playing vaudeville dates in support of his wife, May Nannery.

Frank C. Bostock was the owner of “Consul, Jr.” the “monk” which died in the south recently. Mr. Bostock also owns “Consul,” the “Morris monk” now playing in the Coast, trained and managed by Al-    

fred Drewsowky.

SMALL HOUSES HAVE HOPE.

Boston, March 30.

Up to Tuesday the moving picture mana-    

gers were still awaiting the outcome of the lawsuit against the theatre managers ar-    

ranged from their bills. After the hearing on March 22 before Mayor John F. Fitzgerald, the picture houses were allowed to continue temporarily the picture management de-    

signation granted by former Mayor Hib- 

bard, by which they could run a act of three people without scenery. Meanwhile, the new month the picture managers and the first-class theatre managers were to submit briefs of their contentions. These briefs were submitted and were considered by Corporation Counsel Babeo, who issued an opinion, in part as follows:“In my opinion it should be decided from the standpoint of fire risk and no form of entertainment should be licensed in an amusement hall which requires a theatre stage with stage lights, drop curtain or  

curtains, scenery, either movable or fixed, or other stage properties. I can see no objection to licensing any entertainment which can be given on a raised platform without the aid of these accessories.”

The corporation counsel suggested per-    

mitting the picture houses to run acts not requiring stage lights (except footlights), curtains, scenery or other stage appliances. He also advised that the matter was within the discretion of the Mayor.

Cheered by this announcement, the pic-    

ture house managers have been anxiously waiting to see how far the Mayor would deem it advisable to let them go. It was expected that the new form of licenses, specifying the vaudeville limit for the picture houses, would be ready to-    

morrow or next day.

CURLY GETS ANOTHER HOUSE.

La Fayette, March 30.

It is understood that Manager Maurice will not renew his lease of the Family when it expires with next week, and that E. P. Churchill will conduct the house af-    

after April 11, in conjunction with his other family in Grand Rapids, Porias and Kau-    

amanzo.

It is also said that Churchill will soon have a house in Lansing, Mich., to add to his fast growing circuit.

CHICAGO AGENT IN TOWN.

Harry F. Weber, the Chicago vaude-    

ville agent, came into New York Tuesday. The object of Mr. Weber’s visit is undisclosed in a dense thickness of secrecy.

There was some talk that he might asso-    

ciate himself with a New York agent.

CIRCLE SPLITS WITH TRENTO.

The Trenton, Bronx, in shifting its book-    

ing source, this time to the Mowing Picture Co. of America, managed by William J. (Ricli, March 22.

The theatre is in the Tenth Avenue district, has been in business for about two years, and is now paying on a regular basis.

The building is newly constructed and is a very neat one.

“MOSARY” CIRCUIT STARTING.

Philadelphia, March 22.

“The Mosary Circuit” as Fred Nixon Nirdlinger has chanced to call his chain of smaller theatres will have a fresh impetus when the house on the Ohio Circuit com- 

es to the Missouri.

On April 11 theatres at Huntington and Charleston, W. Va., will start, with book- 

ings by Joe Wood, while it is understood that Johnson, Vicksburg and Altona are to closely follow.
A brief article appeared in Variety some time ago telling of an act in English copied the church from effects out of Callahan and St. George, and injecting same into their own act by way of showing their sincere friendship after having had the pleasure of playing in the same bill together in the same city. The act in question is a brother V. A. F., but nevertheless continues to use same effects in spite of our relationship and honor.

Imagine Danny Mann (Dan and Dolly Mann) of "Rural" note—after reading the article in Variety deliberately writing to the English act, saying to continue using same, that Callahan stole the entire idea from him in America and brought it over here—after Callahan and Mack playing in the scene for all the principal vaudeville theaters of Australia, and Callahan and St. George continuing with it, and some more additional and original effects for two years longer. In America prior to our sailing for England, Danny Mann also sent his letter-head showing picture of church in his stage setting—to prove that this man (Callahan) stole his act and ideas and smuggled them to foreign lands.

In all of my 36 years' experience in the theatrical world—on the stage—in all its branches and associations with the best, always, I never saw "Danny Mann" on or off the stage in my life. Therefore he must have followed the smaller grade of theatrical field, both in vaudeville and legitimate. Were I to adopt or steal "slum" from any "Rural" author and actor, my pride and self respect would compel me to try to copy the greatest of all rural author actors in the world. Mr. Bennett Thompson, with whom I spent a number of happy sessions prior to my entering vaudeville in 1900. Mr. Thompson also uses a separate church scene in "The Old Homestead."

James Callahan (Callahan and St. George).

Brother White Rats: kindly take notice of the above.

variety

March 26, 1908.

Robbie Burnett.

While playing the Happy Hour Theatre here this week, we were told that our manager of "baseball rag" had been in any one or two or three times before, and that a 3-act on the Holkin's time was using it.

So we made careful inquiry of the orchestra, stage manager and the house manager also, one hotel proprietor, who is a retied performer, and found that others were springing them word for word.

Now, people, the preponderance of evidence is against you, and as the author, having written it and it duly copyrighted eight years ago, I ask you kindly to desist and let me know at once how it came in your possession.

Eveline Fowler (Attilio, May Fowler and Co.).

New York, March 29.

In a recent issue I note a letter from Dick and Pearl Foote, claiming ownership of the title "The Morning After," also accusing The Ecentric Four of using the same. In reading the claim of The Ecentric Four could prove they were using title previous to Dec. 12, 1908, they—the Footes—would gladly "hand it over to" the former.

I wish to respectfully inform the Footes, The Ecentric Four, Charles Wayne, and any one else who may think they "like" that title that it belongs to us. I believe for in 1908 we produced a comedy sketch at Beckstader's old theatre in Wilmington, Del., which I called "The Morning After," and I hold the copyright for the same.

We hope The Footes, The Ecentric Four, Charles Wayne, et al. will now "hand it over to"

William Roby.

(for Mr. and Mrs. Robyns).

THE AUTO CONTEST.

Interest in the popularity contest for an automobile at the Plaza commenced to pick up about Wednesday, when Mrs. M. L. Markle held the lead by a good distance over her nearest competitor, Mrs. Hall. The number of the whole vote cast until that time had been small.

Willis Huff Wakefield donated the machine, a De-Mot, and it will be given to the winner at the conclusion of Miss Wakefield's engagement in the house next week. The value of the auto is about $300.

Joe Pile, the manager of the Plaza, has aroused some excitement in the contest by having two young women from Bloomington, Ill., who are entering entered as contestants.

The smallness of the vote cast early in the week indicated a saving disposition among the entries, the votes being counted according to the seat compass. These are placed in a sealed envelope, having the name of the person to be credited written on the outside. A box seat allows four votes; the 15 seat seats, three fifteen cent admission gives the holder of the coupon a single ballot.

Ward and Yeoman have been sent for a return trip over the Mount time.

SECOND APPEAL TAKEN.

Judgment has been given against Marce- line, the Hippodrome, for the second time in the suit brought by the consti- tutional by Hyatt, the London agent Marceville has again appealed.

Marceville lost at the original trial. The Appellate Division ordered a new trial on the ground that Hyatt's claim was based on the enforcement during the engagement of Marceville under the management of the Shubert and Anderson, the original con- tracts signed through Hyatt, having been with Thompson and Nunn. The higher court ruled that the Shubert and Anderson engagement might be a separate con- tract unrelated to the contract made with the Shubert and Anderson.

The case was heard in the Appellate Division and argument will be heard later.
London, March 22.
Amelia Bingham sails for the States on the Kaiserin Augusta Victoria, March 27, playing for William Morris for four weeks.

Vesta Victoria is reported for Victoria Monks, who was forced to leave the bill at the Holborn Empire Wednesday through illness.

The "percentage" idea seems to be popular with managers of the provincial halls. There are at present no less than ten offering headline acts, booked on this basis. The idea has not caught on with the artists, however, as most of those who have accepted the terms found the balance has been on the wrong side of the ledger.

Richard Pitrot sails for the States on the President Grant April 10. Pitrot thinks he has accomplished something on his present visit as he is now able to sit through two entire music hall programs in one night.

Martin Beck and Alfred Butt both scoffed at the idea of moving pictures being shown out in the daylight, but still each was curious to know how the information that they were a business investment looking for the invention leaked out.

Marie George was offered the Orpheum time, but does not wish to make the States before 1911.

Crawford and Williams, the roller rink promoters, have resigned the management of their string of roller rinks throughout the Continent, C. B. Cochran taking over all the places. Mr. Cochran has been in London for the past few days but will leave for the Continent very soon.

Somers & Warner have booked up the Ziegfeld, a "straight" musical act, for three years to come. The act is now playing an engagement at the Rivoli. Most of its coming engagements are with the Syndicate halls.

Mille, Polaire, originally booked at the Palace for four weeks, will be held over two weeks more. The dancing actress would probably make Max Allan's record at the Palace look like a fair one if her engagements in France did not compel her to leave at the end of six weeks.

Tom Claxton is showing an act at the Hammerstein Palace this week called "Love Dance."

Tom Pacey has a dancing act at the Oxford this week with the Princess D'Arcy as the dancer.

It would be interesting to know just what the future will bring about for the old Middlesex Music Hall. J. L. Graydon was asked the other night what the place would be opened by a Mr. Lyons, who it was stated some time ago had purchased the property from Graydon. His reply leads one to believe that when the curtain goes up at the "Mo" again, he (Graydon) will be just as much on the job there as before.

The advent of Llewellyn Johns among the principals of the "Tours" Committee of the Moss-Stoll Tour left the circuit with-
PARIS NOTES
BY EDWARD G. KENDREW.

I reported some time ago that in the Bellerocheste was found hiding in a cupboard when the police made a raid on a clandestine gambling club in the Rue Taitbout and captured the players and the pool, which was lying in an inadvertent wilderness on the table. The celebrated beauty—lately the cause of a duel because a man smoked in her presence—appeared in the court last week as a witness in the proceeding against the keeper of the gambling house. She gave her name as Caroli and her age as thirty-two; said she liked gambling and did so three or four times a week. When the magistrate asked whether she won, the danseuse became quite wise and confessed that “gamblers always lose in such places.”

There is no truth in the rumor, repeated by some London journals, that Mme. Meinheil will shortly make her appearance on the London stage. Fregoli will remain at the Olympia until March 31, after which the revue will be produced. Business has been exceptionally good.

Artists who are offered engagements for Italy should carefully read the contract offered and strike out the clause giving the management the right to cancel an act if it does not please, often used for cutting down salaries. Moreover, in doubt, it is well to have such contracts legalized before the Italian consul, for if legal proceedings are instituted there is a heavy fine besides delay on all contracts which are not properly registered and stamped.

Following the example given by English colleagues the French profession is acquiring, through the Syndicate des Artistes Dramatiques, for better treatment, and has drawn up the following reservations:
A minimum salary of $87.60 per month, without distinction of sex, or $1.35 each performance; the system of fines to be abolished; matinees to be paid for at the rate of one-third of the monthly salary. These claims are to be presented to managers, and if satisfaction is not obtained the united body of theatrical employees (musicians, scene-shifters, dressers, chorus, and artists, both lyric and dramatic) will be asked to assist in the struggle.

Rehearsals have commenced at the Folies Marigny, where a revue by Timmory and de Marson will be produced in April. Mlle. Missinette and Paul Clerc are engaged and will have a dancing rôle—not an “Apache” dance again we trust. The Marigny will open earlier this year than usual. The Ambassadeurs will likewise open about April 15. A new revue by Henry Moresch is being prepared for the Moulin Rouge.

Charles Froehman has purchased the rights of Henri Bataille’s latest play, “La Vierge Folle” (“The Crazy Maiden”), a big success at the Gymnase, and will produce the same in New York next season. Bataille is one of the most successful contemporary playwrights. He takes modern society and shows its weaknesses with a plausibility that certain playwrights seem to delight in, without indicating any remedy. In “La Vierge Folle” we have a man of forty in love with Diane, a young girl, simply because of her youth, so that he may remain on the borders of youth himself. He does not confess this, but sees it in her eyes. Duse leaves deep affection for his charming wife.

Matters soon reach a climax. He is about to elope with his “affinity,” when his wife surprises him. She has the young girl locked in her room, to the reason to her erring husband. Dianette’s brother, warned by a servant, arrives to save his sister’s honor, and the wife, in order to shield her husband, plays comedy. She displays exceptional nobility of character by finally giving her husband the key of Dianette’s room, and bidding him do as his conscience dictates. This good woman is sorely deceived. Her husband releases Dianette and they flee together in an automobile (all stage appointments are new) by motor car. Characters are well drawn, while the situations hold interest, and therein is the charm of the play.

SEVEN-LINK “HIPS.”

Chicago, March 30.

With seven lines in some of the local papers last week the Mesubert built a Hippodrome on the west side of the city. When H. B. Duse was asked just where the building was to be located, the urban representative of the Shibberts disclosed an unexpected vein of humor when he replied: “There is plenty of ground in the 120 square miles which is included within Chicago’s limits, but we are not authorized just now to give out any details, as it might jeopardize our position.”

Just what the Hip’s position is, aside from its “position next to pure reading matter” in the Chicago papers which fell for Duse’s sable is not quite clear. Boston and other towns were treated to Hipodeum in the same paragraph which bestowed a duplicate of the big New York playhouse upon Chicago.

VAUDEVILLE IN THE NEW THEATRE.
BY LOSEE HARBELL.

Maggie Cline will do a high wire
Vivette Guibert will make good swell for
Mrs. Pat Campbell will do a bit as an artist,
Gertrude Hoffmann will do an article in the hair of a man,
White and Stuart will do magine.
Jim Morton will act tragic.
Al. Lloyd will do the big acts.
Lillian Gish will stop missing stars.
When Hon Harris puts Vauudville in the New Theatre
Jim Thorton will preach law at the bar,
Irwin Frankel shall direct a comedy car,
Montgomery and Moore will be the riot,
Nat Wille on the stage will be lost.
Jill Zara will wear staggers.
Gin Edwards will stop using puppets.
Agness Kileenwar will get forty per week.
Cliff Gordon will be a Holker’s break.
Sus Pa will be a white slip,
“The Old Blue” will give a show.
When Hon Harris puts Vauudville in the New Theatre

The Empire Club Quartet will be stable,
Priscilla Webel will be tell.
Varrum Sear will be a swell,
Laddie Cliff will be a juggler
Amelia Stibbe will make up with coc,
and the most successful,
Fields and Lewitt will stop making jumps.
Sus Pa will be played dump.
Kate Ellinore will fit up real car.
Looey Harbell will get a regular noun.
When Hon Harris puts Vauudville in the New Theatre.

A SELF-MADE MANAGER TO HIS BOOKING AGENT
BY J. A. MURPHY.

(MURPHY AND WILLARD.)

The twenty years that have been written by Mr. Murphy, detailing the hilarious reports and trials of a “man and woman who travel and do business on the road” of vaudeville, is East Cranberry, O., March 29.

Dear Mike:
The Stadium Theatre got open last night, March 27. It was open because they didn’t get the actors baggage hauled up in time. It was March 17. The house was crowded, but the act was all right, the magicians all got out and with no noise.

Most of the stockholders were back on the stage and crowded it so that the actors hardly had room to perform. The show didn’t go off very well, they kept having trouble with the scenes, so that the lights went out a couple of times. The dressing rooms is in the cellar which is full of water and the actors had to dress at the Merchant Hotel. When Cuggy and Fogg got in town they found they were cancelled by postal card from the Jaxbo Agency. They didn’t know it, it was to be on the 27th night. The show was to be an all day affair, Friday and Saturday night. It was a dull night for the show when they got it.

The house was crowded, but they didn’t take in much money. The stockholders all gave out so many passes that there wasn’t room for the people that wanted to pay. The manager was back on the stage and crowded it so that the actors hardly had room to perform. The show didn’t go off very well, they kept having trouble with the scenes, so that the lights went out a couple of times. The dressing rooms is in the cellar which is full of water and the actors had to dress at the Merchant Hotel.
NOTES

World and Kingston just returned to New York from a long trip through the west, and will remain in the east until the end of June, when John Open will leave for San Francisco to witness the Jeff Johnson fight.

Jack Sutton, with his Tasmanian-Van Dieman Troupe, is considering an offer for Australia, holding up all pending contracts over here before Nov. 11 next until he decides.

On March 24, at Cleveland, Louise Carver of "Dick Whittington," and formerly of Carver and Pollard ("sister act") was married to Tom Murray, late of Gillian and Murray.

Maximo, a brother of Robiedillo, the wire walker, has written to M. S. Bentham, inquiring if the agent can procure any wire walking engagements around here for him.

Truly Shattuck is on the ocean, returning to New York for the summer. The management has placed Truly on the Hammerstein's April 11. (She may appear in tight.)

The Morris Circuit will operate the American, Rockaway Beach, this summer. William Trimborn, of the Fulton, Brooklyn, will manage the house for the circuit, not for himself.

Bowers, Walters and Crooker have been engaged by Klaw & Erlanger to show the firm intends presenting on the Amsterdam Theatre Roof this summer. Al Sutherland placed the act.

"Prince Charles," a Seeth "monk," has been secured by the Marinelli office to open at the Olympia, Paris, next October. Seeth trained "Mr. and Mrs. X," the clowns among the first to start the "monk" craze.

Fougere is playing an engagement at the Fortaleza Cafe, San Francisco. Fougere is Eugene, from France. She is probably returning home by way of Australia, having been around New York several weeks.

Bobby Matthews (Matthews and Ashley) has several sketches which will be given a production by September. One introduces a singing quartet in a sketch in "One." Another is a dramatic playlet called "Ablinette."

The Morris Circuit office will probably make a "Cherry Sisters" set of the "Hindu dance" at the Morris theatre this week. It holds over there. Ed Bloom says another "Cherry Sisters" show due. He thinks The Hindu are it.

Collins and Hart will sail June 14 for Paris, where they open at the Folies Marigny. The act is booked aboard for eight months. A few weeks of vaudeville will be played until then. Lew Hart has had to build to order a speedy motorcycle, costing $250.

"Sport" Zeno (Zeno, Jordan and Zeno) had a nasty fall from his aerial perch while working in the casting act at Bennett's, Ottawa, last week. They returned to New York Wednesday and brushed up, having left an Ottawa hospital against the doctor's orders.

Thelma Howard, a member of the "Century Girls," and now of the "Merry Maidens Co.," is confined to St. Barnabas Hospital, Minneapolis, Minn. The young woman has sought in vain to learn of her mother's whereabouts, and asks that Variety aid her in her search.

The heads of departments of the Moving Picture Co. of America gave a dinner on Wednesday evening to William J. Gane at Healey's. The dinner was a surprise and the general manager didn't know a thing about it until he was kidnapped and carried by force to the banquet room.

Billie Burke has arranged to put his "Foolish Factory" and "Models of the Jardin de Paris," together with an augmented orchestra, to work the two vaudeville numbers into a two-act musical comedy for a summer engagement. Carl Henry and George Hickman will be featured in the cast.

During the pugilistic exhibition between Abe Attell and Leach Cross at Hammerstein's next week a prominent boxer will act as referee to the day. Monday, Terry Mcgovern will appear. Loney Haskell has had his troubles this week coaching the two fighters how to act.

The Majestic, Johnstown, Pa., will change its policy on April 8 from vaudeville to dramatic stock, with Herbert Brenon as stage director and leading comedian. Helen Downing will be the ingenue, and Raymond Crow, juveniles. Brenon and Downing cancelled several weeks to accept the engagement.

Nat C. Goodwin hasn't made up his mind about vaudeville. Goodwin says he will take ten weeks or longer "if nothing shows up." Mr. Goodwin has a play in which he will appear under the management of William A. Brady. The comedian is now in California. A couple of agents or more are losing sleep over him.

"Old Dutch" will close in five or six weeks. During the summer, Eva Davenport, who has been almost a co-star with James T. Powers in the production, will prepare her original idea for a vaudeville comedy turn. Miss Davenport was about to invade vaudeville last fall when the Shuberts prevented it through a big offer.

"I Can't Miss That Bell Game" is a new song sung by the Empire City Quartet this week at the American. Joe Cooper, the featured vocalist brother of the Cooper, composed the music. Geo. Moriarty, third baseman of the Detoritos, wrote the lyrics. The quartet throws a moving picture of the Pittsburg-Detroit championship series on the sheet while singing it.

Louis Pincus, eastern representative of the Pantages' Circuit, left New York on Monday for a rest of ten days in the East. According to Mr. Pincus said there was nothing new on his circuit, and the only comedy relief during his illness was the report that the Pantages will change its homes into picture places.

Easter Sunday Ed. Bloom of the Morris office sent the Hilldoos at the American this week out in the Fifth Avenue parade with instructions to stop in front of the Hotel St. Regis. This they did, kneeling on a carpet and looking toward the sun. A crowd surrounding the "Oriental" immediately removed their hats at the sight of the religious service, while policemen attracted, instead of making arrests as expected, also removed their helmets, much to the disgust of the Morris staff gathered about.

The Orpheum Circuit Souvenir Stamps, for the benefit of the Actors' Fund Fair at the Tast Regiment Armory, New York, May 14, will shortly be on sale. The stamps will be distributed over the Orpheum Circuit, with placards in each theatre calling attention that they are on sale. There will be a supply at the New York headquarters of the circuit for the Orpheum's own use, as well as those who may wish to purchase. One million will be printed in three colors, selling at one, two and five cents respectively. Julius M. Mainzer, of the Orpheum New York office, has charge of the distribution.

BARTOSCHEK, BERLIN MANAGER.

Berlin, March 30.
Leo Bartoscheck, president of the Managers' Association and manager of the Centralhallen, Stettin, has been appointed the director of the new Admiralsgarten Palast, located almost opposite the Wintergarten, in this city, and now in course of erection.

There will be no vaudeville played. Besides a big cafe and restaurant, the new place will have an ice skating palace and a first-class Ochabet.

TOMA HANLON.

The male impersonator, who in the cast on the United time, after a long and successful tour west, was for some time in London, has returned. Hanlon's repertory runs a wide range of characters in the opposite sex, and he is referred to as "The American Two Thiny."
The Woman in Variety

By the Skirt.

THE WOMAN IN VARIETY

Miss Morton always affects it has a peculiar trimming of flowers between the panels of lace.

The little girl of the Two Bucks should be careful infasting her gown. Monday at the masquerade she was unbuttoned during an entire song. The coëd dress in white cloth trimmed in green buttons and a tie was very pretty. The parasol hand bag to match, added greatly to this costume.

Willie Holt Walkerides every afternoon in the park. Aspropos of the little De Mot runabout Miss Walkerides is giving away at the Plaza a miniature ricer in flowers was launched across the footlights to her Monday evening.

At the Colonial matinee Monday, Harry Breen just missed being the greatest riot ever registered at the theatre, but Mr. Breen was so busy "calling" Julius Lenzburg, the orchestra leader, that the audience wouldn't stand to see our little conductor wobbled, so they stood applauding.

Herme Shone was daintily gowned in a white cloth dress, clothed with white dotted net. The hat, a poke with feathers, was quite fetching on her. (Emma DeVoy and Co.; Plaza.)

Little Bird Millman is a wonder. Her two costumes were very handsome. The first, a Spanish affair, was draped in a violet shawl. The second was white, especially pretty in its simplicity. A remarkable novelty girl was Mr. Dazie. Her gypsy costume was not becoming (Orpheum.)

Poor Bert Cooper. He walks ten miles daily as a cure for insomnia. While away from his office, if an act is missed, Bert can't sleep for three days after—though he still keeps on walking.

I am sure everyone who knows the couple will regretfully learn of the divorce proceedings between Dazie and Mark Luescher. That something of the kind was in contemplation, I heard quite a while ago, and hinted at it then. Now I hear the proceedings have been concluded.

There's going to be some class to Reed Albee when he wears his initials in a diamond pendant Reed lately ordered.

If you want a good cry, see "Madame X" at the Amsterdam; then listen to Mr. Casey arguing the husband and wrong in eating his wife. (Pat isn't married—he says.) Mr. Casey bubbles over with indignation, and finishes with "I'd shelter any woman in the same predicament." (Pat has seen the play twelve times.) I want to ask Mr. Casey if he did "shelter the woman" what would "the bun's" say, and others around the flat. Pat has a nice apartment, and he's the best host in the world, but Mr. Casey is only kidding himself if he believes that he runs his own home. ("They" won't let him.)

The social colony is speaking of two important figures that may soon be removed from the variety stage by marriage. Sabel Johnson and Catherine Hayes (Hayes and Johnson) are the couple I heard mentioned.

Easter Sunday was a busy day for Dave Montgomery. The other end of the Fred Stone combination was in the park attempting to steer a dandy tandem turnout and quiet a little girl by his side.

One of the Beaux Brummels of the stage is Paul Morton (Four Mortons). This week at the American. Mr. Morton's cut away coat is conspicuous by the absence of buttons. To hold it in place a frog is used. The details of his costume can always be relied upon to be the latest mode.

Clara Morton is always changing her costumes, which succeeding one is the prettiest. This week at the American a pink chiffon trimmed in satin is girlish and sweet. The light blue is a dream, on which yards of white are used. The death effect is charming. Mrs. Morton is also becomingly gowned in black.

Sophie Tucker is improving in style and looks. A white satin gown over which is a black lace robe and jet is most effective. (American.)

Pauline in Frisco

Sun Francisco, March 30.

The John Court house, Savoy, has Pauline widely billed as coming into "Frisco April 3, a week behind Pehlman, another byproduct. Five other acts make up the show. Top prices will be $1.50.

The Pantages Road Show in which Pauline will appear at the Savoy will be composed of Alfred Swedish Quintet, Daphne Pollard, Ziegler Trio, and Zinka Pandu. Two shows daily will be given. Tyrell closed at Pantages, Vancouver, Monday to open the show.

Pauline has been playing the Pantages' Circuit where low prices prevail. At the Savoy, the top admission has been set at a dollar. Pauline gives an hour show, with vaudeville around it.

The billing matter first read "Alexander Pantages presents Dr. Pauline," but Court objected to this. The name of William Morris may be used in connection with Pauline's engagement. Early last week there was a big argument over the billing matter.

Pauline was likely be retained at the Savoy for a second week, though this has been kept very quiet. Pelham is at the National.

John McCarron, of the Family Theatre Department of the U. B. O., returned a few days ago from a tour over the circuit of the W. E. Green Amusement Co., accompanied by Lester Mayne. During the journey of the pair they picked up ten additional houses of the "picture" variety to book. All are in Maine and the other down East states. McCarron is general manager of the Green Co.

Circus Better than Last Year's, Says "Skigie"

The Boy Critic doesn't think much of the Clowns; "Stage Hands" Never There When Needed, and Running Horses "Walked." By Skigie.

The circus this year is a better circus than last. They had very poor management, one fellow broke his arm. Then after that a fellow way up on a swinging thing dropped and the net went down. Then a girl hurt her self I don't know how she did it for I was looking the other way. They called in a lady so soon as I knew I saw it all so there was no excitement.

They had a very good band. I went down and fed the elephants peanuts and while I was doing that they were going through there stunts. They cut the races short I don't know why but they did.

One fellow did that crazy stunt diving from the top of the garden down on a piece of long board. They had that horse that goes up in the balloon and when it gets a good distance the fire-works go off, they had a little trouble. The horse started to get frisky and the balloon went to one side but not enough to make trouble.

The clowns were not as funny as they sometimes are they shoot all the time. They had some dandy horses in the show they could run well but they ran very slow to make a circus horse race exciting. No fellow can catch a race when the horses walk along.

The parade was very pretty. As the circus all together it was very good. The little baby giraffe was a hit. And they had a lady that was the littlest I ever saw, she was much littler than any at the Hippodrome. They were selling pictures of her and Elwood.

They had a couple of new acts and they were very good as new acts. They had a very good tumbling act. I think it was a German act I am not sure. The other were Arabs on horse back. They had pigs on the horse's back. And they were fair. It would have been a dandy act if they were bare back.

The men or as I call them stage hands looked like messenger boys they had on the coat and pants. The circus was very good but for the stage hands (attendants) who were never there when they were wanted. So that's about all for the circus.

Jolly, Wild and Co. Left New York Tuesday to open their Orpheum Circuit engagements at Spokane, April 17. En route, they will stop off at Hot Springs, Ark., where Ed. Jolly will ral himself of an attack of rheumatism, which prevented the act filling the engagement at the Alhambra, New York, last week. The same rheumatism prevented him and Miss Wild from appearing at Hummertown's this week, an unusual roo. of hard luck.
LINEUP OF THE BIG WHITE TOPS FOR THE SUMMER TOUR

Advance Information of Prospective Movements in the Circus World, East and West. Opposition Clashes A-plenty

The Circus season opened at Madison Square Garden March 24, when the Barnum & Bailey Show renewed its old acquaintance after an absence of two years. Route and contracting agents have been out on the skink line for some time, and the advertising cars are ready to start on the trail and advertise the Ringling Bros. "Coming soon" throughout the land.

The Barnum & Bailey Show gets the first start, but making a few rapid moves the later part of the month, will not many of the other shows from getting into some good virgin territory early in the season.

The Ringling Bros. Show, which is to open in the Coliseum, Chicago, on April 7, will continue its engagement in that city until April 27, after which it plays Des Moines, Dayton, Cleveland, and Akron. Then it will proceed to Buffalo, New York, Cleveland, and Detroit. Then it will proceed to New York, with an engagement at Madison Square Garden.

The Barnum & Bailey Show is now at Madison Square Garden, where it will run for a week, after which it will tour to the following cities: Chicago, Cleveland, Detroit, St. Louis, and New York. The show will then proceed to the following cities: St. Louis, Chicago, Cleveland, Detroit, and New York. The show will then proceed to the following cities: St. Louis, Chicago, Cleveland, Detroit, and New York.

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ACCIDENT AT GARDEN.
The opening of the Barnum-Bailey Circus at the Madison Square Garden, New York, on Thursday night of last week, was marred early in the program by a trio of accidents, all happening within a few seconds of one another.

The sight of falling men and women acrobats, the skurrying of ring attendants, and the carrying of two of the injured, limp and unconscious, from the arena, sent a shudder through the big audience assembled. The shadow left was not dispelled through the remainder of the performance, which immediately took a runag.

It was during “Display No. 4,” following the grand “Entree” and elephant period that twelve aerial and acrobatic acts scattered themselves over the rings and stages.

The “Display” was nearing its finish when one of the Two Acades, a single trapeze act, fell into the ground, striking on his right shoulder, having missed a catch. The trapeze was held in the teeth of the bearer on the bar above, about fourteen feet from the ground. The act was preparing to perform over the hippodrome track at the west end of the Garden. The miss had torn out some teeth from the bearer’s mouth, and left one tooth, sticking to the ground in a huddle.

The attention of the entire audience, more than 6,000 people, had not been attracted to the first accident when the second occurred. The Three Nubia Sisters, on a double trapeze over the “No. 1” stage at the east end, all came down together, the girl receiving the most serious injury, landing between the “No. 1” stage and center ring.

Before the young women had untangled themselves, Codona, on a single trapeze over the “No. 1” stage, made a misstep, falling into the net below him, the net going to the ground with him. He was not hurt.

Codona was the only one in the arena at the time who worked over a net, striking on his right shoulder, having missed a catch.

Attendants carried the injured “Adac” (Peter Thrall, New York) out of the arena into the Madison Avenue entrance. His companion, when noticed, was more excited, rose, dazed, and started to walk to the Fourth Avenue dressing rooms, where he was led out the other way.

Of the three girls, one had to be carried out. The remaining two reappeared during the show, the injured one being reported as but slightly shocked.

Thrall, it was said at the Garden the same night, had broken his right arm. Afterwards the hospital reported both wrists broken.

Later in the evening one of the guys ropes on the net over which the Six Neapolitans performed gave way, but no accident followed. During the exhibition of the Balloon Bears, who were so good, one of the guys, who appeared to have had a thrill as the animal appeared nervous after being drawn up to the roof.

On Wednesday Thrall was reported in a much better condition.

On Monday Walter McCann, of Philadelphia, while exercising a horse in the basement of the Garden, was struck in the face by the hind feet of the animal, which killed suddenly.

Falling through the roof while adjusting a rope, Paul Fracken slipped upon one of the cross beams fifteen feet below, breaking his fall, this happening the same day.

TWO CLASHES AND A CHANGE.

It becomes more and more apparent that the Ringlings and the “Two Bills” enterprises are going to have plenty of opposition in the show business.

Already Elmer, N. Y., is billed for the arrival of the Ringling Circus June 8, while the “Buffalo Bill and Pawnee Bill Wild West” are scheduled for June 22, just two weeks later. It has been rumored that the Ringlings changed their route not long ago in order to beat the “Wild West” show into a number of eastern states during June. The Buffalo Bill and Pawnee Bill outfit plays Corny, N. Y., June 21. In Elmira, N. Y., Petit, contracting manager for the Ringlings, announced the use of the Maple Avenue Driving Park.

In Sumbury, Pa., the opposition between the Forepaugh-Sells Circus (also a Ringling property) and the “Two Bills” is fiercer. The circus is preparing to leave the grounds of the Aerial Park at the end of the Garden.

The Sumbury takes place added interest from the fact that Mr. "101" and Mr. "303" both perform in the Garden, going against each other. It is highly doubtful if the Ringling outfit can be carried on in the same manner at that point.

The Bill and Forepaugh agents contracted everything in the way of advertising space available, and it is a matter of speculation where the Bliss people are going to make their trip in from the Grounds of the Garden.

In this week’s budget of news is included the date of the John Robinson Ten Big Shows Combined at Marysville, O., May 2, with Bellefontaine the day following.

The Miller Bros. outfit is due at the May ground May 20 (Friday) and the “Wild West” the following Thursday, May 22. Added to this they both play Wilkes- Barre during the Sumbury date, respectively.

The Sumbury contains the usual arrangement that the Ringlings will keep to the Forepaugh-Sells outfit and Barnum-Bailey shows in the east until late in June. About that time the Forepaugh-Sells heads were said to be ready to go, and the Ringlings can come on.

Among circus gossip comes the information that railroad contracts for the Robinson show on the Ohio Central from Dixie to New Lexington with a stop and performance in Bucyrus, O., have been cancelled. The stand was to be made just before the middle of May.

Frank O’Donnell starts his duties as press representative of the Hagenbeck-Wallace Show at Peru, In., next Saturday, April 2. The show opens in its home town April 21. On that date, also, the Norris & Rowe Show opens at Evansville, Ind., and the Gentry Show opens in Mitchell, Ind.

Ringling Bros’ Show will play Chicago for twenty consecutive days, commencing April 7. After losing a day to get out of the Coliseum and onto its first lot the twenty-six act show plays Champaign, Ill., March 30, Mattoon, Ill., 30 and then goes to St. Louis for a week.

The Transfield Sisters have signed contracts for the Hagenbeck-Wallace Circus.

FRENCH CIRCUSMAN DEAD.


Charles Franconi, the last descendant of the Italian family of equestrians, whose circus riding was the rage for generations, dating from the days of Napoleon I, has died in Paris.

The first Franconi came to Paris in 1760, having to leave Italy after a duel, in which he killed a noble. He worked in different capacities until 1873, when he bought the Amphitheatre Astley in the Faubourg du Temple, and made it a great success. It may be said he introduced the modern circus entertainment at this establishment.

Retiring from business a rich man, his d’Eté and Côte de Joue, too close the circus, building also the Arena Olympique, on the site where the Nouveau Cirque stands today. Their wives were famed for their beauty and riding, so that their new establishment became most fashionable, but when the Rue St.-Honore was reconstructed in 1816 they returned to the old roof of the Faubourg du Temple, soon after destroyed by fire, bringing the family to the family. This was considered a national disaster and public subscriptions were raised to assist them.

Adoles, son of Constantin Franconi, succeeded to the business in his turn and opened the Cirque d’Eté, Champs Elysées, demolished prior to the 1890 Exposition. In 1897 Adolphe Franconi opened the Cirque du Prince Imperial, known afterwards as the Theatre Chateau d’Eau, and at present Barrassard’s Alambra.

He died in 1898 at the age of 87. His son, Charles, followed him this week, without issue. At one time he owned the two most popular circuses of Paris, Cirque d’Eté and the Alambra, the latter being a moving picture place at present.

"BILLS" COMING TO TOWN.

Within a few days the “Two Bills Wild West” will have located a New York office in preparation for their opening at Madison Square Garden about the middle of April. The place has not yet been decided upon. Johnny Baker returned from the West last week. He had been at Pine Bluff, S. D., contracting for the Indians which are to go with the show. One hundred and fifty redskins were rounded up ready to start east.

The stock of the Wild West will be shipped from Chicago, Pa., April 6, and on April 18 rehearsals will commence, with Mr. Baker in charge of the arclie exhibition.

Col. Cody will arrive in New York during the ending of this week to attend the Geo. Cohan dinner, to be tendered by the Friars at the Hotel Astor—Sunday night. The Colonel reaches New York earlier than is usual with him in the springtime for this special occasion, and at the personal request of the banqueter one.

RECORD CIRCUS TRAIN.

It is said that the train which hauled the Barnum & Bailey Circus to New York from Bridgeport was the largest, in number of cars, that ever was made up for a circus. It contained 91 cars and the cost of the run to New York and from that point to Jersey City after the Garden engagement (excluding the hayride of the train back to Bridgeport during the New York run) amounts to $1,200.

The classification of the cars is 38 flat, 5 box, 14 sleepers, 2 coaches and 32 close cars. Whether this total will be continued when the show takes the road is unknown.

ACTS FOR BROWN CIRCUS.

The acts imported from Europe for the Frank Brown circus at Buenos Aires, South America, sailed on March 25 to commence their engagement of six months down there.

The trains were passed through the Marcellini offices abroad. They are the Nikry Troupe, carrying camels and bulls; 4 Popescu, aerial bar; Arayama Troupe; "Two Bills" Troupe, carrying Dauphins; and Fournaux-Mancetti, a riding act which has been at the New York Hippodrome.

Among other dates which became known this week are those for the Campbell Bros. Shows (consisting of 6 coaches, 8 stock cars, 12 flats and 2 advance cars): Santa Ana, Calif., April 27; Oxnard, 28; Santa Barbara, 29; San Luis Obispo, 30; Salinas, May 2; Monterey, 3; Santa Cruz, 4; Hollister, 5; Palo Alto, 6; Alameda, 7; Point Richmond, 8; Oakland, 9; Vallejo, 10; Napa, 11; Shively Junction, 12; Van Nuys, 13; Roseville, 14; Auburn, 15; Truckee, 16; Reno, Nev., 20-21; Lovelock, 22; Winnemucca, 24; Elko, 25; Wells, 26; Ogden, Utah, 27. Cost of total movement, $4,725.

Huge Mighty Railroad Shows (7 elephants, 1 lion, 6 camels, 1 tiger, 1 leopard; 1 hyena, 2 bears, 8 monkeys, 2 snakes, 2 horses and Turkestan and kaupan) From Columbus, Miss, to Fayette, Ala. This outfit goes thence to Oakland, Ala., March 30; Cordova, 31; Haleyville, April 1; Russellville, 2; Sheffield, 4; Decatur, 5; Huntsville, 6.
HINTS AT FEATURE FILM.

In the advance press sheet sent out for the Fifth Avenue next week it is hinted that pictures in the show may reveal some of Col. Roosevelt’s campaigns in the jungles.

The official date for the Pathé release on this subject is April 18.

The Motion Picture Patents Co.’s licensed renters got together this week and decided to “cut a melon” or “make a killing” as race track parlance has it, on the occasion of the Roosevelt film release, April 18.

Everybody agreed to establish a flat figure of $600, for the “first run” of the two “Liverpool” reel, renting the same at that price.

The Patents people have listed the complete reel at 20 cents a foot or $400 for the two reels. It will be noted from these figures that the Patents Co.毛利率 is double the usual private film and that the rental man gets the cost of his reel for the first week’s rental in addition to a $200 profit.

The Patents Co. established a minimum rental charge of $250, for the first week, but left the renters at liberty to go as far as they liked beyond that. After the first exhibitions have been given the minimum scale tapers off to $10 a day when it becomes third run.

The intimation contained in the Fifth Avenue weekly has been interpreted to mean that “the independents” had a “Roosevelt” film under cover, preparing to “spring it” through the medium of a United house.

This move, picture men said, if it went through, would mean that all the United Booking Office’s theatres were prepared to “jump” the Patents Co., and take up the advertisement service, following the lead of Hammerstein’s a week ago.

William Hammerstein, when asked if he had heard of an independent “Roosevelt” film and if he had heard of the story of Williams, another United manager, replied to the question of change of picture supply for his houses that he had not thought of it.

BERST REORGANIZING.

Chicago, March 30.

J. A. Bernst, the Pathé Bros. representative in New York, left Chicago today after reorganizing the branch here.

L. S. Bernst, former manager of the Pathé Bros. New Orleans office (which has been closed) replaces E. H. Montague as the Chicago manager. Mr. Montague has gone to New York to embark in business for himself.

The campaign of publicity lately inaugurated by the Pathes here has been discontinued, no returns commensurate with the investment having been received.

The Pathé Bros. have been in hot water in America since, it is said, the Patents Company wanted to drop the French firm from its ranks.

The Citizen, Auburn, N. Y., in its search for truth has dug up this information: “Paul T. Barnum started in the circus business in 1881, when he purchased an interest in Jory Helth, a negro woman, who was claimed to be 160 years old. Barnum made a feature out of the alleged fact that she had been George Washington’s nurse. In April, 1836, he brought into Aaron Turner’s Circus and acted as ticket seller. It was in 1842 that he introduced to the public General Tom Thumb.”

KENNEDY DIRECTING ADVERTISING.

The impression is about that J. J. Kennedy, the boss of the Motion Picture Patents Co., which is in the picture advertising campaign, will be the sole arbiter for the picture manufacturers (connected with “the Association”) where they shall advertise.

From the experience of an advertising man lately with a Patents Co. adherent, it would seem that all “ad” matters go before Mr. Kennedy for adjudication.

This advertising man, reporting an incident, it is given, was informed by the Pathé Bros.’ representative in New York their advertisement would be discontinued. The newspaper man “put it up” to the Frenchman that he was “jumping under orders.” It was not denied, it is said.

It is reported in the picture trade papers that the Patents Co. is “taking care,” of the very little dramatic weekly (not Film Index, the Vitagraph sheet which sold itself to the picture people to prevent its making a name.)

This sheet, which has lost 50 per cent. of its circulation within the past year, and had lost nearly all of what circulation it had in 1914, is being bolstered through subsequent interest. It was “fed” by strict orders without regard to its quality as an advertising medium, that paper being wasted by the picture concern, which knew the paper had no strength for a long while.

The advertising man mentioned is not connected with Vaury. Vaury has carried no picture advertising for over a year, and will be as well satisfied if the picture people never advertise again in it.

Vaury is possessed to turn its news sheet over to the picture concerns in return for advertising, and in the natural sequence of events, since other “trade” papers were doing its work, was able to turn its attention to the picture business.

Picture manufacturers are very vain, apparently, and nearly all young in the show business. A paper catering to picture people has used it for advertising, with fulsome praise (often written by himself) and payment will be promptly returned. If the picture advertiser does not wish to see in print the picture campaign “he” believes, he will be forgiven on that other hand that the policy of the paper belongs to him.

A few weeks ago an emissary of a manufacturer called on Vaury, politely inquiring if there were any special reason why “a little advertising” wouldn’t correct “any difference.”

He was informed that Vaury doesn’t want picture advertising for the reason that under its policy the advertising of any picture faction couldn’t be held for over a couple of weeks; that Vaury believes some of the manufacturers should be in jail for turning out the subjects they do, while the outlook was that the M. P. Co. expected to control the picture business, from exhibitor up or down, and that the Independents were making fools of themselves and a power of the “Trust” by acting without a system at all.

Vaury believes it does itself far more good in gathering a circle of readers who prefer the facts as they are now rather than being loaded with a lot of junk advertised and printed about pictures and makers, which the manufacturers could cover in a weekly circular did they not want to control the trade press.

CENSORED ALL BUT SCENERY.

Boston, March 30.

The following distinct information has appeared in the Boston papers:

The Massachusetts戏剧家 are to instruct their members and agents on contracted performances, and are supposed to be in Boston on Thursday afternoon at the Variety Club.

The Motion Patents Picture Company is looking for a bidder to take the pictures of the coming Joe-Francis Johnson extravaganza.

Falling down on almost every notable event late in which a “feature film” could be had, the Patents Co. has swollen up with great glee since securing the rights to the big championship battle.

At a meeting of the “Association” manufacturers held last Friday in New York City, the representatives placed in the hands of a bidder for a film for a bid to take the pictures of the fight. No manufacturer responded.

The Patents Co. paid for the privilege is not public property, but what is to the knowledge of the company was too high for the men as individuals composing the corporation.

Seelig, Spoor and Klein, the Chicago proprietors, have now decided to have an offer on the prospective bid, but if they had an offer upon their sheets, it remained there.

The Motion Patents Co., with its only claim to enterprise lying idle, is perplexed what to do with the “exclusive.” While it is not thought the Patents Co. will dispose of its rights to an “outside manufacturer,” one of its own members must either take on the job or leave the company in a peculiar position, as the M. P. Co. takes up its own pictures of which is used only to bring everything possible in its grasp.

The first hint, “$2 royalty,” proved so alluring that nothing has been overlooked since.

ADVERTISING OWNERSHIP.

Boston, March 30.

The following distinct information has appeared in the Boston papers:

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NOTICE!

“To contractors, theatrical managers and agents, we are instructed to say that we are in receipt of Intelligence from the Motion Picture Patents Co. of a plan to take charge of all advertising connected with the Company’s services, which has been suggested to the Company by the Exhibitors’ Association.”

The statement was that the term of the agreement was to be under his personal direction.

The company’s policy of advertising is to be represented by those who handled it last year.

The expression of this is said to be that parties have been approaching theatre promoters here with representations that they had Keith backing. To such promoters the advertisement speaks for itself.

CONCRETE FLOOR FOR OPEN AIR.

The Brooklyn authorities have decided that all open air shows across the Bridge this summer must have concrete floors.

Very few of the resorts can stand the expense concrete will entail, while few launderers of property will permit concrete to be placed on the lots. It will affect the open air picture shows.

The residents of Prospect Park, Brooklyn, this week protested against a reported picture show to be built opposite the museum of the Brooklyn Institute.

BIG NEW HAVEN “POP.”

New Haven, Conn., March 30.

On April 11 the Auditorium will commence the popular form of vaudeville with bills of five acts weekly placed by the local offices, W. H. C. Bruery, manager of the Auditorium, which has a capacity of 1,700. Prices will be 10-20-30. The Auditorium had the Lasher show recently for one day.

The Morris office has received an order to supply acts to the Standard, Philadelphia, which will turn into a vaudeville and picture show on April 11.
**VARIETY'S OWN PICTURE REVIEWS**

**THE FALL OF BABYLON** (Seemant.)

All things considered the Germans people have done a good job. Biblical story, a big thing to handle, and any kind of a film...a rather poor result. The story, however, is well told, and the actors are good. The lighting is well done, and the pace is slow. The actors do their best, and the whole thing is a good one. A German film, and nobody can say that the Germans are not good at making films...a good film all around. A German film, and nobody can say that the Germans are not good at making films...a good film all around.

**A Maid of the Mountains** (Eclipse)

The first film made in the South American country of Chile, and it is a good one. The story is a simple one, but it is well told, and the acting is good. The photography is excellent, and the music is good. A good film all around.

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NEW ACTS NEXT WEEK.

Initial Presentation, First Appearance or Reappearance in or Around New York.

Clever Trio, Fifth Avenue.

“The Photo Shop.” Colonial.

Abe Attell and Leach Cross, Hammerstein’s.

Clark and Hamilton, American.

“SMAZ TIME.”

Sonny Woods, Halpert and Diamond, Circle.

Eddie Foley, Circle. Rial and Atiman, Manhattan.

Mccarvey, Majestic.

Sterling and Chapman, Majestic.

Helen Pingree and Co., Lincoln Square.

Ed. and May Woodwed, Lincoln Square.

Root and White, Lincoln Square.

The Belmonts, Grand.

Fannie Ward and Co. (3). “An Unlucky Star” (Farce). as Miss; Full Stage (C. D. F.)

Fifth Avenue.

This time Miss Ward has a winner in any class. “An Unlucky Star,” by Roj Cooper McGrue, is an exquisite bit of satire and a delightful trick sketch with a surprise that fairly spoils the laugh out of the audience. It is a long time since anything so utterly audacious has been attempted, but Miss Ward and her players get away with it. The fun is so much the better from the fact that half of it arises from the laugh the author has at the audience and the rest from the laugh the players have at their own expense. From the opening until near the finish the piece is a dramatic sketch with all the solemn trappings of serious acting and narrative. It plays out logically to a melodramatic climax. Just when the house is ready to burst from holding its breath, a young man sud-
denly rises in the orchestra and shouts in struc-
tions to the players, making it known that he is the author and that the performance is a dress rehearsal of the script. It takes the audience a quarter of a second to cool and then the laughter comes thick and fast through a splendid comedy passage in which the actors are discharged and the star (Miss Ward) has a fine “wrap” with the author. The finale arrives when the latter in di
dgrunt orders the stage crew to strike the set and lower the drop in “one,” while the star rages against the proceeding, but is powerless to help herself. The idea is absolutely new and as it is done by the present company makes an immensely refreshing sketch for the jaded vaudeville habitue.

Rusk.

Kelly and Ashby. Bounding Billiard Table. as Miss; Full Stage.

American.

The drum comedy is conventional and long drawn out before the pair get to their place on the bounding net. Then the act be
comes more lively. The straight man does a series of slow somersaults and twisters and at the finish turns off several good
forward doubles. The comedian’s con-
tribution to the routine is a series of back somersaults numbering about thirty in a string. The act is nicely set. Rusk.

Three (White) Kuhs. Songs and Music. as Miss. Orpheum.

The west has sent along a few live ones this season, but the Three (White) Kuhs will have to be tied before they drop. At present they are giving no little talk along the big street. It is small wonder if they go as big all over as they did at the Orpheum Wednes-
day. In everything, from appearance to work, they are about as near excellent as one could wish to be. Dressed in light felt hats with white trousers and black coats, the boys ramble out in “one” and keep clicking their instruments with
out a pause for twelve minutes. Several songs with the catchiest of melodies are offered, the trio playing their own accom-
paniments on ukulele, ‘cello guitar and contrabass guitar, using for a finish a bass violin out of which considerable comedy and ragginess is drawn by the tenor. The instruments are models of the comedy kind. During one they go through a three-cor-
nered Waltz. The harmony is the real meat, and brings home the applause. For some reason the boys have added a “nautch” and “Maribou,” two old songs that will hardly bear resurrection, although they went exceptionally big. The Kuhs, on fourth at the Brooklyn house, raked down a carking bit, hitting seven bars and three encores.

Al Martin. Monologue. 12 Miss.; One Union Square.

They liked Al Martin at the Square, al-
thought the audience had good reason to take some of his remarks in bad part. Al was offended that some of the people who had heard his patter and parodies once before left their seats as he came on, and he said so. Also he commented on the busy head usher (busy in the centre aisle looking for seats for the standees) as “the usual tenor.” A second time as it were the best he had to offer. Some of his talk was far from new. He has assurance and a certain poise (some would call it “dour”) that are in his favor. Clever talk ought to do a lot for Martin.

Rusk.

Malrose and Clayton Sisters. Sketches and Dancing. as Miss; Full Stage.

Union Square.

The Clayton Sisters do some singing, more “madox” dancing maneuvers and a great deal of talking, while Malrose (Miss) appears in man’s attire and sings. The last has the best voice by far, but even the Union Square audience must protest against a male costume made up of winged collar, lawn tie, full dress waltzcoat, gray striped trousers and black frog coat. It can’t be done, my dear, unless you can avoid walking under my nose at a meeting. Then talk is the veriest nonsense. It has no bearing on the situation and not a glim-
mer of reason. The “madox” dancing was quite a bit better, but still the third with the third girls’ sing-
ing trio ought to be able to fill in twelve or fifteen minutes without such patron “stalling.”

Rusk.

Dan Burke and “Wonder Girls” (7). Sketches and Dancing. 14 Miss.; Full Stage (Special Set). Fifth Avenue.

Dan Burke and his girls make a highly interesting trio. It is not only from its scat-
ing merit from pretty stagy and artistic, quiet atmos-
phere. The curtain rises to disclose a woodland scene with a lake in the back-
ground. A deer is standing toward one side. It moves naturally until a shot is heard off stage, when it suddenly dis-
appears. A canoe is rowed across the lake (managed by means of a mechanical oar). Later it is in pursu-
ed by a man in rowboat. This business
really no part of the act and could be dispensed with, once over, the six girls appear and go through a nest bit of dancing and singing. They are joined by Mollie Moller, and the septet play a selection on mechanical bells, hidden in a fence which runs across the upper part of the stage. To play the bells the girls lie on their backs and kick the bell levers with their feet. Burke joins the girls, singing another song. While they make a certain costume change he does a recitation and later a dance. The stepping is distinctive with Burke, who has a style all his own. A lively dance by the girls makes a sort of a “night act and a first class, clean specialty. The Fifth Avenue audience liked it hugely.

Rusk.

Victoria Four. Singing. 12 Miss.; One Alhambra.

Dressed in walking suits, with silk hats and canes, the Victoria Four peddled their harmony with an occasional dash of com-
edy for twelve minutes, finishing to the volley of applause that always follows “The Star Spangled Banner” and “Dixie.” This does not mean that the quartet ran
away with the applause, for a finish of a quartet of “Blue Handkerchief” was equally successful.

Rusk.

Wol gast-Nelson Fight. Picture. 12 Miss.; Hammerstein’s.

The Wolgast-Nelson fight in California in which Ad Wolgast won the lightweight championship from Jimmy Nelson is be-
ing thrown on the sheet at Hammerstein’s this week. There were forty rounds to the battle. In the film, rounds skip by five toward the finish. The picture does not seem any too well taken. The finish is ruined through the darkness having set
tied down over the ring, the fight lasting beyond six p.m. The action of the prin-
cipals and the swiftness of the battle meet with nothing but praise. The talk is the veriest nonsense. It has no bearing on the situation and not a glim-
mer of reason. The “madox” dancing was quite a bit better, but still the third with the third girls’ sing-
ing trio ought to be able to fill in twelve or fifteen minutes without such patron “stalling.”

Rusk.
The Rolfonias.

Musical.
25 Mins.; Full Stage (Special Setting).
Colonial.

B. A. Rolfe has sent another live one over the plate with his "Rolfonias," headlining the Colonial bill this week. A pretty special law set occupies the entire stage during the act, which opens with a series of musicians who offer a medley of popular songs. The men are dressed in light trousers with Prince Albert coats, the ostentation of the women being plain but pretty. Marguerite, a splendid voice, her vocal effort rousing the audience into applauding for an encore. Rolfe's cornet solo is the big feature and one big treat. Virgil Holmes has a splendid voice, appearing to make much of his affair. The tempo, cornet licks being no noyed in the room, which is circuiting the audience, and adds to the excitement of the audience. The act is concluding, and appearing in the last, the audience hear the familiar ring of "pads," but rough execution in this instance spoils it.

Adonis Brothers.

Aerial.

Looked forward to as the premiere's surprise feature, the Adonis Brothers, a couple of foreigners, failed to land with a new style perch act. From a small platform, they have space, but the act out from the view of about half the audience. The two men ascended the pole, perhaps a little swayed. One, while at the height, they performed several feats. Had their weight done this, it should have made the most of a perfect air, but it had to be made the only it could, a dangerous "night" air. Instead the pole described never more than a semi-circle, returning to its upright position, which suggested that a wire or wires as safety catches held the pole. Otherwise the combined weight of the men must have needed in the natural course bent the pole far over if not swinging it entirely around. Through this perhaps, but especially through location, importance, and the manner in which the act never caused a ripple, voted by the audience large as quite tiresome. The act is if handled properly. Under canvas, the position, its cost and height, must be gotten for effect. It was first shown on the other side by a single performer reported to have lost his life by the pole snapping off.

Great Devirnes.

Contortion.

Covered with alligator skins, this couple, a man and woman (afterwards disclosed) went onto their perch (pedestal) by long leaps and steps from the entrance, attracting much attention. In contortions they are expert, and with a stage setting in vaudeville would prove a nice novelty act. The accident to others during their performance robbed them of their finish.

Great Marcellana.

Aerial "Strong" Act.

Programmed as their "American debut," these two never offered a strong "strong" act. The understander or holder is one of the strongest in his line appearing in New York within memory. From a trapeze in different poses and methods, he holds his two companions in several postures, each posture in itself, and the act could have stood the centre ring, almost by itself. For vaudeville it will do easily.

Joe Demoes Troupe.

"Horse" Act.

Head balancing while walking up and down a flight of stairs composes the major portion of this act, which has nothing new in the line to show. The tricks pictured have been seen in any number of similar acrobatic acts.

Three Bokromas.

Juggling Equestrians.

Two men and a woman make up the troupe, a man on regular ring horses wearing pads amounting to platforms. Even with this secure footing, their juggling work was not spectacular and seldom accurate. Time and again they missed tricks, easy as they appeared, so that one might have suspected the horses were running poorly. The men juggle three and four objects while encirling the ring, and at the finish catch on pointed instruments, either in their hands or fastened to hands about their forearms, appearing an assistant in the centre of the ring or by each other. The idea is capable of development, even with handicap of "pads," but rough execution in this instance spoils it.

Nobis Sisters.

Aerial.

Nobis Sisters worked rather poorly the opening night of the circus, finishing up with a forward dive to the tan bark that mussed up their hair considerably. The girls are at a height of about forty feet, a group work being especially good, barring the shabby feeling that seemed to creep over the whole arena during the time. The young women are strong, and make a splendid appearance, before finishing the tumble came. While working the trio were liberally applauded and drew general attention, something uncommon considered that twelve acts were showing at the same time.

Great Bento Bros.

Ballet.

The two men work on a table upon which is guied in upright position a metal ladder. They take hand-to-hand and head positions, and without losing the balance they ascend to the top, mount up one side and down the other of the rigid ladder. During intervals ground tumbling and hand-to-hand catches fill in. It made a fairly attractive number in a complex display.

La Bella Victoria.

Walker.

La Bella Victoria is said to be a Mexican, recently arrived in this country. In her style of work she reminds one of Robedilio, the Cuban. She works on a tight wire at first stretched about fifteen feet above the tambour of the centre ring and in an oblique direction with respect of the ring. She carries no parasol or balancing pole and does rushes and odd steps back and forth with the most certainty. For the finish the wire is slackened until the centre is only a foot or two from the ground, and while the girl faces at right angles to the wire, she does wide swings moving through an arc of practically 90 degrees. It is an imposing conclusion to a capital turn.

The Benito Alonso Bracco Troupe. Acrobat.

Barnum-Bailey Circus.

Nine people make up the troupe, one a woman and one a youngster with long hair who may be either a boy or girl, most likely a boy. The latter is considered as the high and formidable thing of which he is thrown from a "basket" through a somersault. From the three-high position he does a double into a two-high. All the somersaults into the three-high are remarkable to be remembered. The Masetti Troupe did this with double. The woman of the troupe acts as under-stander in some of the feats, and the other members fill out an active, lively period with ground tumbling. At the finish one of the men has a curious bit of tumbling that seems to be new. He does circles of the ring after the whirlwind Arab fashion working in at every few laps a performance that looks like an Arabian somersault involving a full somersault. It is a rough act, apparently giving the body a tremendous wrench. The troupe make their appearance in a rather full colored costume of brown with silvered scars hung from the shoulders. The scars, the only distinctive touch to the costume are discarded necessarily when the work commences and the troupe fade into the color of the ground. A different dressing attracts in the place more sparkle to it would help immensely. The billing is "First American appearance of Spain's leading acrobats."

Six Koneyas.

Riding.

The sextet is evenly divided as to men and women. They open with carrying on a small bobbing ring horses, later getting through the familiar routine of riding turns. The finish is well worked up. A huge dappled horse is sent around the ring, and the two of the troupe jump to its back, landing astride in turn, until six are mounted on the same animal. They ride out of the arena in this position. The horse and woman are furnished with a liberal application of tinsel and streamers, short skirts for the women and tights and light boots for the men, lends the act sightness.

OUT OF TOWN.

Theodore Fribius and Co. (3).

"The Fight in the Light House" (Dramatic).
17 Mins.; Full Stage (Special).
Keith's, Boston.

"The Fight in the Light House" is Robert Stodart's dramatic sketch, produced heretofore only in England. Theodore Fribius has the American rights. Outside of three nice looking ring horses, later getting through the familiar routine of riding turns. The finish is well worked up. A huge dappled horse is sent around the ring, and the two of the troupe jump to its back, landing astride in turn, until six are mounted on the same animal. They ride out of the arena in this position. The horse and woman are furnished with a liberal application of tinsel and streamers, short skirts for the women and tights and light boots for the men, lends the act sightness.

VARIETY 19
NEW ACTS.
(Continued from page 19.)

shoot a gull to get her a hat wing. This line is not quite in accord with the role of a tender-hearted girl, but is brought in to introduce the loaded ride, which Friebus picks up and discharges at the gull. He misses. The girl departs. Father enters and Friebus protests against the light- house, saying he has a nervous wreck. Fortes the poor shot at the gull to prove it. Tells Father he must quit the lighthouse to wed Ruth. There is a tender scene wherein the Friebs, it is a nervous wreck.

The Lantern.

She misses. He picks up a motor trip. Dock- stader scored with "Father's Getting Younger Every Day." His second song "The Morning After the Night Before" proved equally successful. The minstrel man sprang a big surprise when a mo- ment later he swung out over the audi- ence seated in an "aeroplane" which dipped now and then during its "flight." As it moved the planes of the machine flapped and looked nearest to the real thing yet seen in a theatre. He assumed a flight over the country, com- menting pointedly on different cities. This was a big applause winner, but it is said that Mr. Dockstader will discard the aer- oplane. The act on Monday was a little too long. This will be the last time the week.

Lew Dockstader. Monolog. 27 Min.; One. Young Pier, Atlantic City.

For an elderly woman, even a Virginia gentlemian, to hold a stage twenty-five minutes with a description of a charge of infantry, even though that charge was one of the most heroic in history, is a difficult act. But Mrs. La Salle Corbel Pickett, widow of Major-General George E. Pickett of the Confederate army, does it. The house never stirred through her recital. The management booked her as working up strong Grand Army interest. A big delegation from Kinsey Post, G. A. R., was present in floor and box. The act started with Mrs. Pickett's name flashed on the drop, followed by pictures of Post officers. The curtain going up, revealed an elaborate full stage parlor setting, complete even to a grand piano in to add effect. Post Commander Abihon F. Passe gave a brief introductory speech and Mrs. Pickett entered from back centre. She was clad in white lace gown and carried a large bouquet of American beauties. Mrs. Pick- ett has splendid stage presence, tall, white- haired and highly refined. The Grand Army vets. rose and cheered and Mrs. Pick- ett returned with a graceful salute. Her description of the charge of Pickett's divi- sion at Gettysburg consumed the rest of the time. Graphically she described it. Her voice was clear and strong. She enunciated finely, talking steadily, but without haste and her lecture platform training stood her in good stead for the sustained effort. This lecture is the most an innovation, it is an amusement stage and more strictly edu- cational than is usual in vaudeville. The fine personality of the speaker had much to do with its success from a commercial standpoint.

Forbes and Bowman. "A Gasoline Honeymoon" (Satire). 18 Min.; One (Special Drop). Warburton, Young's, N. Y.

The curtain rises at 2 a.m. on a country road. An explosion is heard. A young couple appears clad in auto attire and engage in a quarrel. They had been to a party, decided to elope, and did so in someone's auto, which broke down. Some auto-log that causes much mirth is heard, and they kiss and make up, deciding to hire a real machine to go home in. They next sing, Mr. Forbes in evening dress, Miss Bowman in pink satin and lace and a pink auto-bonnet. After some interest- ing talk both comedy and dramatic, the stage is darkened and the curtain rises over a special drop, the couple being seen in a lighted limousine car going at top speed in front of picture panoramic effect.

Delaney and Wohlmam. Comedians. 12 Min.; One. Orpheum, Young's, N. Y.

Two good entertainers. Delaney is in blackface, Wohlan, straight. After sing- ing and dancing, they close with some clever talk: Delaney was formerly with the Telegraph Four, and Wohman with the Arlington Four. Both should be successful in this new venture.


These girls, real sisters, bill their in- titules as "A Rare Bit." In many ways the act lives up to the best sense of its title. When seen there were some telling indications that the rough edges had not been altogether smoothed down, but with continued playing the number is sure to work into an act of class and great entertain- ing value. The "straight" is a stun- ning looker, has well selected songs and knows how to make the best use of her excellent voice. She has a bearing which brings tone to the act and especially "feels" the comedienne. The girl who does the comedy is bubbling over with vivacity and period. She possesses an innate sense of humor, applies new and good material and while she follows the eccentric vein, is never coarse or vulgar. She must be given the first "Chantecler" hat shown in local vaudeville; her head is crowned by the shell of a rooster, head, feathers and tail all there. Her manner is not judicious without becoming sloppy. Given half a chance these girls are sure to make their way, for they do an act distinctively among "sister turns" and a reminder of nothing. They are a show of endeavor.

VARIETY

A. LAURA TOLMAN. "Cellist. American, Boston." Miss Tolman, a tall, stately brunette, who has been in concert in Boston and New England, can handle vaudeville audience. She plays well and varies her program to suit the popular taste. After two open- ing numbers she played with accompanist, taking an encore alone, responding to an- other with a popular medley. If Miss Tolman's debut was any sign, she can go along in vaudeville.


King Lewis, formerly of Ziska and King and Alco. After years who did a "strong" magic act, are the present team. Their first time here Monday proved a large sized hit of the funny kind. King has a lot of new comedy acts worked up by Barnes. He still retains his stunt of dish breaking, the shower of tin pans and the ever ready salt bottle, all proving laugh getters. Mr. Barnes' work is remarkably clever. This act will stand up on any bill.

Mrs. La Salle Corbel Pickett. "Pickett's Charge" (Lecture). 23 Min.; Full Stage. New York, N. Y.

For an elderly woman, even a Virginia gentlemam, to hold a stage twenty-five minutes with a description of a charge of infantry, even though that charge was one of the most heroic in history, is a difficult act. But Mrs. La Salle Corbel Pickett, widow of Major-General George E. Pickett of the Confederate army, does it. The house never stirred through her recital. The management booked her as working up strong Grand Army interest. A big delegation from Kinsey Post, G. A. R., was present in floor and box. The act started with Mrs. Pickett's name flashed on the drop, followed by pictures of Post officers. The curtain going up, revealed an elaborate full stage parlor setting, complete even to a grand piano in to add effect. Post Commander Abihon F. Passe gave a brief introductory speech and Mrs. Pickett entered from back centre. She was clad in white lace gown and carried a large bouquet of American beauties. Mrs. Pick- ett has splendid stage presence, tall, white- haired and highly refined. The Grand Army vets. rose and cheered and Mrs. Pick- ett returned with a graceful salute. Her description of the charge of Pickett's divi- sion at Gettysburg consumed the rest of the time. Graphically she described it. Her voice was clear and strong. She enunciated finely, talking steadily, but without haste and her lecture platform training stood her in good stead for the sustained effort. This lecture is the most an innovation, it is an amusement stage and more strictly edu- cational than is usual in vaudeville. The fine personality of the speaker had much to do with its success from a commercial standpoint.

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CONRAD AND SHANNON. Songs and Piano. 13 Min.; One. Young's Pier. Atlantic City.

Conrad, formerly of the "Pianop- philes," and Irishannon, of "The Song Shop" have joined in the present vaude- ville offering. Both present a neat appear- ance. After a short explanatory song Mr. Conrad goes to the piano accompanying Miss Shannon, who sings something about a chorus girl. While Miss Shannon made a costume change, Conrad played a selection. It went fairly well, but either he did not

(Continued on page 22.)
BARNUM-BAILEY CIRCUS.

Overlooking the accidents which must have burl the first performance of the “Big Show” this season, in the arena seats and the pad room, the Ringling Brothers did not present a glittering circus under the Barnum-Bailey name.

The performance ran slowly, with no feature excepting "Desperado"—at the close. What had been expected to be a strong card, Adonis Bro. (New Acts), flopped in the middle of the performance. The week's run showed a slight feature in the newspaper advertisements.

The opening parade was somewhat imposing in the usual way, but before that only twenty-four canavans (uniformed to resemble messenger boys) had "lined up" by the ringsiders. Formerly the smallest number of these attendants in a Barnum-Bailey circus had been counted as thirty-five.

The Big Show is way short on comedy. The clowns showed nothing humorous, save the real fun of clowning was when Cliff Berza's two animal acts occupied the entire arena. Mrs. Berza worked one; her husband the other. Even in the Stages, the stages over which the animals worked were shaky.

The customary complements of acts appeared, riding, animal, acrobatic and aerial. Besides Berza's turns, the number to make the deepest impression was an act carrying two midgets, working very much like the two Pantzer brothers, who each have a separate act. In fact, one seated in the arena seats would have said that the man working this number was Ernest Pantzer.

For arrangement the program seemed to run nearly all wrong. "Desperado" was badly needed in the middle of the bill, but this might have been a matter of "first performance." In "Display No. 13," ground acrobats, two "families" worked in one ring at either end of the Garden, "killing" each act from the opposite end of the circus. Another number held the clowns, formed into their own or some other act.

Several foreign acts appeared, under New Acts or in the rings reviewed below.

The brilliancy and quality, with a "feature" of a "Barum and Bailey Show" as expected and looked forward to in New York, was not reached by a wide margin.

WEST END RING.

The ring nearest Madison Avenue may have been "No. 3" or "No. 1," more likely the latter. The program was confusing in following the acts. No one but a foreign agent could have done that. Probably no one of the Ringlings themselves knew all this.

In the elephant display, J. Dooley or J. L. Clark worked five of the animals, similar to the other two herds in each of the seven rings. The routine was the same, nothing new shown in the brief exhibit other than one trick of the trainer lying prostrate beneath the mammoth which squatted down on him, two of the big beasts placing their forepaws on the squatter's flanks.

In the next display the accidents happened. Condons, and The Devines in this number are under New Acts.

In several horse acts in the next display, the "high school" riding of a woman, later joined by a man, on the Hippodrome track outshone all the ring riders' brilliance, though in the rings the backward fall by a woman in the saddle as her horse stood erect (first exhibited as a trick in horse training by Mrs. Ray Thompson at the Hippodrome) secured applause.

In the next number The Three Mancantelis, one of the best of "strong" acts (New Acts) was ruthlessly gotten at this end of the Garden. The Joe Dokes Troupe had the stage (New Acts).

Among the sea-lions, riding and balancing, Geo. Daman had a simple, neat trick which the usual tricks. On the stage a young "monk" billed as "Charles, the First" (same title given to "monk" immortalized in multiple perf. on the Continent) had a burlesque perch turn of great amusement nor merit, in the Garden at least, and the Four Comrades gave their acrobatic comedy act.

The Adonis Bro. (New Acts) had the arena for the swaying perch, while in another riding number, Claus, Siegerst did not ride, making his "act" at time riding strictly "bareback."

The Nettie Carroll Trio (or Four Eked Sisters) with Milk. Lipot at the same time, their wire, the trio having one, with the other woman distracting attention by single work. Milk. Lipot may be new or a detached member of some act. As a matter of fact, but few acts in the western end of the Garden held attention, that being given m.tly to the centre.

The Six Finoces (American, five appearing) The Jardinets and the Dollar Troupe had the ring and stage respectively for ground acrobats. Following, the Young and Violante, Davyport into acts pretty three-riding numbers, the girls nicely costumed, stripping down to very short soufret dresses for the finish. For comedy here, Harold, Lipot, Lipot held a separate "comedy dancing act" on the stage. It consisted of ordinary stamping and standing upon long toed shoes. The La Troupe Lamar were one short through an accident. That may have had an effect upon the flying trapeze turn the Troupe did. Two of the Troupe, a boy and girl, played their parts of sitting still on trapezes very well, both finally falling into the net gracefully.

After "The Balloon Horse" a few simple human acrobatic acts were thrown out without any excitement attending, this portion seeming to be cut short, and "Desperado" closed the performance about 10-40.

CENTRE RING.

The opinion has been pretty generally expressed since the opening that the show could be improved by a better selection of features for the centre ring. At the opening the Troupe had notice that those in front of the main circle had their attention distracted to features in either of the other rings.

In "Display No. 5" an unnamed act involving a "good-night" horse, which was supposed to go to bed was a lame performer that refused to go to bed, preferring to lie down with half its body on the ground. The trainer seemed to become rapt and the whole act was a "go to bed" number.

There were, however, many standard numbers in the featured position which held down the place satisfactorily. In this number may be mentioned Prof. Harmons's, which juggling various objects while circling the ring atop pretty Shetland ponies and one in a little wagon; the almost perfect principal riding of Turner. These feats with horse results from the back of one horse to that of another just behind and again to that of a third trailer. The last mount "went false" seven times and the rider did not get the routine until the third try; La Belle Victoria (New Acts) tight and slack wire walker; the Imperial Viennese Troupe of aerial artists (The Silhouette) and the Jummers.

Of those named above Victoria probably made the most conspicuous success, if, indeed, she did not carry off the honors of the complete wire show (excluding "Desperado," the feature and hoped for "drawing card").

In the tandem entry ("Display No. 2"), the eight horses were beautiful, being all brown, and well blocked. They went through the maneuvers rather more evenly than the eights in the other rings, but even at that the drill was none too perfect. Whole display was marring m. insufficiently drilled mounds.

Harry J. Mowrey was in charge of the elephant display in Ring 2, by virtue of his position of chief elephant operator before the show. The pachyderm display in the three rings was identical, working along trick for trick and with excellence evenly divided.

Prince Youiturkey, Condons, The Great Devines and Freres Abrema divided attention in the mixed aerial and trapeze display, all being hungry about the centre of the arena. The last named act showed a novelty in backward dives from a ladder fixed in upright position from which they did backward falls, alighting on the Broadway end of a few ring and finally finishing with flip-flaps to complete the routine. Interest was widely scattered in this display with no feature standing out prominently and the injury of a trapeze worker at the end of the Madison Square end and an accident to the Nobles Sisters working above the east platform distracted attention further.

While various turns, including the "good night" horse affair, were going on in the rings, a capital exhibition of high-school work occupied the Hippodrome Ring. Miss. Mme. Lipot having the1 1er of compression. It was she who did the pretty handling in the display of hunters later on in the evening, a display brought off with certainty a slip.

The Great Benito Brothers (New Acts) were the central features in the acrobatic and equine ring (New Acts), and The Three Sokromaks, probably the finest acrobatic number on the circuit, dressing on horseback were featured likewise.

The Quartet, comedy bar act, displayed nothing startlingly novel either in their straight or comic work, only the three workers appeared, suggesting that perhaps the absence of an essential member injured the turn. The Benito Alonso Bravo Troupe (New Acts) took the centre in the acrobatic number, although some of the others might have replaced them in their location with advantage. The Konyots (New Acts) made a bright and lively riding number just following. The Imperial Viennese Troupe showed several excellent donkey acts and a "dancing" horse to a foot catch in their aerial return act and, having eleven members, five women, and bright attractive dressing made an impressive act.

Two of the Horsemen became in simple capers, but the doubles and long swinging girls were all executed by men, both flyers and bawlers. Two or three nice looking girls went on the swinging girls' act and forth on short line tramps and doing simple routine work during the breathing spaces. Rush.

EAST RING.

Comedy locked arms with brawn and muscle in the east ring at the circus Thursday night, and when the Garden "Charles the First" was in another ring, comedy home an easy victor. Mme. Berza put comedy over the wire a winner despite adverse conditions. Whoever planted the east ring set out to dovel a stick hammer in the operation for one end of it was insisted in flapping up just at the wrong time. This kept the attendants busy trying to get the mule inside the ropes. The ginger Mme. Berza put into her work is a big feature.

The elephants worked well, followed by the Nobles Sisters (New Acts), Olympia Mme. Beck) and their support held rapid attention while riding. Their leaps from the ground were neatly and well done. With plenty of fancy riding and little juggling, they left the ring to a strong hand.

The Jeromes offered some pretty poses, while the Les Jerrys Troupe went through a routine of head balancing that had the honors. The bell finished laddied big.

"Abad," the monkey rough rider couldn't make much headway with the house while "Abad" proved that if the Darwin theory is true, man will have to go some to catch up with his forefathers in the riding game. Abad was preceded in the ring by a small girl, a girl that went through a list of stunts that took in everything from back flips to walking up a flight of stairs on his forepaws.

Fred Derrick showed some bareback riding that went fairly well with the east end of the house.

The Apollo Trio in bronze statue poses acted too unnaturally and should know that while the audience realize they are presenting that kind of work they don't think, they are worked by any mechanical strong work will touch any of its kind, each man has a physiological root.

The Abren Family showed a poor acrobatic act. Estar nervousness or inability handicapped the troupes, and most of the trick were missed at first try.

Dick Ford was programed a human mammomentum, but the silly version of the Wedgwood Nelson fight that he presented was anything but humurous.

The Troupe Lamar took care of the east ring in the flying trapeze line, finishing up with some clean stuff without a miss. This was, of the most enjoyable of the evening at this end.
AMERICAN.

There is altogether too much show at the American this week. The moving pictures put the period at five minutes before twelve, but half an hour before that the audience commenced to disintegrate, and squad of soda-fountains moving out of the house during the last half hour, interfering seriously with the running. The latter end was further marred by the Royal Hindoo Nautch Troupe (New Acts). It closed out its tour over the coast, one of the most complete, full flowered vaudevilles seen in 1910. A man qualified to judge values was there and judged it close upon $5,000. Disregarding a few of the opening numbers and the final act, it gave good value. The middle of the bill went like wildfire, receiving only one half— the Doria Operatic Trio just after intermission. Considering position—next to closing—Sophie Tucker drew down a phenomenal hit. New Acts are Kelly and Ashley, George Primrose and Co. and the Hindoos.

Tambo and Tambo opened in a tambourine spinning specialty. The very nature of the act attracted immediate interest. The finale shows more than a score of tambourines spinning on the fingers and toes of the pair, as well as upon an apparatus held by Thoro. The contortionist, Thoro, followed with his entertaining banjo imitations and xylophone solo. He made the second "dumb" turn, and Kelly and Ashley, bounding around and failed to register. Perhaps it was too quick and deep for the crowd, but the parodies brought substantial reward.

Adelaide Keim was received indifferently. Her sketch, "Miss Bright, Decorator," is a talky affair, and the action, when it gets into its dramatic passages, is very forced. Miss Keim herself is a highly satisfactory comedienne, made more so by her very pleasing appearance and bearing. Albert Kenyon does well as the young man, but the other two members of the company cannot impress this writer.

The Empire City Quartet is in its third week. Harry Cooper holds to his old clowning, but the selections have been changed around. One of the vaudevilles we have not included this week, the Temple Quartet with some corking good songs delivered one of the big hits of the show. With good management the Temple Four should jump up among the leaders in the line. Nice looking fellows, they make a splendid appearance.

Tom Nawn and Co., with "When Pat Was King," shared top honors with Howard and North in the comedy division, the latter easily the big hit. Nawn is one of the few Irish comedians with the right idea of the character.

The Two Pucks didn't make much headway with the "telephone girl" bit, but the "tough" dancing finish put the team over safely. Their popularity stands by them, and this, combined with their ability, was enough.

The Namba Troupe of Japa are considerably improved since last reviewed, although nervousness on the part of the elder member will have to be overcome. The little fellows display plenty of confidence and consent to be handled rather recklessly. The head "walking" remains the big feature. The Rolfinians (New Act).

PLAZA.

Several "repeats" and a show lacking merit in the quality of its variety, besides having two sketches in which occurred repetitions, do not make the Plaza program notable this week, the most inviting that house has held.

Nothing of moment really happened to enliven the evening until Genaro and his skit bloomed. The act was old and the intermission the show started all over again, with Rinaldo leading the second part, making a great big score for himself, the "rag" finish on the violin turning the trick.

The feature of the bill, Willa Holt Wakefield, addressed herself charmingly to the audience while tickling the ivories as artiste and writer. Miss Wakefield can. A profusion of flowers rewarded the pianistologist, and darkened lights only stopped the long continued applause, during which Miss Wakefield returned two encores in recitative songs.

Returning to vaudeville after a "legitimate" tour, Collins and Hart passed over the same fundamentals in burlesque strong work they left variety with. Each seems to have taken one of "Little Nemo's" evening dress suits from that show. The only feline cornet soloist in the world fraudciously broke the rules by mewing, but the cat made a laughing hit. So did the couple closing the bill. Everybody stock around until the picture sheet dropped.

Emmett DeVoy and Co. in "The Saintly Mr. Bully" takes about a typewriter and has a boy in the act. Mr. DeVoy's sketch, or some other (there have been many of the same,theme) was lately shown as a picture sheet as a "comical film." DeVoy secured many laughs with his ungovernable "souse," pleasing ever so much more than did Hope Booth and Co. in the other sketch in the first half of the bill. Here the "Blonde Lady" competently played, it wouldn't be the funniest thing Geo. Coban ever did. Miss Booth was "No. 4," and her name had electricity in it outside. The Orlicks (New Acts) opened the show, with Besnash and Miller the runners up. Besnash and Miller are a singing and dancing pair, with some slight dab at comedy, mostly by Miss Miller, who sings a "coon" song. Her partner dances with the aid of a cane. Mr. Besnash (or perhaps Miller) wears one suit of clothes during fourteen minutes or so. The young woman wears one dress. This isn't the code among singers and dancers. The act could be brightened up in many ways. The "Beau Brummel" and "Beau Bally" cleaned up all the way. Sims.

NEW ACTS.

(Continued from page 20.)

know the piece or was nervous. Miss Shannon then gave two "rag" numbers, a change for each. The songs were fairly good but they failed to score the way they should have. If Miss Shannon would play to the audience more she might obtain a bigger measure of success. A little dance would make the act more presentable.

I. B. Palaski.

"The Boatman's Mate," Company in residence; Full Stage. Orpheum, Yonkers, N. Y.

The scene is laid in the public room of an English inn where Mrs. Waters (Lucia N. DeRoux, widow, is received.) George Benn (Ben Field) is an ex-boatswain, deeply in love with her. Meeting Ned Travis (Perry Waram), a retired soldier, he signs a paper agreeing to give him two pounds if he will enter the inn by night, act as a burglar and allow him to enter and rescue the widow from the incipient trial he will then have as a hero and marry him. They agree and Benn borrows the money from Mrs. Waters to pay Travis. Parcell situations follow. It is a very funny sketch, keeping the audience a continued laugh. Oh.

UNKNOWN OFFER 20 WEEKS.

A concern, the letter heads of which bear the name "Electric Railway Parks Co., of Richmond, Va.," has been canvassing the vaudeville trade for acts by mail, offering 20 weeks direct.

Several acts receiving tenders, have tried to look up the concern in New York, but no one here seems to know anything about it.

MARCUS WITMARK DEAD.

Marcus Witmark, for many years head of M. Witmark & Sons, New York music publishers, died in New York on Tuesday. He was 76 years old, and death was caused by advanced years. Mr. Witmark was born in Germany and came to America in 1856, entering commercial life in Georgia. At the outbreak of the Civil War he organized a company of volunteers and was commissioned captain by Governor Brown (Confederate) of that State. He was wounded at Gettysburg, taken prisoner, and was held in the Federal prison at Fort Slocum until the end of the war. Afterward he same north and engaged in the lace business. His sons interested him in the publishing line and he is said to have been the first to organize the popular music business along commercial lines. The firm which he then founded will reach its twenty-fifth anniversary next year. Mr. Witmark was active in the firm until three years ago when ill health forced his retirement. Five children survive him: Isadore Julius P., Jay and Frank Witmark and Mrs. Joseph A. Klein. The deceased was a Mason.

Joe Fenton and Brothers (2). Ruman Ring. 14 Mins.; Full Stage. Star and Garter, Chicago.

This act was shown as the added attraction with the "Ginger Girls." When it was seen Thursday afternoon the listless and indifferent manner of the audience, made it evident very largely of women, was electrified by the spectacular displays of strength, grace and expertness which place the act high among the very few in its class. The well deserved applause suggested the thought that even greater results would be obtained from an audience of real vaudeville devotees; and it was likewise set down as an indication that women know good acts without any men folks around to influence them. The trio have been presenting the act only a few weeks, while working eastward from the coast. If they get it to the Atlantic seaboard it will be something of a revelation. They are men of true vaudeville stock, a tough act, but one which the vaudeville world has not yet learned to tear up in its early stages.

Well.
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CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO
WALTER E. KILL
Representative

VARIOUS THEATER OFFICES
167 Dearborn Street

MAJESTIC (Loren R. Glover, mgr.; agent, O'Brien). The two-month run of the modern musical "The Sphinx" has been extended for an undetermined period. The chief attraction of the show is the splendidly costumed ballet led by Miss Helen Macartney. The cast is headed by George Arliss, with other notable performers. The production has been well received by the public and critics alike. The show is held over due to popular demand.

BEAUL (Mrs. E. A. Bubba). The current production is "The Green Pastures," a historical play based on the Bible. The cast is led by unidentified actors, and the production is directed by an experienced stage manager. The show is popular among both adults and children. The run is extended due to high audience turnout.

KRAMER (J. F. O'Brien, mgr.; agent, C. C.). "The Belle of Baltimore," a musical comedy with a superb cast, is playing to a sold-out audience. The show is directed by a well-known director and is receiving positive reviews. The production is extended due to audience demand.

SIMON (E. L. Logan, mgr.; agent, W. B. O'Brien). "The Great Gatsby," a well-received play, is continuing its run with sold-out performances. The cast is led by a seasoned actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

MAYES (J. E. Mayes, mgr.; agent, T. W. Mayes). The current production is "The Crucible," a dramatic play based on the Salem witch trials. The cast is led by an experienced actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

LOGAN (E. A. Logan, mgr.; agent, E. A. Logan). "The Importance of Being Earnest," a classic comedy, is playing to a sold-out audience. The cast is led by a well-known actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

THORNE (E. A. Thorne, mgr.; agent, E. A. Thorne). The current production is "The3rd Annual Variety Show," a musical revue with a diverse cast of performers. The show is directed by an experienced stage manager and is receiving positive reviews. The production is extended due to audience demand.

HALL (J. H. Hall, mgr.; agent, J. H. Hall). The current production is "The King and I," a musical set in Thailand. The cast is led by an experienced actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

LUMA's (A. L. Lum, mgr.; agent, A. L. Lum). "The Sound of Music," a popular musical, is playing to a sold-out audience. The cast is led by a well-known actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

MCCARTNEY (E. A. McCartney, mgr.; agent, E. A. McCartney). "The Music Man," a musical with a tuneful score, is playing to a sold-out audience. The cast is led by an experienced actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

MURRAY (J. E. Murray, mgr.; agent, J. E. Murray). "The Odd Couple," a comedy set in a living room, is playing to a sold-out audience. The cast is led by a well-known actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

NOLAN (E. A. Nolan, mgr.; agent, E. A. Nolan). "The Diary of Anne Frank," a dramatic play, is playing to a sold-out audience. The cast is led by an experienced actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

O'BRIEN (J. E. O'Brien, mgr.; agent, J. E. O'Brien). "The Producers," a musical comedy, is playing to a sold-out audience. The cast is led by an experienced actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

RACHEL (E. A. Rachel, mgr.; agent, E. A. Rachel). "The Telephone," a classic play, is playing to a sold-out audience. The cast is led by an experienced actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

SLOW & WALTERS (A. L. Slow & Walters, mgr.; agent, A. L. Slow & Walters). "The Visit," a psychological drama, is playing to a sold-out audience. The cast is led by an experienced actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

SMITH (J. E. Smith, mgr.; agent, J. E. Smith). "The Mousetrap," a mystery play, is playing to a sold-out audience. The cast is led by an experienced actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

SULLIVAN (J. E. Sullivan, mgr.; agent, J. E. Sullivan). "The Three Musketeers," a historical drama, is playing to a sold-out audience. The cast is led by an experienced actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

TAYLOR (E. A. Taylor, mgr.; agent, E. A. Taylor). "The Glass Menagerie," a touching play, is playing to a sold-out audience. The cast is led by an experienced actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

VAN ZANDT (J. E. Van Zandt, mgr.; agent, J. E. Van Zandt). "The Man Who Came to Dinner," a comedy, is playing to a sold-out audience. The cast is led by an experienced actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

VAN WYER (J. E. Van Wyer, mgr.; agent, J. E. Van Wyer). "The Best Little Whorehouse in Texas," a musical comedy, is playing to a sold-out audience. The cast is led by an experienced actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

WALLACE (J. E. Wallace, mgr.; agent, J. E. Wallace). "The Diary of Anne Frank," a dramatic play, is playing to a sold-out audience. The cast is led by an experienced actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

WALTERS (J. E. Walters, mgr.; agent, J. E. Walters). "The Miracle Worker," a touching drama, is playing to a sold-out audience. The cast is led by an experienced actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

WHITMAN (J. E. Whitman, mgr.; agent, J. E. Whitman). "The Sound of Music," a popular musical, is playing to a sold-out audience. The cast is led by an experienced actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

WILSON (J. E. Wilson, mgr.; agent, J. E. Wilson). "The Producers," a musical comedy, is playing to a sold-out audience. The cast is led by an experienced actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

WILLIAMS (J. E. Williams, mgr.; agent, J. E. Williams). "The Three Musketeers," a historical drama, is playing to a sold-out audience. The cast is led by an experienced actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

WASHINGTON (J. E. Washington, mgr.; agent, J. E. Washington). "The Diary of Anne Frank," a dramatic play, is playing to a sold-out audience. The cast is led by an experienced actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

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WINTER (J. E. Winter, mgr.; agent, J. E. Winter). "The Glass Menagerie," a touching play, is playing to a sold-out audience. The cast is led by an experienced actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

XAVIER (J. E. Xavier, mgr.; agent, J. E. Xavier). "The Three Musketeers," a historical drama, is playing to a sold-out audience. The cast is led by an experienced actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

YOUNG (J. E. Young, mgr.; agent, J. E. Young). "The Diary of Anne Frank," a dramatic play, is playing to a sold-out audience. The cast is led by an experienced actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

ZUCKERMAN (J. E. Zuckerman, mgr.; agent, J. E. Zuckerman). "The Three Musketeers," a historical drama, is playing to a sold-out audience. The cast is led by an experienced actor, and the production is directed by a respected stage manager. The show is extended due to audience demand.

W. C. Fields, the juggler, has been booked until the end of 1911 by M. S. Bentham. Between seasons Mr. Fields will fulfill engagements abroad.
Hugh McCormick was presented (by his wife) with a sash in Chicago March 21.

The Columbia, on the "test-cast circuit," goes to Grand Rapids, Mich., on March 28. The Columbia, according to the "newsmen," has been in the Columbia "test cast" for some time. The newsmen say that the Columbia "test cast" is to start on March 28 and will go to the outskirts of Chicago and the outskirts of New York. The Columbia "test cast" will be in operation for some time, according to the "newsmen." The Columbia "test cast" will be in operation for some time, according to the "newsmen."

The fish store for the "Two Bills," has been in Chicago for some time, making up his mind to start for New York. Jack Warner goes to New York next week to start "clipping" the "Two Bills" on the "Two Bills" tour. Jack Warner has been in Chicago the past week, making up his mind to start for New York.

Lawrence Dees, of Dees, Dees and Dees, is back in Chicago. He is a footpad's grudge at the front of Dees, Dees and Dees.

Vassie, T. Thoppa, has gone to Philadelphia to talk out the business with several of Nise's and Brown's vaudeville houses.

Since he was a boy of seven, he has been an "old hand" at the Chicago house. He has been in Chicago for some time, making up his mind to start for New York.

Mr. and Mrs. Regis, of Regis and Brown's vaudeville houses, are in town, just returned from a tour of the Chicago houses. Mr. and Mrs. Regis, of Regis and Brown's vaudeville houses, are in town, just returned from a tour of the Chicago houses.

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REINE DAVIES

STARRING IN HER $7,000.00 SONG "HIT"

"MEET ME TO-NIGHT IN DREAMLAND"

New York for a run. The "NIFTY" act they're all talking 'bout. Prof. copies. WILL ROSSITER The Fellow with the "Hit"

195 LAKE ST., CHICAGO, ILL.

NETTA VESTA

INSONGS

EXCLUSIVE DIRECTION, EDW. S. KELLER

THE LEO—DOHERTYS

VIOLA

"BET OF EVERYTHING."

RECORDED SOLID, 5-C. TIME, UNTIL JUNE 15.

VARIETY

THREE WHITE KINGS

"THAT'S SUFFICIENT"

APRIL 4, BRONX

VAST VICTORIES

M. M. King, manager of opera houses, Sibley and Yeatman, attains and houses in surrounding towns, according to a statement credited to him, made the management of the "Nero Wipes Club" an offer of $10,000 cash for fire performances in Athens, Oregon.

Tom Melville is installing a handsome cafe in his third venture on Fillmore Street.

John W. Cudjoe, who has the partnership of the Orpheum Theatre, has closed the R.C. Circuit for a period, "conversely speaking," of at least two years before Pantages entered the city. Mr. Cudjoe is now negotiating for a site near Pantages, upon which a new theatre will be erected.

Earl Taylor, Harry Krausman and Al White, entertainment at the Lagoon, has a good satisfaction "impact" at the Lagoon last week and the opening of the circuit, which began today. All the latest in entertainment, which is very popular and has made a saleable reputation during their engagement at the Lagoon. Taylor, a member of the firm, is the author of the popular success "Northern Bow," and an accomplished pianist. White and Krausman both possess excellent voices, the former being a river comedy dialectician who has received several flattering offers to enter vaudeville.

Amusement Director Tony Lulloski, of the Patrician Cafe, will depart for New York next week for the opening of the Patrician Cafe. Mr. Lulloski intends to make the return east a two-week period, and promises some of the latest acts for the Patrician Cafe and other cafes now under his direction, which have given an established success both in San Francisco and Los Angeles (Lady Cafe).

Plan for the new Orpheum in Seattle have been completed and the new house will be in operation early next fall. The new theatre will have a seating capacity of 2,500, including a lobby and gallery. Stage 26 ft. by 9 ft., opening 36 ft. deep, and 47 ft.

The Heights Theatre, which opened a few weeks ago, hailed from the Bakersfield, a city noted for its stage success. The Heights Theatre, being the completion of their Eddie Street house, which will have an entrance on Market, opposite the new Granada.

Best Leavy promises to spring a big surprise within a very short time. He is grinding houses in new territory every week.

A medley of Handel's song supervenes, arranged by LeRoy Haven of the orchestra for an intermission audience. It is making a big hit.

Mrs. Mairita Martinelli was unable to appear at the Orpheum, after Monday night's performance, as a result of severe attack of nerves. A "white team" substituted.

Curtis and Lou D'Alton, before their departure for the east, were voted by Director Lulloski and friends from Patrician Cafe for a return engagement in July.

The wife of Arthur Leavy was taken seriously ill with pneumonia developing at an early hour Tuesday, and at last reports was expected to be in a critical condition.

John Martin, resident manager of the orpheum, will depart for a trip east about 10.

The Columbia Melbourne Four replaced their costume worn at Monday's performance by neat and becoming red outfits, a great deal more becoming.

When answering advertisements kindly mention VARIETY.
street, while the National Theatrical Booking Association at No. 211 Pennsylvania Avenue, was being handled by C. Wesley Fraser, Jack Fraser’s brother, as general manager, and Mrs. M. M. Coogan, their sister, as business manager. The two offices were nothing to compare with the old house.

Theodore Freling, who made his vaudeville debut in a dramatic sketch at Keith’s this week, has an offer from Citron’s Domestic for a summer tour in 1907. Freling is a member of a troupe of five that deals with the magic question and mixed magic, and writes his own material. It is, in a way, one of six plays which Freling considered possible out of 12 manuscripts he had submitted to him when he was in the former Boston Theatre stock company two years ago. Freling has a house of his own for the play.”

“CHILDREN’S DREAM” — Theodore Freling, as the famous comic magician, will appear in the Children’s Dream, a new play, at the John Street Theatre, this week.

Harry Freeman, managing director of the Metropolitan Theatre, New York, has been called to Chicago to appear in the play, "Children’s Dream," at the John Street Theatre.

FREDERICK S. TAYLOR, theatrical stage employees’ union president, has signed an agreement with the managers of the Metropolitan Theatre, New York, for the wages of the employees of the theatre.

Theatre Owners’ Union has voted opposition to the Bills and Laws bills now before the legislature. "The Union has been informed that no further action will be taken on these bills until the union has had an opportunity to discuss them with the managers of the theatres," said Mr. Taylor.

Church’s Booking Office moved April 1 from the third floor to larger quarters in the same building, 431 Market Street, the old offices of the firm of unknown ownership, private office and reception room. Church says that business is better now that the move has been made the change necessary.

PHILADELPHIA

KEITH’S (H. T. Jordan, mgr.; agent, U. B. O.;—Gertrude Holker, Washington, two pianos, etc.; and Edward C. P. Reasoner, manager of the Grand Theatre, New York, have been announced as the new managers of the Keith’s Theatre, Philadelphia, for the spring and summer seasons.

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Variety

Sam Chip and Mary Marble

In Anna Maplefell's drift Dialogue, with Missie, designed "In Old Times." Booked solid until June. Rejected. Address all communications to John W. Dunne, Hotel York, New York City.

Guy Rawson and Frances Clare
"Just Kids." "Bon Ton," Week April 4, Gayett, Brooklyn.

Dick and Alice McAvoy
"Herald Square Jimmy"
King of the Newsboys.

Mr. and Mrs. Frank Bell
Playing Return Engagement over the Orpheum Circuit.

Berry and Berry

For the Week of April 4th

Fred Duprez
Will Play at Keith's Theatre, Columbus, Ohio

Musical Gordon Highlanders
Introducing Their Own Invention
The Great Silver Piano
Big Tour Booked after first show last week at the Colonial
Direction, B. Obermayer, 1431 Broadway, New York

Millman Trio
Including Miss Dot Millman, the Flying Girl.
Marvellous Dancing upon the Aerial Wire.
The Greatest Act of Its Kind in the World.
J. D. Millman, Manager.
Permanent address, 1434 Michigan Ave., Chicago.

Eugenie Ray
The Sparkling Singer and Dancer.
In Vaudeville.

George and Berta
Lambert and Williams
"Smiles and Songs"
Now Playing for
Sullivan-Considine
Representatives:
Jo Paige Smith and Reed Albee

Variety
1606 Broadway, New York City

Cards of Artists
Under the Heading of
"Representative Artists"
At Following Rates:
1-2 inch single col. $4.00 monthly, net.
1-2 inch double col. $2.50 monthly, net.
1 inch double col. $1.00 monthly, net.
1-2 inch across page, $1.50.
1 inch across page, $1.00.

Larger Space Pro Rates
No advertisement under this heading accepted for less than one month and no preferred position given. Remittances must accompany advertisements forwarded by mail.

Cash advance for 6 and 12 months.

Frank Orth and Harry Fern
At Hammerstein's and Alhambra This Week

When answering advertisements kindly mention Variety.
Daintiest and greatest of all wire walkers.

Now in vaudeville with her own act, billed as

MISS BIRD MILLMAN AND CO.

Hearing left her father who is continuing, and known as THE MILLMAN TRIO

Next Week (April 4), Alhambra, New York

PAT CASEY, Director
VARIETY

Three Big Headliners
FRED KARNO'S LONDON CO.
For Time Apply Direct to ALF REEVES, Manager

WILLA HOLT WAKEFIELD
WILLIAM MORE A. MYERS

BESSIE WYNN
IN VAUDEVILLE
Original HULA! HULA! Dance

ALBERT WESTON
The Peculiar Drunk

WILLIAM MORRIS
CHEOUIT.

TOOTS PAKA
PAA'S HAWAIIAN TRIO.
With Montgomery and Stone, "OLD TOWN."
Representative, PAT CASEY.

"I'M WATCHING YOU."

LOUISE DRESSER
"THE GIRL FROM THE STATES."

4 MUSICAL CATES
4
World's Greatest
and Best Musical Act

HAL KELLEY
AND FLO WENTWORTH
in "The Village Lockup"
BY FRED J. BEAMAN.
A Vaudeville Classic.
Radiating Class, Injekcious Humor.
Beautiful as a Miniature set in all Evry.
Playing for B.G. CIRCUIT.
Week April 30, WIGWAM, SAN FRANCISCO.

The Beautiful Singing Model
BEAUTIFUL COSTUMES — SNAPPY SONGS.
6 COMPLETE CHANGERS.
J. A. STERNAD, - Agent
147 DEARBORN ST., CHICAGO.

ALVA YORK
MORRIS CIRCUIT
Direction of B. A. MEYERS

GROUSE GIRLS

DID THEY MAKE GOOD on the Percy Williams' time? WHO?

LOPEZ AND LOPEZ
Ask PAT CASEY

Florence Geneva

WILLIAM MORE A. MYERS

Next to the "star" act, Mr. Julian Eltinge, Alva York, an English singing co-
medienne, was decidedly the favorite. She, too, impersonates characters very cleverly,
but with such winning actions and pleasing voice as to secure an echoing response from
every human heart within range of her charming person. The people clamored for
more than her strength would admit of, so admirable is her work.
VIVA ETHELIA
Formerly with Grand Opera

REDWOOD AND GORDON
VOCAL AND INSTRUMENTAL DUO IN "OKE.
BOOKED SOLID UNTIL MAY. Address VARIETY, CHICAGO.
The BIGGEST SURPRISE Act in VAUDEVILLE.

JERE SANFORD
THE SWEET SINGING AND WRESTLING COMEDIAN.
WEEK APRIL 3, AMERICAN, NEW ORLEANS.
DIRECTION. N. A. NYER.

"SIX MASCOTS"
FEATURING JULIUS H. MARX AS HAM PUMPKINCHICK.
MINNIE PALMER

THE GREAT NAMBA TROUPE
O. NAMBA, General Manager
This Week (March 28), COLONIAL, NEW YORK

MEN WANTED
for the U. S. A. Apply at
RECRUITING OFFICE of
BROWNING AND LAVAN
Now RECONNOITRING S.-C. CIRCUIT
COMMANDING OFFICERS, Smith & Albee

MoPHERSON
"The Komick Skot"
INTRODUCED BY
ALF RIPPON
SCOTLAND'S PREMIERE VENTRILQUIST
Teriffio Sucoess on S.-C. Circuit
This Week, (March 27) Wigwam, San Francisco

WILFRED CLARKE
OPEN TIME
APRIL MAY JUNE
Address 130 WEST 44th STREET, NEW YORK

HARRY TATE'S FISHING MOToring

ARTHUR PRINCE AND "IM" MISS IDA RENE
COMMUNICATIONS, VARIETY, London.

POWERS and WILSON
In "A FORESTVILLE FLIRATION."
An act in "One," with a pretty plot, sunshine, novelty and a special Drop. Somehow, everybody seems to like us.

KAUFMAN BROS.
In "TREASURY ORIGINALITIES."
Big Success on Perry Williams Circuit.
THIS WEEK (Mar. 26), KEITH'S, PROVIDENCE
April 4-5, MARYLAND, Baltimore.

KAUFMAN BROS.
"SINGER OF DAINTY SONGS"

ABBIE MITCHELL
A MANAGER'S OPINION.

HENRY TROY QUINTETTE
STERLING REX, CLARENCE NEND, JAMES THOMAS, JAMES LIGHTFOOT.
The Big Hit of the BEET WILLIAMS Co. ANOTHER BIG HIT IS VANDERBILT.

When answering advertisements kindly mention VAREITY.
TO DICK AND PEARL FOOTE, THE ECCENTRIC FOUR AND ALL OTHERS CONCERNED:

Held the copy for "THE MORNING AFTER," having first produced a comedy sketch by that title in 1898. Valerie Bergere, The Vans and others have conceded the right to the same, and we hope ALL OTHERS will do so without further notice.

WILLIAM ROBYNS,
Vaudville Comedy Club, New York City.

RICHMOND, VA.

ORCHESTRA (Martin Block, gen. mgr.; Stephen Currie, agent; Henry Cowdin, serv. Thurs.); — the Patrons, Monday rehearsal (11); Orpheum Theatre Co., Mon. — Monday rehearsal (11); The Shuberts, Monday rehearsal (11).

BALTIC MARCH (Edwin O'Donnell, mgr.; — Monday rehearsal (11); Orpheum Theatre Co., Mon. — Monday rehearsal (11); The Shuberts, Monday rehearsal (11).

WASHINGTON, D.C.

ORCHESTRA (Martin Block, gen. mgr.; Stephen Currie, agent; Henry Cowdin, serv. Thurs.); — the Patrons, Monday rehearsal (11); Orpheum Theatre Co., Mon. — Monday rehearsal (11); The Shuberts, Monday rehearsal (11).

VARJETY'S San Francisco Office
IS NOW LOCATED IN THE DOUGLAS BUILDING
908 Market Street

LES R. J. FOUNTAIN
Representative

When answering advertisements kindly mention Variety.
"Lily Lena, who opened her American engagement at the Orpheum here last year, is back with her quaint songs, her captivating smile and her art that is art. Miss Lena has a few of the songs of last season and some new ones, but the old ones are getting the applause just as they did before. She sweetened up the air of the Orpheum until she had sung "Little You Get." Another Girl at Home Like Mary? the hit of her last season, and she may be joined by the Merry Leader of them all. She has indubitably enough to charm her as the little lady slightly different. When the orchestra began the opening strains of the opera scene began, for the people know what to expect, at least those who have heard her before did, and the new ones were not disappointed. She drew her beauteous right up close with her peculiar words in their peculiar accent, and they couldn't get enough of her singing. It certainly is good to behold Lily Lena again in Kansas City, and if she gets what she deserves the S. B. O. sign should hang out twice a day during this week."


"Attracting more comment than any other act on the bill at Pantages. It is a big hit."—Tacoma "Daily Ledger," Jan. 27.

"Roosters a great card at Pantages."—Tacoma "Daily Tribune," Jan. 27.


VARIETY

59

INDIANAPOLIS "NEW."—When the entire show season begins for laughter, there is here and there an occasional bit of good singing, dancing, and acting. It is to be hoped that this trend will continue, and that the heading, while it remains close a second. After all, the life of American vaudeville and carries the vaudeville a long way in the future, the audience will not enjoy the vaudeville. The two of the audience and monopolize the interest of the show.

The shows will be at the Ohio Theatre. Miss Beeve's is not a Hopkins, but in the other she is better if the lines are cut. The "Thee-bawg Girl" lacks the part and acts as though she was in the middle of the show. She is under the impression that the Beeve's is a hit, and she is not. The stars are all taken from the TV and film industry.

Manager Schenkelberger, of the Waverly, left for Chicago and Pittsburgh on an auto for a visit to his folks in Baltimore, being accompanied by his press agent, Miss E. Schenkelberger, and Miss H. C. O'Connor, and Miss H. C. O'Connor, of the Chicago Tribune. Her Majesty, the "Thee-bawg Girl," left for New York to do the same things in the show.

The shows are doing a large business, playing to full houses at both performances.

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TERRIFIC SUCCESS
OF
Dr. CARL HERMAN
in UTICA

The rage and talk of every city he visits. A stupendous attraction. Columns upon columns of press notices devoted to the doings of this wonderful man.

Read what the Scranton "Tribune-Republican" says:

MAKES SPARKS FLY.

Herman, M. E., Electrical Entertainer at the Palladium, made his appearance in Scranton on a most promising basis. The audience, which was largely composed of children, was delighted with the performance. The act was introduced with a short sketch, which was well received. The children were then brought on stage, and the act was closed with a grand display of fireworks. The audience was highly pleased with the performance, and the act was encored several times.

Next Week
(April 4)
POLI'S THEATRE
NEW HAVEN

DR. HERMAN
"THE BRITISH EDISON," "THE SCOTTISH BARNUM," "THE MAN WITH THE ELECTRIC TOUCH.

TIME FULLY BOOKED.

Business Manager,
PAT CASEY

**"A NIGHT IN A MONKEY MUSIC HALL"**

PRESENTED BY
MAUDE ROCHETZ
At Present Orpheum Road Show

"THE RACING MAN"

WEEK APRIL 4, ORPHEUM, LOS ANGELES.

PAT CASEY, Agent.

MURRAY LILLIAN

Clayton & Drew

"WHEN BOME HOWL";

Agent. B. A. METCalf.

THE GREAT

SHIELDS

Develde & Zelda.

Supeorable

DEWITT & ZELENA

MARGARET MOFFAT

In Bevall Hall's "Awake at the Switch."
NOW BOOKING FROM COAST TO COAST

WILLIAM MORRIS, INC.

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American Music Hall Building

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HYDE & BEHMAN
1877 AMUSEMENT COMPANY 1910
TEMPLE BAR BUILDING
BROOKLYN, N. Y.

WE BREAK LONG JUMPS
For Recognized Acts
Write or Wire
THE GRAND THEATRE
Cleveland, Ohio

LA CINEMATOGRafia ITALIANA
ITALY'S LEADING PAPER
Published fortnightly.
85c per year; single copies 20c.
Editor-Proprietor: Prof. QUALITIERI, Via Arcetri, Florence, Italy.

Martin C. Brennan Chas. F. Jones
Australian Vaudeville Bureau

SPOT LIGHT LENSES AT COST
EVERYTHING ELECTRICAL FOR THE THEATRE
MADE AND MANUFACTURED BY
THE GLOBE ELECTRIC SPEC. CO., 363 W. 42d St., N. Y. City

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E. P. CHURCHILL
Rooms 907-9 Adams Express Building, 165 Dearborn St., Chicago

NOW BOOKING
Entire JACK WELLS CIRCUIT Vaudeville Houses. Will book a few more reliable Houses in Southern Territory, not opposite to above time.

When answering advertisements kindly mention VARIETY.

HAMMERSTEIN'S VICTORIA
AMERICA'S MOST FAMOUS VAUDEVILLE THEATRE
Open the Year Around

VAUDEVILLE HEADLINERS AND GOOD STANDARD ACTS
If you have an open week you want to fill at short notice, write to W. L. DOCHERTY,
Garrett Theatre, Wilmingtng, Del.
Can close Saturday night and make any city east of Chicago to open Monday night.

ERNST EDELSTEIN
VAUDEVILE AND DRAMATIC AGENT
17 Green St., Lancaster Square, LONDON
Solo Representative:
John Tilley's Company — Walter C. Kelly, Little Tich, Fregnan.
Always Vacancies for Good Acts
A. E. MEYERS
167 Dearborn St., Chicago, III.
CAND HANDLE ANYTHING FROM A SANGLE TO A GROUP. WRITE OR WIRE ANY TIME.

Church's Booking Office
Using the Better Class of Artists
In NEW ENGLAND AND CANADA
at TRIMONT STREET, BOSTON, MASS.

Wanted: Piano Player
For ORPHEUM THEATRE, PORTSMOUTH, N. H., and Marinus house. Will run all summer. Must be experienced vaudeville pianist, read and transcribe at sight. Open Monday, April 9. Write or wire.

GUS SUN
SPRINGFIELD, O.

Good times may come and good times may go, but hard luck is with us always. Bad material is not hard luck; it's "baa stuff." Get the goods.

LEW BONNER
The Variety Writer
Songs, Sketches, Musichall, Parodies, etc.
13 CHAMPLAIN ST., ROCHESTER, N. Y.

BRET LEVY CIRCUIT
INDEPENDENT VAUDEVILLE

BERT LEVY CIRCUIT
INDEPENDENT VAUDEVILLE

BRANCH BOOKING OFFICES:
Bert Levy, Proprietor

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VICTOR D. LEVY

AND

THE INDEPENDENT BOOKING AGENCY

1405 BROADWAY, NEW YORK CITY
AND HAVE CHARGE OF THE HIPPODROME, PARK AND FAIR DEPARTMENTS.

Now Booking Acts for the Park and Fair Season

15 Hippodromes :: 18 Parks :: 50 Fairs Already Contracted For

Using 100 Acts Weekly.

EUROPEAN OFFICE
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JAMES R. TAYLOR, Representative

PANTAGES CIRCUIT

PANTAGES CIRCUIT

EDW. J. FISHER

EDW. J. FISHER

NEW YORK
PANTAGES BUILDING, SEATTLE, WASH.
Address direct to LOUIS EVANS, 515 Park Ave., New York.

MINNEAPOLIS BRANCH, 807 Sibley Bldg., MINNEAPOLIS, MINN.

THE STAGE

THE STAGE

NEW YORK AGENTS—Paul Tarrig, 104 East 16th St., and Samuel Freis & Sons, 85-91 West 12nd Street.

WANTED, Big Comedy and Novelty Feature Acts to write or wire space open. Booking Theatre, Chicago, Ill. Saint John, Indiana, Ohio. -来这里编辑审核。THE STAGE Last Box is open for the reception of their mail. 14 YORK STREET, COVENT GARDEN, LONDON, W. C.

PORTOLA CAFE

PORTOLA CAFE
HIGHEST CLASS—AMERICA'S GREATEST
Flood Bros., San Francisco, Cal.

WANTED, Big Comedy and Novelty Feature Acts to write or wire space open. Booking Theatre, Chicago, Ill. Saint John, Indiana, Ohio. -来这里编辑审核。THE STAGE Last Box is open for the reception of their mail. 14 YORK STREET, COVENT GARDEN, LONDON, W. C.

The New York Vaudeville Company, Inc.

TOM KYLE Agency
In "HER CONVENIENCE BOOK.

UNITED TIMES.

WANTED, individual attention to all communications

TOM KYLE Agency
In "HER CONVENIENCE BOOK.

UNITED TIMES.

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In "HER CONVENIENCE BOOK.

UNITED TIMES.
REYNARD

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VARY, Chicago.

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SKATORIALISM

Direction JAMES K. PLUNKETT.

ROMER B.

MASON & KEELER

GRiff

Who wishes to inform

readers that this space

will shortly be for sale,

owing to my return to

England.

It’s been a lucky space.

Who will keep it warm

for me?

APRIL 4, HUGSON, UNION HlI. N. J.

PAUL HUGSON, Agent.

Van Cleve, Denton

and

“Pete”

After a tremendous

hit at the New York

Hippodrome, now

returning to Vandal-

ville.

Direction.

M. S. BENTHAM.

JOLLY AND WILD

PRESENTING

“P.Y. BARNUM, JR.”

A BIRD ON THE HAT IS WORTH TEN IN

THE POCKET.

FOR SALE

WIGGINS’ FARM

Apply to CEDWIDE TRIO.

STUART BARNES

Direction ED. HOMANS.

FOUL”

THREE COLES


ALFRED JACKSON

American’s Fireman, Foster Cartwright. Booked Solid 8-G. Chicago. Agent, J.Q. PAIGE SMITH.

Terry Twins

You may be able to guess "WHERE'S WHO?"

But you can't tell "WHERE'S WHICH.

Address VARIETY, Chicago.

CARITA DAY

THE MAN ABOUT TOWN.

Playing SULLIVAN & CURRIER CIRCUIT.

Billie Reeves

“POLLYS OF IRELAND.”

Management, S. F. LIEFELD, JR. "06-08-10.

Barry and Wolford

NEVER-ALPINE-ALPINE-HOME-THUNDERBIRDS.

In Their Own Comedy Creation.

IT HAPPENED ON SUNDAY.”

Booked Solid until July, 1910.

Week April 4, ALBANY, NEW YORK JAMES B. PLUNKETT, Smart Agent.

DISCOVERED

THAT I am far away from home.

THAT I am still making good.

THAT I lay off one week to soothe my nerves.

THAT I need good service to do the act.

THE NEAR-GREAT MAGICIAN

"Chantecler"

Walter Stanton

“THE GIANT ROOSTER.”

THIS WEEK, OREHEUM, SALT LAKE.

APRIL 1, OREHEUM, ODEN.

MARSHALL P. WILDER

ATLANTIC CITY, N. J.

Bill Those 104.

SIM—COLLINS AND HART—LEW

Closing with "LITTLE HERO" after a two-year's engagement. Will play Vandalville for eight weeks on "MERRILL TIME," then sailing for Europe.

American Music Hall, New York.

When answering advertisements blindly mention "VARIETY." All booked through B. A. MYERS.
DOROTHY VAUGHAN
IN HER NEW ACT "THE EAGLE AND THE GIRL"
Sole Management PAT CASEY and A. E. MEYERS

| \( \frac{1}{4} \) Inch, Across 2 Columns, \$6.50 for 4 Times |
| \( \frac{1}{4} \) Inch, 1 Column, \$4 for 4 Times |
| 1 Inch, 1 Column, \$7 for 4 Times |
| 1 Inch, Across 2 Columns, \$12.50 for 4 Times |

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| 3 Inches, Across 4 Columns, \$75 for 4 Times |

When answering advertisements kindly mention VARIETY.
A REAL BONA FIDE SENSATION without a drop
Without a prop; just plain

LEW

DOCKSTADER

Opened last Monday at Young's Pier Theatre, Atlantic City, and from the barrier had his

AUDIENCE HOWLING WITH MIRTH
No greater demonstration ever seen in Ben Harris' Theatre and best of all, most important of all, this is for you

DEAR FRIEND, MR. MANAGER
The drawing power of Mr. Dockstader has again been demonstrated.

HE BROKE EVERY RECORD OF THE THEATRE
Shea's, Buffalo, next week (April 4); Hammerstein's, week April 11, and then a big long visit with Percy G. Williams

JEAN C. MAVEZ, Personal Representative

EMPHATIC HIT at the GRAND OPERA HOUSE this week. Next week (April 4), Columbia, Washington.

Featured with COHAN & HARRIS' MINSTRELS

ALEXANDER AND SCOTT

"FROM VIRGINIA"

Vaudeville Dates being arranged by

PAT CASEY, Agent

SOME PRESS NOTICES OF

DAISY HARCOURT

VARIETY, MARCH 10, 1910.
"As a singer of these songs Miss Harcourt stands in a class by herself. That she sends over the footlights the songs she sings so well is the secret of her success."—SIMS.

BUFFALO "EVENING NEWS," SEPT. 15, 1908.
"At Shea's theatre this week there's a person named Daisy Harcourt, billed as a character comedienne. She's English all right, but she's as bright and clever a product of the halls of London as one could wish to see. Note that she doesn't call herself Vesta, either, and she doesn't need to do so, for she's much more clever and entertaining than most of the 1-cent imports who have had the Vesta handle to their names."

Gladys Clark and Henry Bergman
Meeting with Big Success

Percy G. Williams' Greenpoint Theatre, March 28
Week (April 4), Poli's, Wilkes-Barre

Booked by the Hustling Agent, JAMES PLUNKETT

When answering advertisements kindly mention VARIETY.
**BIG HIT THIS WEEK (April 4), LYRIC, DAYTON, O.**

BUCKNER PRESENTS

The "Much Talked of" SUCCESSFUL ACT around Chicago

("A Singer")

BOB ALBRIGHT

THE "WAR MELIA."

As a singer he knows his place, has a pleasant personality, can wear a dress suit and look the part. SINGS BALLADS and COON SONGS to perfection; a beautiful, natural, husky voice. WALKER STRICKLEN songs the best I ever heard. His imitation of "Finnish Songs" singing "Because I Love You," in PAGLIACCI VOICE, marvelous, wonderful. Takes the highest notes imaginable, each and every note as clear as a bell. Enough cannot be said of his merits. Personally recommend him. Will more than make good. Advice he be booked two weeks in every house. Has big repertoire of songs.

Just finished playing RETURN DATES on the INTER-STATE CIRCUIT. Just opened his first engagement on the UNITED BOOKERS OFFICE TIME at Dayton, Ohio, Lyric Theatre.

BUCKNER, Agent, 511 Long Acre Bldg., Times Square, New York.

(Copy of Telegram.)

"Buckner, Long Acre Bldg., N. Y. Citi.

"Only too pleased to recommend Bob Albright to anyone; big hit at circuit."

(Sgd.)

B. S. MUCKERSTON,

Booking Manager, Inter-State Circuit.

(Copy of Letter.)

"Buckner, Long Acre Bldg., N. Y. City.

"Report from Dayton on Bob Albright's act; very big; exceptional hit."

(Sgd.)

HARRY SHERMAN.

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WANTED

LIGHT OPERA COMPANY
For Summer Park

Nothing but the best considered.

Will play on guarantee and percentage or straight salary. Tell all in first letter.

EDWARD J. FISHER

Pantages' Theatre Bldg., SEATTLE, Wash.

SURE YOU CAN ASK.

Get your RAILROAD TICKETS on the LEHIGH VALLEY & DELAWARE,

LACKAWANNA & WESTERN R. R. at THE VANDENBERG STEAMSHIP

OFFICES.

As a rule I have always served you well.

Good prospects for summer.

PAUL TAURISI, 104 N. 14th St.,

New York, Hanover Bank Bldg., Telephone 3484 Frenyman.

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VARIETY'S
San Francisco Office

IS NOW LOCATED IN THE
DOUGLAS BUILDING

908 Market Street

LESTER J. FOUNTAIN

Representative

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When answering advertisements kindly mention VARIETY.
"POPULAR" VAUDEVILLE MAY HOLD SWAY ON CORT TIME

Indications that John Cort Will Experiment With Opposition to Two Western Circuits.

SAM BERNARD'S NEW JOB.

The production to be made by Klaw & Erlanger for their Amsterdam Theatre Roof this summer will be a rewritten version of "The Air King," in which Johnny Slavin starred for a short while earlier in the season. The engagements by K. & E of Harry Brees and Walters, Bowers and Crooker were for that show.

HOPE BOOTH ASKING $1,500.

A price of $1,500 weekly has been set by Hope Booth for the new act she will present next week at the Fulton, Brooklyn. It will be a sort of new version of the "posing act" Miss Booth gave at the old Koster & Bial's.

TWO PREMIERES AT THE PALACE.

Pavlova, the Russian premier, will headline the Palace program commencing April 18. Following Pavlova as the feature, Badet, the premiere of the Paris Opera will take that featured place on the Palace bill.

Anna Pavlova and Michael Mordkin, the Russian dancers who have been the sensation of the Metropolitan opera season, left New York April 6 for London. Upon leaving the Palace, the couple will repair to Paris to play an engagement, and will fill other time between now and next winter, when they have been re-engaged for the Metropolitan to remain five months of next season.

It is said the dancers, through the management of the Metropolitan, have been secured for vaudeville in New York next year at a very large salary.

In the opera they received about $250 for each performance.

FROM RENO TO WOODS.


Upon Virginia Harned-Sothern completing her divorce Marathon of a residence of six months in this state, Miss Harned will probably emerge into civilization once more as a star under the management of Al H. Woods.

The actress has served one month of the Reno time already. She still has five to go before the courts will grant her certificate of liberty from E. H. Sothern, according to the stories about it.

Mr. Woods will provide Miss Harned with a suitable play, guarantee her a weekly salary sufficient for proper support, and give the actress a percentage interest in the net profits.

Collins Booking the King's.

London, April 6.

Will Collins, who recently opened his own booking offices, has secured the exclusive placing of acts at the King's, Southeast, formerly the principal hall of the Barrasford Tour. Collins is very friendly with Oswald Stoll.

JUDGMENT FOR IRE ROSE.

London, April 6.

Judgment for $6,750 was given Monday to Ira Rose in his long pending action against Ruth St. Denis. The action included claims for commissions. Rose is a Continental Booking agent.
POLAIR STARTS SOMETHING.

A foreign active started something this week in New York before making an appearance here. Mlle. Polaire, playing at the Palace, London, will open an American engagement on Hammerstein's Roof for the season for the aerial place starts. Next fall she is under contract to play the Orpheum Circuit.

The Orpheum agreement, arranged by Martin Beck, while abroad stipulated that Mlle. Polaire should not appear on this side of the water before fulfilling the Orpheum agreement.

William Hammerstein, deciding with himself that the report of Gertrude Hoffmann for his Roof seemed very slim, negotiated for Polaire, and upon the point of closing, discovered the prohibition clause in the Beck contract.

Mr. Hammerstein asked Beck to release Polaire for New York over the summer. At first Beck declined to do so, and it is reported sharp words followed between the two managers. It was afterwards "fixed." 

Meanwhile a statement was sent out to the New York newspapers Tuesday evening stating that an investigation was made of the collision that might lead to a break in the relations between the "East" and the "West." The same evening the statements were recalled.

When the story was got up some thought it was an attempt to gain publicity for Hammerstein's Roof attraction. Others figured that it had objected to an Orpheum Circuit act playing New York before opening on the Orpheum Circuit, he must have had a very good reason. The present present agreement when on where the Orpheum Circuit will locate in New York City was again brought up, with the Polaire incident as an extra attraction for the discussion.

(Cable Special to Variety)

London, April 6.

Mlle. Polaire has been engaged through the Marinielli office to open at Hammerstein's around June 1 at a reported weekly salary of $5,000, and Sundays expected.

CALLS FOY "SERIOUS COMEDIAN."

When John R. Rogers pulled a ticket on Tuesday to wave the signal that the Western Union electric bell was a time bell, he remarked fondly gazing at the timepiece: "That's from Eddie Foyle, the only serious comedian I ever knew. In all my years of management, Mr. Foyle has given me only my present."

DIXIE'S CURTAIN RAISER.

April 11 at the Colonial Henry E. Dixie will start upon another short vaudeville tour, placed through M. S. Bentham.

The vaudeville offering will be "Over a Welsh Raveh," which the actor presented as a curtain raiser at the Garrick, New York, some time back.

NEW "TERRIER" PRESIDENT.

Griff, the comedy juggler, receives notice this week that he had been elected president by the Terriers, an English organization resembling the Actors' Fund in the States. Griff is the first artist who has been chosen for the office. The last president was G. P. R. Burgess, a prominent attorney in London.

Griff sails for London May 18, on the Lusitanian.

ORPHUE TAKES DOCKSTEADER.

$1,500 weekly will be the stipend the Orpheum Circuit will turn over to Lew Docksteader for all of next season, commencing in September. The blackface man in blackface opens at the Majestic, Chicago, Pat Casby fixed the contract.

Ben Harris, the Atlantic City vaudeville manager, has taken the personal direction of Mr. Docksteader's wanderings in the variety enclosure.

Lew Docksteader's name will shortly become familiar to the vaudeville circuits. The minstrel man has decided to embark in the cigar industry, together with one A. H. Slange, an experienced cigar manufacturer and personal friend of the corn artist. The firm name will be The Lew Docksteader Cigar Company and will be incorporated under the laws of Illinois with an authorized capital of $50,000, says Tobacco, the official journal of the trade. Mr. Slange will be the business manager.

"POLLIES" EXTENDS SEASON.

The Follies of 1910 will have its season extended long enough for the show to appear at the New City Theatre on 14th Street, following the engagement of "Miss Innocence," which opens the house April 18. The extension will probably carry the show into May, delaying Eva Tangway, the "Polly's" star, from re-entering vaudeville.

Miss Tangway is figuring upon making a "production" of her reappearance in vaudeville, but may conclude to come back as a "single" once again. A contract for all next season in vaudeville is possible.

A CHEAP EXPERIMENT.

Boston, April 6.

Mrs. Sara Eleanor Puffer, the actress-dancer who made her dramatic debut at the Castle Square Theatre last year, has been granted a divorce decree nisi from the Reverend Charles H. Puffer, pastor of the First Universalist Church of Salem.

There was the famous "trial divorce" case. In 1907 the Puffers agreed to live apart for three years. At the end of that time, if either husband or wife wished to continue the separation, application for a divorce was then to be made. A year and the wife divorced Mr. Puffer paid his wife $75 a month. Mrs. Puffer secured her divorce on the grounds of desertion. She is now living in Brookline.

DARK SCHEME FLOPS.

New Orleans, April 6.

The Temple, which has offered all-white vaudeville acts to all-colored audiences, has stilled its swinging doors. Vaudeville seems the reason.

Mr. Edwards' liabilities show that salaried acts are just acts from last week.

MISTERYIOUS BROADWAY HOUSE.

Hurons were in circulation this week that plans were being drawn for a new amusement place to be located at 500th Street and Broadway, the specific of the four not being mentioned.

The plans show that the lower floor will be forty feet in height and profusely decorated with foliage, while the upper floor will be set about and a cafe run in connection with it. From the vague descriptions that leaked out, the proposed place seems to be modeled closely upon the plans of the music halls in Europe.

ERLANGER WILL SEE STOLL.

On Tuesday A. L. Erlander sailed for Europe and will be over there a few days, long enough to visit with Oswald Stoll. What Mr. Erlander will talk about with Mr. Stoll isn't reported, but the suddenness of the Erlander departure suggests something important.

There is said to be no offer now standing for Klaw & Erlander's New York Theatre. An old story was revived last week with Martin Beck's name connected with it, that the New York would pass over to the Orpheum Circuit.

Reports connect the New York Herald as a purchaser, but the facts seem to be that K. & E. will sell the site upon receiving their price, $5,000,000, and that William H. Russell has been the only one to meet that figure. Mr. Russell, however, does not care to take the property over just at this time.

Some years ago at the foreclosure sale by the New York Life Insurance Co. the Sires bought the property in for around $1,000,000, and it is said the New York Theatre building now stands Klaw & Erlander about $1,500,000. Mr. Russell wants a large house and newspaper building in Times square, with his printing plant working behind large plate glass windows on the ground floor.

HAS GERMAN COMEDIENNE.

Through the Marinielli office the Shuberts have engaged Gussie Holl, a German comedienne, who has been at the Passage, Berlin. Melville Ellis located the girl in the German town. Several managers have bought her and she is engaged to follow the summer season (Lew Fields' revue) at the Palace, London, Alfred Butt having Frazee-Holl as a contract.

The Shuberts have also taken the German comedienne, Matzner, for the Fields show, and have the Jackson Troops of seven dancers for the same production.

MARTIN BECK'S MONTHLY.

"The Spectator" is in line to be chosen as the title of Martin Beck's monthly magazine, to appear around May 1. E. E. F. Pidgeon, of the Beacon press staff, is giving the publication his attention. It will be a magazine of sixteen pages or more, printed in New York for gratuitous distribution in the several Orpheum theatres in the west.

The merits of the Orpheum attractions will be extolled in readable form by Mr. Pidgeon and Mark A. Loewcher, who are to be the associate editors, while space will be devoted to each Orpheum town.

MIND-READING MONK.

A mind-reading monkey is the newest promise of an animal trainer, one Felix Berol, who has a vaudeville act. He is rehearsing the "monk" on a New York stage during the morning, and declares that he will put it over with a little more practice.

RUBE WADDELL MARRIES AGAIN.

St. Louis, April 6.

George Edward "Rube" Waddell, baseball star, divorced two months ago, was licensed here on Monday to wed Margie Magazine of New Orleans. They met while playing in "The Stain of Guilt" several seasons ago.

SINGER LEAVING LA SALLE.

Chicago, April 6.

The final decision of the Appellate Court concerning possession of the La Salle Theatre will be delayed Thursday or Friday. Anticipating the ruling and believing that business on the road for three weeks of a spring tour would exceed that which La Salle's Singer will command the run of "The Flirting Bride" with the 240th performance April 16. The present company and production will be taken intact for a tour of one night, ending with one week in Milwaukee.

Asked concerning the move, Mr. Singer said any decision the court might make would be agreed to, for he had fulfilled his vow to finish the season at the La Salle, when Harry Atkins, who fought Singer for possession of that theatre had declared that he (Singer) would be thrown out of the premises.

When Atkins was requested to state if he had any plans concerning the La Salle, he declined to answer any questions—stating that he could give that information to his manager when he got his.
LEGISLATION HELD UP.

There was a second meeting of the lawyers representing the various interests affected by the Wagner-Green Bill in Albany Wednesday. Last week the conference resulted in little but talk and argument. The White Rats offered amendments to the Wagner-Green bill, which were backed upon as most radical by the Judiciary Committee, it is said. They were voted out after exhaustive discussion at a meeting which lasted from 3 o'clock to 6 o'clock p.m., and the meeting was then adjourned for a week without any definite having been accomplished.

General Attorney Maurice Goodman, of the United Booking Office, &c. Assemblyman Voss, representing the Actors' Union; counsel for Herman Robinson, License Commissioner of New York City, and Denna O'Brien, for the White Rats, were present at Wednesday's conference.

It is reported that Chairman Green, of the Judiciary Committee of the Assembly, is somewhat put out at the lack of unanimity displayed by the two actors' organizations, which has complicated the situation and, according to some, greatly endangered the success of the movement toward a new agency law.

BIG BUSINESS AT AMERICAN.

The American, New York, is making records even at this late period of the season. Last week, with the weather deal against theatres for heavy patronage, the American decided the show Sunday night to a record of over $20,000 gross, and only second to the receipts of the biggest "Lauder" week.

During Holy Week the house played to $15,000, said to be occasioned in part by the liberality of the management in supplying a long and good show. There are fourteen acts on the program this week. There were fifteen, but Violinski did not appear Monday.

GIVING AWAY SHOWS.

Chicago, April 6.

Waffed from the west as the aftermath of managerial generosity comes the tale in the case of the Julia as to how, on this week, 101 by 65 feet, with space for at least 700 to 900 people, was the site of a meeting of the Juilian Association. Said Heath have elephants on their hands in the form of the "Top of the World" and "The Ham" respectively, Charles Heath and Martindon also told how the presentations and the erstwhile vaudeville stars are holding fast while their bank rolls diminish weekly. The large hearted managers decided that was the end of the two shows had been on the road, one for a season and the other for several seasons.

On the grounds that he had too many other irons in the fire, Dillingham gave "The Top of the World" to Bailey and Austin, and they took it in Geo. Murray, who had been in advance of the company, to help things. When Klaw & Erlanger heard how liberal Dillingham had been, they would not be outdone in generosity, so "staked" McIntyre and Heath to "The Ham." It is said that the line which McIntyre has, "If I ever get back to that lively stable," etc., has been having a new and special significance since they became owners as well as stars.

Vaudeville may again come into its own when the two shows play out their present bookings—for the actor managers are gone. No one has been going to get the route; but if any manager ever slips Jim McIntyre another evidence of good will in the shape of a production equipped, on the road and routed, that famous line calling "the stick a pitchfork into him" is going to come true.

ONE WAY TO BEAT IT.

Boston, April 6.

Dahnores, French tenor of the Manhattan Opera Company, was far out to sea on a Hamburg-American liner from New York when a sheriff sought him at the Boston Theatre with a judgment obtained against him by the Metropolitan Opera Company. The Manhattan people prepared against possible trouble in this way by registering Dahnores' name at the Lexington and billing him on the program. Meanwhile Dahnores, disguised as a member of the orchestra, had slipped aboard the liner at New York and took the train to Boston where he was arrested, then removed, from the theatre, asked for his man he told Devere, another tenor, was billing Dahnores' place.

"CRAZY ORCHESTRA" COMING.

"That Crazy Orchestra," as it is known in Berlin, or Glascowe, is the orchestra, the official title, has had a sound enough through the Marinelli office for a Broadway engagement next season to appear in a new restaurant on the high line, which will then open.

Glascowe, the leader, carries eight men. He can out-Creatore Create at his best, it is said, and has refused several offers for American engagements where the stipulation was a big-ear. Dahnores said, "Dahnores' name at the Lexington and billing him on the program. Meanwhile Dahnores, disguised as a member of the orchestra, had slipped aboard the liner at New York and took the train to Boston where he was arrested, then removed, from the theatre, asked for his man he told Devere, another tenor, was billing Dahnores' place.

DEAL HANGING FIRE.

San Francisco, April 6.

The Grauman-Sullivan Considine deal for the new Grauman Theatre is still hanging fire. Zieg, Abramson, of the National, is holding on to his interest in that house pending the outcome. All the parties are non-committal.

STORY ABOUT CATHC COURT.

A strong report has been going around Broadway since Monday that the Julius Caesar circuit of the England circuit legitimate theatres had been purchased by the Shuberts.

Klaw & Erlanger have an interest in this claim. How the transfer could have been accomplished without the firm's knowledge or consent was another thing talked about. How strong the K. & E. district in the Caub Circuit is, no one appears to be informed. A. L. Erlanger sold for London Tuesday and is quoted as saying before leaving that the report was not bothering him at all.

There are a great number of New England towns containing Cahuas houses. New England is dotted with them. Showsmen say that if the Shuberts had been able to hold the western one-night stands they tried to book early in the season, the New England time added to that would have been worth acquiring, but with only a tail to a headless kite, the Cahuas Circuit might just as well the opposition to "The Syndicate" as much to sustain as did the western one-nighters, without any appreciable result accruing to the Shuberts from the western speculation.

One theatrical man said he understood the deal had been made, and would be officially given out in about a week's time. [...]

An $8,000 Production.

The day of the "big production" in vaudeville seems approaching. Several acts have the bee. The latest known is that proposed by William Rock and Maurice Folkton, who have decided to remain in the variety for all of next season, unless something glittering with a high glitter from another branch entices them away. The Rock and Folkton act is to cost $8,000 for equipment. It will be a restaurant scene, with Hungarian orchestra directed, sending forth its strong music from the rear.

BRAY VISITS THE OLD TOWN.

Rock to the old town came Charles E. Bray this week. Mr. Bray is now one of the best little clowns in Chicago, and has charge of the large Western Vaudeville Association there. "Charlie," told a VARIETY representative that no business brought him east. He will return to the west during the week. While in New York is Henry Fery, Manager of the W. V. A. also may come on as his chief's guest. [...]

AMERICAN "APACHES" ACT.

An American "Apache" is the act conceived by Taylor Granville, who will present him—his wife and Laura Leopold in the new piece which Mr. Granville is writing and which will appear at the American, New York, perhaps with the opening of the roof season. There will be an appropriate setting for the act, with a large costume party while "The Hold-Up," another Granville production, is to play at the American April 21. It will be W. S. Hart, the legitimate actor.

A STAR ON THE FENCE.

There's a vaudeville star on the theatrical fence, from the best information that may be obtained. The name of the star is Gertrude Hoffman. The managers in the yards are William Hammerstein and Florence Ziegfeld, Jr.

Miss Hoffman's stage services for the coming summer are reserved by Mr. Hammerstein, under a verbal contract. To negotiate the claim, Mr. Hammerstein will likely ask the courts to restrain Miss Hoffman from appearing for anyone else, though her presence is lost to him in court.

Ziegfeld, according to the report, has a tentative understanding with Miss Hoffman through having her execute a paper calling for a contract to be entered into between them, for Miss Hoffman to appear in "The Folies of 1910" on the New York roof at a salary of $880 weekly, with a 10-11 starting season to follow. At Hammerstein's Miss Hoffman was to have received $2,500 each week during her stay there, commencing with the opening of the roof on June 1.

Hals shows that Miss Hoffman has signed with Ziegfeld, nor is it known what arrangements the "Folies" manager has made with Eva Tanguay, his coming summer. Miss Tanguay is at present at the head of "The Folies of 1909."

Morris Gest, presumably the manager of Miss Hoffman, who asked for particular knowledge of the Ziegfeld transaction. Miss Hoffman and her husband, Max, decline to commit themselves.

When Mr. Hammerstein was asked regarding the affair, he said: "I have never had a written contract with Miss Hoffman in all the times she has played my theatre. It was arranged between us, before witnesses, that she should open on the roof. I went so far as to agree upon a mild Sunday performance for her, and if necessary stand ready to relieve her from it. Sunday morning."

"Everything has been settled as far as I was concerned, and it was understood we that after the fourth week Miss Hoffman would make a new production. I have been waiting more until Monday Max came to me saying Gertrude would not be able to stand two shows daily over the summer. I told him the matter would not be urgent, and Gertrude could take it every then. He replied that she was not too well now and the strain would be too much. He said he was sorry and I said it was. I had billed and advertised Miss Hoffman as the opening attraction, but what could I do?"

"The next thing I heard was that she had agreed to appear under another management. I then instructed my attorney to write I should look for her to appear for me if she appeared at all, and I am awaiting a reply."

"The demand of the court in late have all been for the enforcement of contracts and I have no doubt of the outcome if I must resort to this means."

STOCK AT THE PLAZA.

In May a stock company will replace vaudeville at the Plaza, New York, running as long into the summer as the stock gives back signs of having vitality at the box office.
CHANGING FAMOUS CORNER. 
Chicago, April 6. 
Until about a year ago the "roundest" spot in Chicago was where Madison Street crosses Halsted on the West Side. After midnight it was unsafe for even policemen to frequent the neighborhood. The lodging houses of the immediate vicinity furnished a floating population which swirled around, at a constant menace to passersby. "Five Points" of old New York didn't have much on "Madison and Halsted." But the advance of commerce, the shedding of its street gash and the efforts of the authorities have wrought a change. 
Theatrically the locality has perked up and changes which are the exponent of next season will work further wonders. At the southwest corner there will be erected a $600,000 office building, effects having been let to start demolishing the present structures July 31. It is not known whether the Virginia Theatre will be included in the change, but as the Virginia is owned by the same parties who control the corner it is likely that the playhouse will go with the rest; particularly as this theatre has never been a conspicuous success. If the theatre is not included the office building will be an addition to the stalls already existing and surrounded by the Bijou, a few blocks down Halsted Street. Unless present plans are changed the Haymarket will return next season, too, to the neighborhood in which he languished. 

Next to the Virginia stands the Star and Garter. The Haymarket is just across the corner on Madison, and back of the new office building will remain the Academy. Kilgore & Castle and the Academy and Haymarket; also the Bijou, a few blocks down Halsted Street. Unless present plans are changed the Haymarket will return next season, too, to the neighborhood in which he languished. Combinations of the higher class, comedies, dramas and melodramas, will be booked at $1 prices, maintaining a policy something like the Grand Opera House in New York. Its first and greatest success established the Haymarket as a theatre best suited to this class of attractions. May 16, the opening day, to change the policy of the Haymarket includes the establishment of vaudeville in the Academy, where a stock company is giving vaudeville. If these shows succeed, if a shift the stock will be transferred to the Bijou to displace the present system of booking lurid melodramas of the cheaper class and thus making a change all round. 
The policy of the Star, away out on Milwauk ee Avenue, may also be affected by this shift. It is possible that dramatic stock may be installed at the Star to replace vaudeville, using the same plays and productions which will be shown at the Bijou. The Star and Garter, most beautiful of American theatres, will provide, with the Empire near by, for leuque for frequenters of the rejuvenated corners.

A further and most important factor which will have direct bearing upon theatres in that vicinity will be the completion of the $50,000,000 railroad station not many blocks away, which will convert a net-work of suburban traffic.

" Shanley's," at Broadway and 42nd Street, may vacate May 1, when the lease expires. The new Shanley's in the Long Arc Building will not be completed until the fall.

BURLEIQUE IN PARKS. 
Ohio City, April 6. 
For the last season of Delmar Gardens contracts have been entered into with Sally Normow to provide a company of thirty-two people to produce the Weber & Fields burlesque for sixteen weeks, opening May 29. The company, under the Chicago agent, will furnish the people, and the chorus rehearsals begin next week in Chicago.

J. DUBUQUE, April 6. 
J. Dubuque, who manages the Bijou, has closed a deal with the local street railway whereby he is to install a company to play the Weber & Fields burlesque in its park, for a term of fourteen weeks starting June 2. A company of forty people will be secured through Harry Armstrong of Chicago, who will start chorus rehearsals in that city next week.

LEXINGTON, April 6. 
Summer opera will be installed in the local street railway park by Chas. Riggs, who has closed a sixteen weeks' contract with the directors which calls for the season to open on the Empire Circuit from September of the William for some of the Weber & Fields pieces.

SPOKANE'S BURLEIQUE STOCK. 
Spokane, April 6. 
Manager A. W. Cameron, of the Unique, arrived from Chicago Sunday with a new company to supercede the burlesque stock which has been running at the theatre. The new stock will be principal comedian and producer of a series of burlesque new to Bert Lewis, Miss Amrose Waller and Lewis and Lewis being among the other principals. An entirely new chorus was brought on from Chicago to complete the change.

LAST SEASON SUCCESSFUL. 
Louiville, April 6. 
The first season of the Gayety (Eastern Burlesque Wheel) in this city has been successful, and the house will stop playing burlesque on May 7, converting the house into a vaudeville and burlesque stock and using pictures on May 8 for the summer. 
Geo. F. Leppold has succeeded Harry Thompson as treasurer.

SPURN $5,000 OFFER. 
An offer of four weeks at $5,000 weekly to appear as the extra attraction in the Hyde & Belzam burlesque houses has been declined by the Four Moritas, to whom the proposition was put by Willie Hyde.

The Moritas have played out their contract on the William Moriss times for this season, and have no immediate plans.

MOLLIE WILLIAMS LEAVES. 
Mollie Williams is no longer with "The Behan Show," and may not return to it this season. At any rate, this will be the last tour for Miss Williams with the show, as by report she has signed with Jacob & Jerome.

"The Behan Show" is now at the Gayety, Hoboken, this week. Miss Williams is replaced by an understudy. The termination of the contract made with Jack Bingler added to the Philadelphia firm to secure the young woman.

WINNERS ON THE WHEELS. 
The talk in burlesque now runs to the biggest money makers on the two Wheels (Eastern and Western) for the season. One Eastern show is credited with a gross of over $15,000, and this, it is claimed, will give the owners the first place among the attractions on that circuit. The other Eastern shows, however, will have shown a larger gross receipt record for the year, but not as much net profit.

The Western Wheel it is generally admitted that Billy B. Watson's "Beef Trust" will be the ribbon wearer, though other Western managers would like to have Billy B. place a value on his own services weekly, deducing that from the net.

Next to Watson on the Western Wheel will come a show, it is reported, that has had the reputation of being a very poor one, small in numbers and quality, yet rolling up a big gain for its managers.

J. BOLTON WIPPPENY DEAD. 
Philadelphia, April 6. 
J. Bolton Wippenny, owner of the Tocandro (Western Burlesque Wheel) and the "Tea Room," which is a bar and coffee house, in the "The Empire" Co., died Sunday morning in Philadelphia and was buried in this city Tuesday. Wippenny was a real estate operator and a large holder of real estate in the Quaker City. A real estate deal which brought the Tocandro into his possession carried him into the theatrical business. He was more than 70 years old and was reported to have a million dollars in stock. 

AFTER THE RATHKELLER. 
Underneath the new Columbia Theatre, the "Broadway house" of the Columbia Amusement Co., there is a lot of empty space which the company designs for a rathskeller.

The underground place of evening cheer is becoming quite the thing along the big highways, though all the "rathskeller" are not below the street level. It is said that Joe Adams, who has gained fame along with real coin on West Street, is going to open up a rathskeller of his own, converting it into a feed factory large enough to seat 1,700, furnishing music if he does, along with almost as much vaudeville.

BURLEIQUE BOOTH AT FAIR. 
Mrs. F. W. Dinkins has taken over the work of preparing the burlesque people's wall books for the Actors' Fund Fair, 71st Armory, New York, May 9 to 14. She will receive donations at 1406 Broadway, the office of T. W. Dinkins.

This is the first time burlesque people have interested themselves in the work of the Fund. They were led to do so by the fact that a number of artists in that field had benefited by the institution.

Those in charge of the burlesque booth at the fair will be Lila Brennan, Grace Kimball, Mollie Williams, Mrs. H. C. Jacobs, Mrs. Fred Irwin, Brown Sisters, Ogle & Hayes, Hayes & Stroller, Leduc & Decoe, Ross Lee, Frances Clare, Nellie Fiore, Carrie Thomas and Della Mack.

Stanley W. Mathon is now connected with the L. B. A.

WANTS "ONE PERSON ACT." 
Sam A. Scribner is holding out an opportunity for a "single" act down Ohio way, pursuant to the terms and conditions of the following letter received by the general manager of the Columbus Amusement Co.:

Dillomales Ohio Mar 28-1910 Dear Mr. Scribner: We were talking to Mr. Roger's Manager of the Apollo Theatre of Wheeling, W. Va., now we have a Vaudeville house here at Dillomales Ohio and would like to get on your Circuit for a one person Act what we want is a girl that can sing and dance and not to Cost over $30.00 a week if you have got someone along that line that send us a girl or if you can change them twice a week, now your show pass through our town twice a week coming from Cleveland to Wheeling and if you could send one of the girls next Wednesday kindly do so and if they have to play in Matinose at Wheeling they can do so for we only show at night hoping to receive an early reply.

Yours very Resp.
Mr. Roger's Manager. 

N. Star Theatre, 
Joseph Hurl, Busg Mgr.
Lock Box 175 Dillomales Ohio.
Mr. Scribner endorsed the note thus: "This fellow should be on the Adam Sowegury Circuit."

LAY OFF REMAINS OPEN. 
The "lay off" week which the closing of Harrisburg on the Western Burlesque Wheel brought about is closed this season. It is the week between Chicago and Cleveland. Harrisburg was closed after a three-weeks' experiment. The manager of the theatre in which the Western shows played three days of each week, put up a guarantee at the beginning, but shortly after notified the Empire Co. that this surely would no longer be forthcoming. 

James H. Curtin journeyed to Harrisburg to inquire into the change of policy, and when the local manager stood firm on his determination, all the stand removed from the route sheets.

AGENT AS A BOSS. 
Here's a new one and a puer. It emanated from the brain of "The College Girl's" press agent. The agent has arranged that next week the fifteen members of the organization will form a walking club, each agreeing to cover five miles a day. Three people will walk abreast, but on each day shall not be two people in the same group of three as on any of the other days.

ASES $35,000 FOR SERVICES. 
Louisville, April 6. 
Max Pfohn, of this city, has sued E. K. Hynicka, Gus Hill and the Columbia Amusement Co. for $25,000, alleging that amount to be due him for services performed for the defendants in connection with the erection of the Gayety.

THREE SHOWS OUT. 
Report is that the Eastern Burlesque Wheel will be playing the next three weeks, and the operators are trying to bolster the house.

VARIETY
Lee Breas, a foreign act, open for their first American appearance April 11 at the American, Newark.

Louis Pincus, the Pantages representative in the Casey Agency, is due to return to his office Saturday.

Sydney Drew will present a new sketch next week at the Plaza. It is named "The Man with the Past."

Hoyt and Lee objected to a shift on the program at Waterbury on Tuesday, leaving the bill. Bisley and Fink replaced the act.

Corinne Frances is billed at the Greenpoint, Brooklyn, this week as "The Southern Singer", instead of "The Sunny Singer."

Lou Anger has been engaged to play the German lieutenant in "The Gay Hun's" which Henry W. Savage will shortly revive.

"The Motor Girl," on its second trip and under the direct management of the Shuberts, did its second flop last Saturday in Philadelphia.

Lynn D'Arcy has rejoined the English sketch, "My Wife Won't Let Me." Miss D'Arcy was followed in the "sight" role by Frankie Bailey.

In "Sweet Sixteen," which the Shuberts are about to produce with Christi Macdonald featured, Willis P. Sweetnam will have an important role.

The verse in Variety last week, under the title of "In Adam Newbery's House," was written by Otto Shafter, of Shafter and Shafter.

Fentelle and Valorie have been placed by Casey to open on the Orpheum Circuit April 24. Fentelle was formerly of Fentelle and Carr.

Ben Edwards, brother of Gus, will add the name of Leo Feist to his visiting cards, having taken charge of the professional department.

Stanley and Morris failed to appear at the Greenpoint this week, Miss Morris having been taken suddenly ill.

Carl Sowermann, the German actor, is at Mt. Vernon this week "breaking in" the sketch presented by the Orpheum Circuit Producing Department.

Herren Pillman, connected with the legal department of the United Booking Office, is the author of "The Devil" song, in use by Eva Tanguay.

Victor Pederson, of the Pederson Brothers, injured his leg last week at the Maryland, Baltimore, causing the team to lose this week at Wilbur-Barre.

Al Plantadosi will take a flyer in vaudeville, assisted by Burns and Lawrence. Plantadosi has been connected with the Leo Feist music house.

The American, New Orleans, commences playing vaudeville and pictures April 17 for the summer. The acts will be placed through the Morris Chicago office.

The Alpine Troops canceled several weeks of United time, due to the sudden illness of Pearl Alpine, at present in the Methodist Hospital, Philadelphia.

Mason and Bart, Frank Hartley, a comedy juggler, and the Reverters, whirled dancers (foreign acts), have been engaged by the Morris Circuit for next season.

Jet Hulh, sister to Sylvia and secretary to Elizabeth Marbury, will sail on the Savannah May 14 to spend six months in Paris in the interest of the international play broker.

Eltinge is at the Orpheum, Cincinnati, this week, playing a return engagement at the house within a month from his departure there, when the impersonator remained two weeks.

Billy Hart and Belle Marie, now with "The Crackjacks," will break in a vaudeville offering somewhere in New England on May 16, following the close of the regular burlesque tour.

Annabelle Whitford is at Pittsburgh next week, after playing Baltimore and Cincinnati. Miss Whitford commences a tour of the Orpheum Circuit the last of this month, booked through Pat Casey.

James H. Curtin is booking the Sunday night concerts at the Casino and Empire, Brooklyn, from his office in the Empire headquarters, Knickerbocker Theatre Building Annex.

Jaspar Jernell, one of the managers of the New Orleans Wintergarden, has leased "Black City," the summer resort for negroes in New Orleans, and will open it the first week in May.

George W. Scott, stage manager of the "Talk of the Town" (Western Wheel), has been engaged by James Madison to produce and stage the summer stock at Miner's Bowery, New York.

The production by Henry R. Harris in which Ethel Levey is to star has been postponed until about Nov. 1 next, owing to Miss Levey being unable to secure a cancellation of foreign contracts.

Alice Lloyd is at Keighleys, Columbus, this week, with Chicago to follow on the Orpheum time, closing her tour of that circuit May 21. Miss Lloyd and the McNaughtons expect to sail for England June 22.

Margaret Moffat has sold Newell Colman's playlet, "Awake at the Switch." The purchased intent organizing several companies for the "small time" next season Miss Moffat is at her home in Canada for a vacation.

Phill Paulcraft was obliged to discontinue his position as manager of Irving's "Mary-ists" and return to New York. Paulcraft was suddenly stricken with paralysis. He may return to the show at Louisville.

W. B. MacCallum's Broadway Theatre, Camden, will open a stock season on April 18. "The Sunny South," an act of colored people owned by Mr. MacCallum will go to Europe shortly. It is the "In Old Kentucky" of vaudeville.

"Violin" is the name assumed by a violinist who will attempt one of Leo's "small time" houses in New York next week. "Violinist," who has appeared in the larger houses around here, will be pleased to hear about it.

Clark and Hamilton, the English act at the American, were held over for next week, after the night performance Monday. It is a looking made by Hugo Morris, who is not abroad. Hugo is going over again very soon.

C. D. Willard's "Dreamland" Melodious Co. of six people, will appear at the Tremont, New York, "break in" the number Mr. Willard will supply "Dreamland," Coney Island, with as a concession this coming summer season, commencing May 15.

George Austin Moore, recently injured in an auto accident at Atlanta, has improved enough to be taken to his home at Louisville, and will shortly resume his vaudeville bookings. Mr. Moore was billed for the Colonial, New York, this week.

Righterba attacked George M. Young at Washington, as he was on his way home from North Carolina, where he had been covering the preliminary practice of the Philadelphia Baseball Club for his paper, The Ledger, Mr. Young's representative for Variety in Philadelphia.

About the Casey Agency everyone knows "Red." He is the office boy, with bright coal-colored hair. The other day someone presented a card reading "John M. Liddy, representing The Casey Agency," "Swindled," shouted all, until Charlie DAVIS looked up the pay roll, learning that Liddy was "Red."

Through the insistence of Jos. M. Guites, who has Roscoe McCoy under contract, that Miss McCoy should not appear under other management than his own, the dancer did not open at the American, New York, on Monday as previously billed to do. Miss McCoy may play on the American Roof this summer.

Truly Shattuck punched the bag good and proper while on the stage at Hampton's this week. Miss Shattuck has been hanging the leather for many years now. M. S. Bentham, her agent, says that alongside of Miss Shattuck, Latch Cross is a novice at bag punching and the bag belongs to Cross.

Earl Hubbard, who recently appeared at the Majestic, Chicago, will make the June issue of "The Era," a vaudevilliano number. Among the quotations taken from a story by Fred Ellerman is a sentence in the magazine in which he recalls his theatrical experience: one summer Sing Song has 37 branches; this season only one theatre name, "the act."
SUN MAKES SOME DEAL

Before Gus Sun left the city towards the end of last week it was said the Ohio manager had reached a friendly agreement with the United Booking Offices, leading towards an understanding on booking matters hereafter that would eliminate the chance of a conflict between the two circuits. The “Family Theatre Department” of the United is the branch of the agency using a similar grade of acts to the Sun time.

The Sun-Murray Circuit (Mr. Murray was with Sun in New York) is the largest “ managers” body of the country. It books from the headquarters at Springfield, O., 140 houses, giving a net total of 90 weeks, with about twenty of these composed of first-class “big” time’ 24 among Ming-week week.

Before leaving New York Mr. Sun said to a Variety representative that nothing of moment had occurred during his stay, and that his entire booking operation for his agencies this summer would be taken independently as before, his relations with the United and Western Vaudeville Association, Chicago, being entirely harmonious.

While the Sun Circuit has been supposed in affiliation with the W. V. A, it has been looking for its own dictates from the Springfield office, leaving the impression that any agreement with other booking agencies was merely to avoid friction or to add a semblance of strength.

MEYERHOFF A BANKRUPT

On April 5 Henry Meyerhoff, an agent at 1402 Broadway, New York, fled a petition in bankruptcy, setting forth his liabilities as at $6,529. For assets the bankrupt listed 110 shares of the Lemon Creek Company, no value.

Among Meyerhoff’s creditors are Harry A. Dorsev, a summer manager with whom the agent has had business dealings, $2,133, and Edward Hirsch, Palace Park, N. Y., $75. For earnings he has claims against Meyerhoff amounting to $1,784, and the telephone company is in for $222. There is also an unpaid telegraph bill for $183.

NO. 3 VAUDEVILLE ACT

Three companies have been organized to present Willard’s Temple of Music this summer. The principal organization will play in “Downtown,” Coney Island; “No. 1” Co. will go to Revere Beach, near Boston, and “No. 3” Co. will take up the warm weather engagement at Palace Park, Underwood, N. J.

The “No. 2” organization “breaks in” at the Tremont, New York, next week.

INTER-STATE PLANS ONE

Fort Worth, Tex., April 6.

Announcement has just been made that the Inter-State Circuit will build here shortly. A twenty-year lease has been signed for a site. The venture will be financed by Alphonse August of this town. Building operations will be commenced immediately.

DAUPHINE TURNS TO “POP.”

New Orleans, April 6.

The Dauphine opens Sunday with “pop” vaudeville and five acts for the initial program.

GOING AFTER BOOKINGS.

At the offices of the Loew Enterprises this week Marcus Loew, president of the corporation, stated to a Variety representative that commencing with the opening of the season, the booking department of the circuit would take on “outside” houses to book on the line of its own theatres, and within a circumference including Buffalo and Boston. The southern point of the circle was not given.

Only responsible managers would be attached, and Mr. Loew, and means would be taken to ascertain the responsibility.

Mr. H. Schepman, the general booking manager for the Loew Circuit, admitted that the addition of the Mark Brock Co. to the booking office was the start of the new departure, the Loew people heretofore having engaged acts only for Loew houses.

The new Keghe theatre now building in the Bronx will accommodate 3,000 people, Mr. Loew stated. There will be room for 3,000 seats, with standing room for 3,000 more. The building when completed and fully equipped with lights. The Harlem Casino will have a very large capacity. It is to open in the fall, being converted from the present restaurant building. The large yearly profit on the lease had been offered and rejected, remarked Mr. Loew.

The West End, a Shubert house in Harlem, will play pictures and vaudeville again this summer. The Loew people booked it last year and have been offering Sunday concerts under the same policy during the season.

Mr. Schepman announced that due to competitors making plans to have their small time theatres remain open over the summer, the Loew houses will not close for the hot weather.

OUT AFTER BUSINESS

General Manager William J. Gane, of the Moving Picture Co. of America, announced this week that his concern had taken a new policy. It will make an aggressive canvass for box office business in house theatres not under its own management. Hitherto the M. P. C. O. of America has supplied “pop” vaudeville to its own houses exclusively.

This week the new house in Easton, Pa., was finished and ready for opening, although the initial performance will not be given until the summer is some time advanced. This plan is designed to avoid competition with the summer parks at their opening. Other “pop” houses will be supplied with Gane bookings in Allentown and Harrisburg. As soon as the warm weather starts the Liberty in Brownsville (Brooklyn) will give up melodrama under Al H. Woods’ management and “pop” vaudeville will be resumed. The Circle and Manhattan will continue during the summer months, certainly the Manhattan.

TEN ACTS IN TWO SHOWS

St. Louis, April 6.

Plans for two up-town theatres were announced this week when ground was broken for the 30,000 Easty Odeon, Easton near Taylor Avenues, The Monroe Amusement Company, Monroe J. Meleto, mgr., will erect a 50,000 theatre at Chippen and Texas avenues; capacity 500, it will open with vaudeville, pictures or stock, about Aug. 15.

CHURCHILL OPENS HIS THIRD

Kalamazoo, April 8.

E. P. Churchill opened the rejuvenated and extensively renovated Packer Opera House as a vaudeville theatre last Monday night with a capacity audience on hand to enjoy the inaugural bill. The house formerly played Stair & Blair attractions. It is on the main thoroughfare, in the best location in town, and indications point to a reprise of prosperity for the new departure.

David James J. Morton, Gertrude Dean Forbes and Co., Josephine Ainalec, Weyman, Buech and Peyser and Sheman and Warren were on the opening bill. Barney Myers came from New York to see the start. After the performance Mr. Churchill banqueted his visitors.


"Consul," the Bostock "monk," booked through Barney Myers of New York, opened Monday at the Temple, with the matinee a turnaway.

The "monk" is a "Morris act" and on the "blacklist."

Lafayette, Ind., April 6.

Contrary to report the Family in this city will continue to book through the Western Vaudeville Association of Chicago. A story had it that E. P. Churchill booked the family. Mr. Churchill opens the Victoria on Monday next with vaudeville, opposing the Family. The Victoria was formerly a stock house.

"SMALL TIME STUFF"

Last Saturday night at the Palace, Hazleton, Pa., while Bailey and Pickett, barrel Jumpers, were performing during the second show, one of the men broke his leg.

Upon settling for their stay there, the manager of the house deduced that for one show and one trick, the accident having happened just before the last trick in the act.

It is understood the Palace is now booked through Taylor & Kaufman, of Philadelphia. The Loew agency booked the bill last week, but declined to serve further.

WAR IN YOUNGSTOWN

Youngstown, O., April 6.

Indications point to something of a vaudeville battle with the seat of hostilities here the coming summer. Fred Nixon, Zimmerman proposes to introduce vaudeville at the Park, the Warner Bros., of Pittsburg, have the Grand for the same purpose, the Davenport Amusement Co., plans a summer hippodrome at the baseball park, and Ideno and Aven Parks complete the total of vaudeville ventures.

Early for a beginning it is settled that Ideno Park will control the U. B. O. franchise for Youngstown.

TWO MORE ANNOUNCED

St. Louis, April 6.

Plans for two uptown theatres were announced this week when ground was broken for the 30,000 Easty Odeon, Easton near Taylor Avenues. The Monroe Amusement Company, Monroe J. Meleto, mgr., will erect a 50,000 theatre at Chippen and Texas avenues; capacity 500, it will open with vaudeville, pictures or stock, about Aug. 15.

A TRIO OF EDENS

The Eden Theatre Co. will soon have a trio of fine theatres, playing vaudeville and pictures. The company’s present house is on 5th Avenue, Brooklyn. Two more are in process of construction, one in Long Island City. The second will be on Atlantic Avenue, near Court Street, Brooklyn. William Munsal is the main spirit in the Eden Co.

HIP INCORPORATES

Cincinnati, April 6.

The Indianapolis Hippodrome Co. incorporated with a capital of $10,000. Henry M. Ziegler, Rev. K. Hoffmell, Floyd Lauman, H. K. Holcomb and C. L. Doran are the incorporators.

Bell and Richards will open at Winne-
pes for a tour of the Sullivan-Condoside Circuit.
COHAN DINNER A BIG ONE.

The Friars gave their biggest and "some" dinner last Sunday night to their fourteenth guest, George M. Cohan. The elegant new banquet hall of the Hotel Astor was crowded with food, drink and presse—some 300-occupied the stage boxes, acquired a thirst while watching "someone" they knew who acted sedately on the dining floor beneath. "The ladies" were an experiment. They liked it, though. The west side of the balcony remarked: "I couldn't recognize anybody I knew, there were so many men there." She replied to a question on how the experiment by saying, "I guess they were all right."

Several talkers passed the time after the cigars until a very good vaudeville show closed the evening, "holding the house in," usual at a Friary feed, where the audience generally goes out before the lights.

DeWolfs Hopper picked up the hit of the evening with a criptic collection of rhymes, having a good finish, and placed just right.

Next to Mr. Hopper, Walter J. Moore gave an impromptu talk that hit the house as it. Mr. Moore attested that he was a popility kid along with the guest of the evening, for his reception was something to wonder at. He said several writers had offered to prepare a speech for him, but he was using his own stuff and hoped to get it over, claiming that he wanted no one to holder "author" at him as they did at Pat Casey during the Erlanger dinner.

Mr. Cohan was introduced by Mr. Erlanger who told a few things about Georgie. The "toasted" one replied. During his remarks he said the greatest surprise he ever had was when his partner, Sam H. Harris, woke him up at 2 a.m. to tell him the firm owned one-half of "The Otho Circuit, 280 paper marquee theatres." During the evening "The Otho Circuit" received almost as much good advertising as Walter Moore slipped to himself when he said that Mr. Cohan had been best advertised by the 'Grahaphics' his (Moore's) firm supplied.

Hopper also took a whack at the circuit, stating that whoever booked him this season should have a new map made, and only wishing Knaw & Erlanger that they become actors long enough to play Strubenville.

The Cohan's, senior and junior, closed the evening with dancing.

NEFF AND STARR.

John Neff and Carrie Starr, on the front pages of this issue, open Monday at the Fifth Avenue.

Their act is a novelty in every sense and has been meeting with success throughout the entire season. It is their own original idea, far different from any turn in vaudeville. They carry two dresses with which they produce one of the prettiest transformations yet seen.

Neff is a wonderful seaman, while Miss Starr as the "telephone girl" is a hard-sell and vivacious young woman, who sings well and has much personal magnetism. All T.'s, Wiltson backs after their bookings.

Joe Cauterome has refused all vaudeville offers, and may be engaged for a summer production.

ONE PARTNER BARRED.

Cliff Gordon has the record of the only actor on two "blacklists." The United Booking Offices maintains one sheet where Mr. Gordon's name sits in nicely under the "G's," and Bobby North has erected the other wall for his partner.

Gordon & North concern agreed between themselves that whoever married first would impose a life of bachelorhood upon the other for two years from the date of the wedding. Mr. Gordon will be free to look up on or after March 31, 1912, Bobby North having jumped the traces on Thursday of last week. Stella Maury, a Harlem young woman and non-professional, has accepted the name of Mrs. Bobby. Her husband, now with "Just a Wife," will soon commence rehearsals for the Ziegfeld revue on the New York Roof, the kaleidoscope production closing this Saturday night.

Gordon & North have named their third Eastern Burlesque Wheel shows for next season. The titles are "The Merry Whirl," "The World of Pleasure," and "The Passing Parade." "The World of Pleasure" is H. S. Woodhull's renamed "Lid Lifters," while "The Passing Parade" is to be the Scribner show of this season reorganized.

GOT THE $5O AFTER ALL.

The Fifth Avenue got its $50 from Dan Burke last week after all. A story during Mr. Burke's engagement there said the house manager had asked Burke to suffer a deduction of $50 because he had been taken out of the closing spot (where he should not have been placed) and given an earlier position on the program (for which he was originally programmed).

This was denied after publication, but the Fifth Avenue collected the fifty Saturday night. Upon settling, Mr. Burke was informed, it is related, that the management know of a contract in another house for $50 less than the Fifth Avenue agreement he made, so off went the $50.

What could Burke do—but if this worked the other way—with Providence, say, as the illustration.

GOING AWAY FROM HERE.

Chas. E. Taylor, the burlesque manager and his wife, Gladys Sears, will sail on the Adriatic April 9 for London, where Miss Sears will fulfill an engagement of four weeks at the Tivoli. Her husband meantime will look around for attractions.

BIG IMPROVEMENTS AT PALISADES.

The Palisades Park on the New Jersey side of the Hudson, at about 130th Street, has been taken over by Jos. M. and Nicholas M. Schenck, who also have Paradise Park on Washington Heights, New York.

On the New Jersey summer resort, the Schencks contemplate spending $500,000 in elaboration, intending to convert the grounds into the biggest amusement resort in or around Greater New York. Mr. M. Schenck says the financial end has been provided for. Such improvements as may be completed before the summer season sets in will commence immediately, and the remainder held over for next year.

The transportation facilities by way of Fort Lee Ferry will be adapted to suit the expected increased business commission to the park will include ferryage. An escalator will be built with a carrying capacity of 16,000 per hour to transport people up the hill from the Jersey side, Palisades being located on a sheer bluff overlooking the Hudson River.

One of the new amusement devices at the Park for this summer is to be a circular auto track, one mile in circumference, with a big free aerial show inside. The auto track will have four rails, and will carry parties in mechanical automobiles which may be driven for speed by anyone. There will be races on each trip with a prize to the winner. Each car will carry twenty-four people, including a "trailer" when required by the attendances.

TERRY TWINS WIN OUT.

Chicago, April 8.

When the Terry Twins played the Star recently, Barney Myers, the New York agent, attached their salary, claiming commissions due on bookings over the Pan- tags time. There was and still is an agency agreement between the parties, but the Terry's had evidence to submit when the case came to trial that Myers told them to go ahead and book themselves.

Last Monday the matter reached court and Sol Loversky, attorneys for the Terry's, won the case. The Twins now go on the interstate time, booked by themselves.

LADY RICHARDSON UNSIGNED.

(Special Cable to Variety.)

Lady Richardson Constance Richardson remains unbooked for America. She is still negotiating, though reported to have remarked two weeks ago that she turned down a large offer from Williams Morris to accept a larger one from Percy G. Williams.

NICK NORTON BACK.

Mr. Chorones, April 8.

After an all winter's battle with the old enemy, inflammatory rheumatism, Nick Norton left here last Monday for Pittsburg, where he will return to the employ of the Harris Amusement Co, for which earlier in the season he handled theatres in New Castle and Wilmington. The genial Nick has fully recovered his wanted good health and returns to the fray in the heat of spirits.
VANDER, Perry and Wilber returned last week from three weeks in Paris. The boys are all for the Gay City, and say that it has a little something on Pueblo.

It is understood that the Standard Music Hall, Pimlico, will be remodelled at the finish of the present season and taken over by the Palace management, to place the halls thereupon. Up until now the hall has booked independently. The importance of the new arrangement is that it gives the new rumoredd combine another house in London.

John L. Sullivan, brought over by the Morris office, has proven a disappointment in the Province. Opening at Dublin early in the month the big fellow did very well for the first few days, but business fell off towards the end of the week, and the succeeding weeks in Birmingham and Hull were not good. The act has since been changed about somewhat. John L. will be seen in London the latter part of April.

Helen Trux, under the doctor's care for the past four weeks, returned last week to the Stoll Circuit at the Empire, Newcastle, this week. Miss Trux is trying something new in placing a character song in her repertoire. Following the English method Miss Trux has had the song written for her and will use it exclusively.

A riot was narrowly averted at the Cavour the other day when Archie Parrnell, the chief booker for the De Franco Circuit (and also the undisputed authority on football; Paul Murray not excepted), floated in with a soft hat made of mixed material the same as that in his new American-made suit. The wearing of an American suit is not disloyalty on the part of Archie, for he is going to "Old Sod," although he doesn't go around bragging about it.

Noting a huge sign over a store with the name of "Joe Wood" in large type I couldn't resist the temptation to look in and see if I could secure a week at Painted Post or Red Hook. The best the English Joe could offer was a route on the boone circuit.

The Colonial Septet deputized for the headline act at the Empire, Dewberry, last week.

The following have been booked through the Sydney Hyman office for engagements in South Africa during this year: Woodward's Seals, Queenie Leighton, Daisy Jerome and Alice Raymond. Gardner and Stoddard are being negotiated for by Mr. Hyman for next year.

Gus Elwin, after a long trip through the Province, opened last week at the London Coliseum.

Samuel Newhouse, who is building the Morris theatre in Salt Lake City, is at the Ritz Hotel here.

George Mozart is trying all circuits for another trip to the States for next season.

There is much that may be said in favor of the laws which prevail in London. Last week two English amusement journals were invited to send representatives to a function given to the syndicate here. One accepted, the other didn't. The one that did had a detailed account of the affair in its next issue. The other paper, which published a day or two later, reproduced the article word for word. The writer of the article immediately sent in a bill for a guinea to the opposition sheet, and payment was made without further discussion. If the same conditions held good in New York, VARIETY would not have to look elsewhere for revenues.

Bert Shepperd, the pianolog man, will take a flyer at American vaudeville in the near future, going over probably around Christmas time this year on "spec."

Tom Hearn has quit "lazy" juggling, and by contrast, as those things generally go, in his latest act is a quick changer.

Bert Howell is negotiating with John Phillip Souza for England. Terms are holding up the deal. Souza will not agree to come over for a salary alone, insisting upon a percentage. The matter may be settled to the band master's satisfaction.

David Devant produced a new illusion at Albert Hall, the present home of Mackay & Devant's magic, entitled "Chantelle." It is like other Devant illusions, extremely well done and entirely puzzling. After drawing a huge egg on a large piece of paper, the sheet is slipped through a frame hung in the center of the stage. Without waiting more than a second or two Devant tears away the paper and produces an egg from which steps a girl dressed as "Chantelle." The illusion is not big enough to make an act for the hall, but is a capital finish for a magical specialty.

LEAVITT WRITING HISTORY.

Under the descriptive caption of "Fifty Years in Theatrical Management" M. B. Leavitt, at his home "Beehurst," White stone, Long Island, is completing the last chapters of a volume on the history of the show business, carrying the reader to the earliest stages of the present development, in which the author played a prominent part.

The first "circuit" was formed by Leavitt, who directed it until the houses passed over to its present operator "Syd." There is no niche or corner along the known path or the advancement of theatres that Mr. Leavitt isn't on intimate terms with, and there will be set forth in about four hundred pages, with illustrations.

The book, to include reminiscences and anecdotes, will be sold by subscription at $5 a copy.

Byron L. Booth has been appointed assistant treasurer of the Gagey, Washington, D.C. Booth is the son of the first theatrical poster printer in America.
The attendance at the Hippodrome last Tuesday night was enough to take the heart out of any artist. It would have the same effect upon anyone interested in variety at all to see this beautiful house, with the richest of appointments, a corking orchestra and a fine flute program, playing to a handful of people.

Ada Reeve topped, and she pulled out the real hit of the evening. Four songs were given, and the artist could have sung one or two more. Miss Reeve's songs are clean. She is not a success because someone has handed her "lyrics." Ada is a good looking girl with a charming personality and a voice far ahead of that expected in the seri-co-miss line. Miss Reeve dances just a wee bit, a feist in the long trained clinging gown worn.

Amelia Bingham was on rather early, although in this instance it made little difference. The Tommy Tompkins scenes, "La Tosca" and "Sans Gêne." Each was followed with keen interest and her work was generously applauded. The same can be said of the "great" Emile in the part. He was first produced in New York, although the supporting company is not as strong now as then.

The Groteque is entertaining and amusing specialty. Seven people are employed, three girls and four men, one of the latter presiding in the piano. The act gets most of its effect from the comedy derived from the burlesque concert. This is admirably handled without being overdone. The travesty on the Three Sisters (Wieners-) is particularly funny. George Ali and Co. gave "Papa's Day Off" ("Buster Brown"), and the piece, through the excellent work of Mr. Ali (as the dog) has lost none of its original value. Ali has placed a quantity of "new stuff" in the offering, all good and bringing in results. The company does very well with the exception of the boy who plays "Buster" (which he called here). After Gabriel in the part, his is a very weak performance. The boy's voice doesn't carry well enough to be heard in all parts of the house. This may be only at the Hippodrome, however, where the acoustics are not the best.

Moran and Wiser deplored for Louis Porcy. The boys were well up in their will playing, but the comedy does not reach a little more of it. The comedy greatly helps the act. The comedian has a style of his own. The Miles Stovardol Quartet scored an unquestioned hit. Two selections were given—enough. Another number would allow of something a little livelier being introduced.

Lupino Lane follows the style of Barry Lopez (a brother) rather closely. The boy is an excellent dancer of the eccentric sort. Great and Good are another Rice and Prevost copy, missing nothing in the steal. Cukishank talked and played a couple of musical instruments with little effect. "The Four Black Diamonds" opened the program. Arlette Clary's Police Dogs (New Acts).

The bill at the Holborn last week dragged out the two-hour entertainment. The management was as much to blame for the conditions as the artists, for a look at the program had been framed without any judgment.

John Lawson and Co. in "The Monkey's Paw" shared the topping honors. For the first time in the history of this comedy condensation, big in numbers only. "The Paw" is a strong playlet with two striking situations. It is weird and on the creeps sort but exciting rather than depressing. The piece is nicely presented and the opening and the effect of a continuosly darkened stage makes it a bit gruesome. The act did very well, though the audience didn't know when to cry or laugh.

"The Belle of the Orient" is a thirty-minute burlesque piece with Joe Peterman principal comedian. He is a poor looking fellow. His only saving grace is his attempt to dialect and resorting to the roughest methods for laughs. Old, old business is run through to the limit. Two other women figures present but neither has anything but a red nose to recommend him. A tenor, soprano and about twelve girls, (from their actions never on the stage before) are the rest of the company. The music is the redeeming feature.

Russell and Held, with their very neat song, dance and change act, were a big hit. The nifty duo make them sit up and take notice. A fault in the "Father" song by Miss Held. Something better could have been found. Archie Gerras, billed as a comedian, sang one song and wore a purple and lavender dress suit. "Comedian" was perhaps just put in to make it more difficult. La Belle Morgan sang two songs, one of which was "Bluebeard" and the other a sort of a wood piece. She spoke herself, but the spread brought nothing.

Clery Curtie should have been allowed the numbers two numbers instead. She put one song and a snappy tap number, but to my knowledge the all her numbers in the "Father" song, the house for and for a "one song," she was as big as a hit as could be expected. Miss Curtie has a good idea of what she is doing. The Ziegburger Quartet were the cause winners. The musical quartet have something and deliver it in capital style. Florence Gardner sang one song early, and got all that could be expected. W. A. D. "Nora" person, La Belle Alva, R. H. Douglas, also Mlle. Marie Le's Living Pictures (New Acts).

RENT ON CANNED MUSIC.

Manufacturers of phonograph disks and cylinders have come to time at last in the payment of royalties to music publishers for the reproduction of copyrighted music. After many arguments the two parties have reached an understanding so that the legal rate of 2 cents per record manufactured has been reduced to 3 1/4 cents, the reduction being made to cover losses from return and broken records. The Victor people are said to be the only ones who do not insist upon this quarter-cent rebate. The others make it matter of contract.

A special contract has just been made for the catalog of the Norwalk Music Publishers, Jack Norwalk and Nora Bays, in which the phonograph rights to themselves and singing for the reproductions at a special royalty figure. The arrangement is with the Victor Co.

PARIS NOTES

BY E. J. KENDREW.


The new revue now in active rehearsals at the Olympia will have several foreign performers: Ethel Levey, Miss Graham, Therosa Gifford, Miss McC lain (Arista cans), La Fornerias (Spanish), May Al lan, "The Eight Blossoms" (English), Belle Madich Smith, Lellette Agouist, Mike, Sahhata, Mylais, Derne, Donorbert, Delde, Durlan, Dhomes, Rainaville, Blon dinette d'Alaca, Meers, Max Morel, Chier, Montel (French) and a imitator of ani mates, which forestells a skit on "Olive Tier.

O Hansan San is preparing a new show in the form of a Chinese pantomime which has been specially written for her. She will be supported by a company of ten or twelve.

Good business is reported at the large music halls, particularly during the Easter holidays.

E. J. KENDREW.

The celebrated ham and old iron fairs of Paris are now in full swing, and the Boulevard Richard Lenoir is invaded by sightseers who are invited to taste samples of sausages and purchase bits of rusty hardware. The usual merry-go-rounds, swings, shows and moving picture theatres are numerous, the fair being typically French. The business done in illustrated articles is calculated at $100,000. In America the majority of the objects would be thrown away, or buried. No stranger fair exists than this annual festival.

The popular singer, who only talks, known as Sallus, has been divorced.

M. F. Patesset, the musical conductor of the Folies Bergere, has resigned, and will leave this hall at the end of the month. He proposes to retire into the country.

It is reported that the Folies Bergers, Brussels, which in a short space of time carried a bench, among others, has changed hands. Though M. Samuel is no longer in charge, artists should be careful in seeing that none of the old changes remain. The new management will not recognize the contracts made under the former direction.

FAIR BUILDING PROSPECT.

The prospect for a fair year of building activity in theatres may be taken from the indications, said W. H. McEl fastick, the noted theatre planner, in his new offices at the Columbia Building this week. Mr. McElfastick has taken the top, or tenth floor, and will shortly move there from the Kraskehasch Theatre Building.

While the signs are not as yet too brick, said the architect, there seems to be a current of confidence in theatre building, and 1919 will probably run with the rest of previous years in new houses erected.

Esther Mayer, mother of Mme. Le Mairo (LeMaire and Hart) died March 23 in New York City.
BILLY GOULD SLEEPING.
BY WILLIAM GOULD.

Oakland, March 28.

We are now in the Vaudville section of Broadway and at last, after the Sullivan (independent) boards with those of the Van Buren Co. The Sullivan Co. took possession of the plant a few weeks ago by virtue of a higher bid than the Association member. It developed later, however, that the Van Buren people held an option of some sort, and a second transfer was ordered by the owners of the property.

The committee of the association which considered the proposition of permitting the Barnum-Balloon (a party to the above) to use Sullivan stands seems to have returned a report adverse to the circus people, for none of their paper is independent on specifications.

GETS BACK BIG STAND.

Workmen commenced early this week to take down the "three-deck" bill posting in front of the Broadway stand, thus vacating the Sullivan (independent) boards with those of the Van Buren Co. The Sullivan Co. took possession of the plant a few weeks ago by virtue of a higher bid than the Association member. It developed later, however, that the Van Buren people held an option of some sort, and a second transfer was ordered by the owners of the property.

Joe Keno's Problem.
Chicago, April 6.

For Joe Keno these pleasant spring days held forth nothing but trouble multiplied by trouble with trouble to carry. It's all about Joe Keno and his Six Blondes. He signed with Tina Edwards to be the Joe Keno in the Six Broadway, the act which Edwards was to furnish. Thirty weeks were booked over the Orpheum time. The act went to Milwaukee to open, then to St. Paul, where everything looked good to Joe. But some of the blondes didn't work as well as the others, the act was unsatisfactory to the Milwaukee manager, and as a result the thirty Orpheum booking sheets were rubbed out of the booking sheets.

Just to make everything good, Edwards took four of the blondes to New York leaving Joe here in Chicago to figure what he can do with six blondes minus four, plus a law suit which he is going to have Sol Lowenthal enter against Edwards to find the answer.
The manager of the Orpheum, Minne-
sotta, whoever he is, is a "cute inspired" piece of humanity. From what I hear about him, it's terrible, I think. Nat Willis, the personnel who can remember 'way back when he was only six months old, went to Minneapolis last week to see his fiancée, La Belle Titcomb, who was at the Orpheum. A stringent rule of the house is that no one but those en-
gaged in the theatre be admitted. Maybe Nat wanted to see his future wife as much as he could, I suppose, but he couldn't persuade that awful manager to disregard the rules; neither could Miss Titcomb, so Nat had to kick his heels against the blank outside wall during every show. I call that tough. I hear the Wills-Titcomb wedding may happen before the couple leave for Europe. Each is engaged for over there this summer, being engaged to each other. (That's such a bad pun I meant to leave it out at first.)

Just because no one can read my hand-
writing, I suppose, I was printed last week that I said the costume of Bird Millman's little partner was not becoming. It should have read "most becoming.

Marion Bent, always a "dresser," has gone her one better at the Colonial this week in a costume, not only novel, but up to the very latest fashion. It is a white fowlard, dotted in black, ankle length; the sleeves can be admitted chiffon trimmed profusely in Irish lace with pippings of cherry-colored satin. With this is worn a hat capped in black lace and having at the back a huge cherry velvet bow. Miss Bent changes to a white chiffon. The flounces are edged in all the pastel shades.

In "Mid-Channel," Ethel Barrymore, besides wearing beautiful gowns, adorns herself with gorgeous jewels, chiefly emeralds.

I see Lee Harrison said some one would play "The Slim Princess" next season. If George Ade can make a piece play as pret-
tily by the proper reader, he's going to have a success from the first performance.

I take everything back I ever said about Mr. Bentham, though I never said any-
things. Mr. Bentham is a real gent. Frances Rockefeller King and myself sat in a box at Hammerstein's the other night, and Mr. Bentham sent us in a pound of candy. He made a couple of fellows who were up there like pictures. Mr. Bentham's a real gent, he is.

The dressing of the new art "The Photo Shop" is superb. The girls are all comely, and it is worth while putting expensive costumes on them. I'm not the last to see a brown costume Miss Fenwick first appeared. She quickly changed to a win-
ter satin evening dress that exposed a back worthy of notice to see. But in light blue lights with a dark blue cape Miss Fenwick was at her best. Mamie Fleming in her costume of white

VARIETY

THE WOMAN IN VARIETY
BY THE SKIRT

Chicago, April 6.

Fred Malcolm, a former minstrel singer, died here Sunday at the age of 53.

Sam De按钮 is promoting a profes-
sional with the backing of the Columbia for April 14. Sam admits it isn't the newest thing in the show business, but states Broadway never had one before.

WISH THEY HAD RENTED.

Chicago, April 6.

First handed, right from the man who wrote the receipt, Varyety's representa-
tive last week learned how a shrewd theatre owner got by one of his self manage-
ner of a theatre with one-fourth of the corporation's stock and a fifteen-
year's contract for his services signed by the manager just by guilt at the sight.

Because it didn't happen in Cin-
cinnati, let it be said, it did. The young man was a landing man in stock. He was on the same winter, and when the man he came he decided he would like to lease a theatre in town where vaudeville was the regular attraction, with a view to estab-
lishing a show shop and supply.

When he broached the subject to one of the owners of the vaudeville theatre said magnate spurned his proposition with such a contempt that the agent could go the gods of meller-drammer that he'd build a theatre. Be it said he was flying light in pocket, but his breast was bulg

 gemacht with courage freed by wounded pride. He went to a man who owned a piece property and told him he could show him security for a long time if he could build and turn over to said "legit" a theatre.

The man with the ground said he'd throw it over, and when the young actor came back at the appointed time for his an-
swer he was told that he could have the theatre and go to work for if he could procure negotiable security.

The actor made a "touch" for $200 from the man who owned the property. He set for a certain offer he had in town and told him he could lease theatre if he could get the backing. He painted in rosy hues the game of running a show-shop, and was encouraged by the second rich man who he said he was favorably inclined toward the organization of a corporation, as per the actor's sug-
gestion, for the purpose of leasing and con-
ducting the theatre, provided the actor could show him where attractions were coming from to grace the stage thereof.

Chattling up the situation the embryo manager decided that vaudeville in opposi-
tion to the man whose contempt had stirred him to strive would be the very thing. With what was left of his stock he went to New York and secured an option on the opposition franchise under promise to hand over $2,000 as a bond that the theatre would be completed in a sort of general guarantee of good faith. Back home went the ex-legit (for his status gradually changes as the tale un-
folded), told his man that he had secured permits, provided he has in having a corporation formed for the purpose of taking the lease and conducting the house, secured 25 per cent of the stock, and a fifteen-year contract as the manager and then slipped over to the party who had promised to build.

Mentioning in an off-hand way that he would like to work that little extra to $300 for more for expenses, he borrowed on his stock in the leasing corporation $2,000 from the man who had promised to build, sent a certified check to the New York end for the franchise, and with that in hand it was the work of a few hours to close the lease and start the building operation. The house opened on time.

Incidentally, it might not be nice to mention that both parties to the vaude-

BILLS NEXT WEEK.

AMERICAN:

Chicago.

McDevitt.

THEY HAD RENTED.

Lew M. Milburn.

NORTHWEST.

FELTON.

 לכתוב:

THEY HAD RENTED.

Retro.

FELTON.

Retro.

THEY HAD RENTED.

Retro.

THEY HAD RENTED.

Retro.

THEY HAD RENTED.

Retro.

THEY HAD RENTED.

Retro.

THEY HAD RENTED.

Retro.

THEY HAD RENTED.
VARIETY

WAITING FOR THE SMASH.

While all the film renters are straining their ears to hear the smash that will herald the coming of the General Film Co. into the export business with the Patents Co., its creator is doing nothing in that direction. Boredom is the prevailing emotion on the part of the renters and the guaranteed profit, the delay are as the leaves of the forest.

Among the most prominent guesses advanced are these: O. A. Co. cannot in a moment lay its hands upon a man sufficiently broad-minded to swing the staggering deal and at the same time well enough acquainted with the little in the business in the different parts of the country, and is waiting to make a proper selection.

The Pathé Brothers have half to be consulted in the transaction, necessitating a voyage to Paris by J. A. Berst, American representative of the firm. Since his return to this country Mr. Berst has been in New York only a short time, traveling to Chicago almost immediately upon his arrival from the other side and returning to New York only last week. During his two-weeks' absence the management was made of several changes in the American offices, including the resignation of Assistant General Manager Carl T. Rosenberg in New York and the departure of Chicago manager from E. H. Montagu to K. W. Linn, formerly representative of the Pathé interests in New Orleans.

A third guess is to the effect that the incorporation of the New Jersey concern was permitted to "leak" in an informal way, so that the trade might become used to the idea before the picture trade practically put itself in operation, thus preventing a general attack of hysterics which might have resulted from a sudden accomplishment of the same object.

Something definite is expected to develop, however, by May 1, that being the date separating the winter and summer seasons. Where there are two flourishing exchanges in the same city or general territory, it is expected that the General Film Co. will take both over and operate one of them as a separate concern for a time, merging them gradually.

Whatever method will be pursued, it is conceded that the job of killing off the exchanges and conducting the business direct through the Jersey concern will be a gigantic task.

SELIB EXTENDS OPERATIONS.

Chicago, April 6.

W. N. Selig has returned from a month's trip to California, where he established a permanent company and arranged to build near Los Angeles a studio and developing plant for the pictures which will be taken in that section. The building will be fashioned after the "mission" style of architecture, and will be equipped with every improvement known to the trade. Here in Chicago work will at once begin upon the erection of a plant to duplicate the one which is now used, so that in the event of fire or serious accident the work of developing films may progress in the new plant without interruption.

Our correspondent in Los Angeles, which Selig has lately consulted calls for the services of Milton and Dolly Nobles to enact scenes from "The Phoenix" and "From Sire to Son," in which Selig made famous in their earlier stage career.

LIMITATIONS IN BOSTON.

Boston, April 6.

As just was that thought that the mass over so for motion picture houses could go in putting on vaudeville was settled, a bombshell broke in City Hall over the matter. This bombshell was contained in the following order offered by Councilor Hale at the meeting of the City Council Monday night.

"Ordered, That the President appoint a special committee to investigate the advertising of Boston theatres and moving picture shows which have been inserted in The Republic from Feb. 7 to date, and their relations, if any, to the granting of licenses by the Mayor to said theatres and moving picture houses.

"Too that the said committee be instructed that the Mayor notify in writing to the bailiffs of the coming meeting of the Council, and that the same be held in the presence of the Mayor, at the time to be fixed by the Committee.

"That the Committee be at liberty to examine under oath all the persons who have had charge of the subject under consideration, and to have all the papers in their possession and to have all the papers in as it concerned the advertising of pictures.

Letters of the President of Prospect Heights, Brooklyn, have filed a protest against the advertisement placed in the said newspapers, and the charge has been initiated.

GAUMONT A RENTER.


Gaumont has launched out as a renter, on the same line as Pathé Brothers, and is issuing pictures for the French market except actualities. The charge is 25 cents per metre (roughly 4 cents per yard) for the first week after release, and 2 cents to 3 cents per yard for any additional weeks that the exhibitor may desire to retain the reel. This is a threat at the renter. The effect will only be felt in a fraction of the few other large cities in France, where the public demand actualities weekly.

GANE HAS FIRST "ROOSEVELT."

William Gane has completed arrangements for the exclusive exhibition rights of the Roosevelt pictures in New York on the day of their release, April 18. The two reels will be shown at the Circle and Manhattan here as well as the two Iman- lahn houses in Philadelphia at the same time. In New York the Moving Picture Co. of America will spend $500 in advance advertising of the feature as well as the sending of a representative for the rental of the subject (two reels).
GANE VS. WILMER & VINCENT.

It is reported that Wilmer & Vincent have followed up their campaign to hold "first run" pictures out of the theatres booked by the Moving Picture Co. of America when such houses are in opposition to the W. & V. establishments.

There are likely to be developments in the contest, for which the result will shortly add three houses to its list, all of them playing against Wilmer & Vincent. The new ones are Easton, Harrisburg and Allentown. All will open in the summer or fall. The plays will display changes of front for "first run" theatres and "second run" and "commercial" each day. These in connection with the Philadelphia, New York, Baltimore and other theatres of the Iasman-Lobin chain in formidable list, and the trade is wondering what the Patents Co. will do about it. It has promised "protection" to exhibitors, but here a nice decision is called for, for it will be a delinquent case. It is feared the opposing factions need protection more and this protection can be made to operate most profitably to the Patents Co.

The actual "clinch" will probably not come until the new theatres are opened. Just now there is no strong "independent" film output for the "second run" or "commercial" in its Reading (Pa.) theatre (Palace), although that house under its original name of Bijou held the first Patents Co. frame with a series of "second runs" and the ruling was brought about by the complaint of "competition" brought before the Patents Co., by Wilmer & Vincent and others who have houses in Reading.

"The Midnight Escape" (Eclipse).

This isn't a wildly exciting picture. The midnight revel is three, with some of it cut to a minimum. The story is the usual one about a sheep on the run for excite, having a couple of facts that go in the "first run" (perhaps of the Pathe's) that Pathe's "regiment" he be "fighting" the "Chinese" when captured. Wounded in the wretched, this actor took an awful long time to fall down. He of the sheep runs to his habit and acted just like a habituee. The oriel window he is to find with a few more is just like the manor house in the main house. It was working at full time, he escaped, and in the next act he is home again, his mother in the mean time discovering there she was blind and sending with a letter to her son had been looking for the picture. It is a bad picture, it is getting harder ever the other promising pictures by reason of the three errors.

"Out of Sight: Out of Mind" (Pathe).

This is a film of 219 feet long, designed only to show the "second run" and "commercial" the inside of a movie house. It is the story of a man who is nursed back to health after being shot, and the pictures was made to show all the п"p and against the plot, and are directed by the same "second run" and "commercial". It has no objection that might be found in the absence of people being hurt. It is a beautiful picture and is interesting one.

"The Dreamer" (Gaumont).

A secret plan you see to a young couple, who are promised to marry by the father of the child. It is not a very impressive picture, but it is one of the best. It has been shown at the Paris World's Fair, and the pictures are by Pathe. It is a good picture and is interesting one.

"Our Orag and Torrent" (Gaumont).

Gaumont's secret plan, which are a continuation of the series of romantic stories, presents a young couple, the eldest of whom is a little boy and his parents have arranged for him to be married. The picture is a very good one and is interesting one.

"Amateur Billiards" (Gaumont).

There are good and frequent laughs in this picture. It is the story of a man who is a very good billiard player, and he is sent to London to play the best player in England. He plays a perfect game with a man who is much better than him and wins the money. The pictures are by Pathe and are a very good one. It is a very good picture and is interesting one.

"The Last of the Red Men" (Gaumont).

This is a very good picture and is interesting one. It has been shown at the Paris World's Fair, and the pictures are by Pathe. It is a very good picture and is interesting one.

"To the Trocadero Tangle." Chicago, April 6.

The "Troc" is closed upon order of the City Council, and only upon order from the same source can it be opened again. The lease which Weber Bros. assumed when the Eastern Wheel turned its burlesque shows over to the Alhambra, and the lease with the "Troc" has still about three months to run. The Counselman leased the property to the Columbia people for $2,500 a year. The lease reads that should the house be closed by the authorities the terms of the lease become void unless $3,000 would put the property in shape to reopen under official sanction.

After the Irregular fire, when every theatre in Chicago was closed, some of them for months, the Trocadero management obtained a court warrant restraining the Building Commissioner from preventing the house opening or closing it after it had been opened. Trocadero was continuing under this writ at the time Weber Bros. assumed the Columbia lease.

A representative Max Weber said, when questioned as to what he proposed to do: "I am going to sue the Counselman Estate for every cent of the value of the property for Trocadero, and I took it for granted that the house conformed to all regulations when we assumed the lease. We have lost money in opening this house and we are going to sue for all we have lost."

Agusta Fassio, of the Fassio Trio, who was locked up for playing the Empress, Cincinnati, is dying at the City Hospital in that city. The girl is not expected to live more than a few days longer, but insists she will be well in six weeks. The attendants are keeping the truth of her condition from her.

Every other week the Missouri office sends over a vaudeville show to Ward's Island, New York (East River) for the entertainment of the inmates. One of the inmates is a boy of 12 years of age who has been playing the Empress, Cincinnati, is dying at the City Hospital in that city. The girl is not expected to live more than a few days longer, but insists she will be well in six weeks. The attendants are keeping the truth of her condition from her.

Agausta Fassio, of the Fassio Trio, who was locked up for playing the Empress, Cincinnati, is dying at the City Hospital in that city. The girl is not expected to live more than a few days longer, but insists she will be well in six weeks. The attendants are keeping the truth of her condition from her.

When a young chap reached the Paris of America he had about $150 in his pocket, said sum to his parents to go to New York. After a few days' stay in New Orleans he decided to take a look over the race track, and accordinly blew out to the park with the crowd. Having been formerly connected with horse racing, he soon began picking winners, and when the winner of the fourth race bred under the wire Mr. Scout had nothing left but a bath of cold water. When he reached the hotel he was handed his bill, so decided to wire for help. The following message was received by the man at home: "Lost purse containing $500. Price $500. Wire $150. Will mail check as soon as possible."
VARIETY

NEW ACTS NEXT WEEK.

- Lew Dockstader, Hammerstein's.
- Truly Shattuck, Hammerstein's.
- Sydney Drew and Co. (New Act), Plaza.
- Bert Williams (New Act), Orpheum.
- Hope Booth (New Act), Fulton, Brooklyn.
- Dick Lynch, Greenpoint.
- Harry Bergoya, Majestic.
- Berdin and Dunlop, Majestic.
- Mysto and Jasa, Majestic.
- Herbert Charles, Lyric Square.
- Dave Rose and Co., Lincoln Square.
- Hybertha Pryme, Lincoln Square.
- Belmont, Lincoln Square.
- Sam Barlow, Lohae, and Sterling, Grand.
- Tim Wald, Grand.
- Clown Opera Co., Yorkville.
- Mr. americana, Yorkville.
- Joe Carey, Manhattan.
- Jean Ward, Manhattan.
- Meritte and Partner, Circle.
- Lillian Mack, Tremont.

Clark and Hamilton. 96 Miss; One; Close Full Stage (Special Set). American.

Clark and Hamilton were here from England three years ago, but did not appear. For the opening of their first American appearance the pair drew down a flattering success. Clark makes us an impression of gentle trap, with eccentric clothes and trick top hat. He has a routine of "line wire" talk with Miss Hamilton, all delivered in an irresistibly droll way. Even the most blasé of vaudeville goers will laugh at his patter. Miss Hamilton wears a ravishing gray frock in a draped model and makes a picturized bow. She does the "feeding" most effectively during her partner's talk. While Clark offiates at the piano she effects a change to Victorian hoop skirts and does a bit of dancing, a most graceful performance which allows occasional glimpses of a trim ankle. Clark's nonsense runs along during this. Monday evening he kept the audience laughing steadily. For an encore, the end of the full stage, showing an elaborate Japanese setting, both changing to the costume and makeup of that nationality. An appropriate song and dance here form the finish. The finale is unnecessary. Up to the end of the act in "one" the pair had scored the bit of the evening and could well have stopped there. The finish in full stage added nothing to the value except to give the act a picturesque turn. The value of a pretty picture finale after a screamingly funny act is open to question. Rush.

3 Nemos. Dances. 10 Miss; Two.

The 3 Nemos are likely some "pony" ballet or "English" girl act. They have a couple of changes, are lively, one looks very well while doing a skipping rope dance of some sort, and the other ought to hold a place in the small time house. Sine.

Jesse L. Lazy Co. (46)."The Photo Shop" (Musical Comedy). Full Stage (Special Setting). Colonial.

"A snappy musical comedy." That "snappy" seems to be the thing Mr. Lazy has got after especially about after the first fifteen minutes or so have passed. Up to then the piece runs along nicely, but afterwards there is a fault that shows. An obvious one is the idea of "business" intended for fun which does not strike one as very funny. There is no discounting that Jesse L. Lazy has made a "Two." The piece is full of things and all the girls in tights, while the six chorus men wear Hussar uniforms. The finale makes an imposing picture, full of "kick." The act is running about forty minutes. There are always music. For each the girls and boys change clothes. For these changes waits must be filled in. This may be the cause of any drugginess, though it did seem that Mamie Fleming must have been upon her stand behind the desk of the photographs' place remained away altogether too long and after her "act." The song which she handled very well, receiving the only genuine encore with it. Miss Fleming also did well with dialog early in the piece, and producers have set the idea of a "bearded lady" who stages the production. He has injected considerable professional slang into the early portion. This seemed to go rather well before the vocal audience, a cold-hearted one Tuesday evening. Charles Pusey is featured along with Miss Hamilton. He plays a theatrical manager and "feeds" Miss Fleming, in his manner. Miss Fleming is the clerk. Pusey's catch line is "You'll have to hand it to me." Mr. Pusey was excellent in other parts, but this position the Musical Company, but he makes up and struts about as a "ham leg" instead of a "fly boy." Pusey brings comedy out of his work, though the other interpretations might reap better results. It would surely seem more in the picture. Anna Kenwick is a widow, leading the final march. Miss Kenwick looks well, so well that her faulty voice could be excused on that ground. Eugene Redding is a French Nobleman, playing the part conventionally, lending no distinctive touch of any kind to an important role. The story leads up to him and the widow. They are corresponding with a view of marriage, not having seen each other. Both call at the shop to have their photos taken for one another. Pusey poses as the photographer. The situation is faci
cial and strong enough to make the "musical" woman drop into the shop, where the girls and men (the latter looking real) work as well as they have been taught, but livelihood, especially when dancing, is a capital thing. Perhaps some day Mr. Lazy will attempt a set with girls only in the chorus. In "The Photo Shop" Mr. Lazy...

Corinne Frances. Singing. 13 Miss; One; Greenpoint.

Corinne Frances is making a big hit at the Greenpoint this week with three songs and a little dancing. It's not her voice that gives the applause, but the thing some call "magnetism" and others "personality." Miss Frances has a plenty of either. In a silk ankle dress, plain but handsome, serving to give her a splendid appearance, Corinne starts things going with an Irish song. This being over the top notes nicely, and adds a sweet tone to the pretty melody. Then comes a popular number with a "coon" song after, during the chorus of which Miss Frances puts over a classy little dance. After this she wiggles her clothes just enough to make them want more. Consequences: seven bows Tuesday night; but she would not turn over an "act." This perform-


Luciano Luca is from the west, even with that name. He is an "emergency" at Hammerstein's this week, and registered a wholesome hit Monday evening. Luciano looks funny under a spotlight, but otherwise has a marvelous soprano, and his natural (or unnatural) voice, tenor (near baritone) is good enough to pass, though Luciano sings as a soprano the better and more easily. Before Luca is seen as an opera singer, he was singing the wings. Then he walks on. This is similar to the first appearance of Dolly Toy. She walked on after singing in a deep-pitched tone. of acts of this nature should be given a setting. They may be very good as "an act," but they will receive no big money nor cause any talk until they are introduced in some novel manner. Luciano is there with the double voice thing, but he should be given a setting; also some kind of a costume—then Luciano wouldn't look so funny in the spot light. Sine.

Scott Bros. Novelty Gymnasts. 6 Miss; Full Stage. American.

Head-to-head and hand-to-hand formations make up the bulk of the work, with a novelty finish in a "loop-the-loop" apparatus while the men are in head-to-head position. The top mounter is an excellent acrobat and first rate trick almost at the opening of the act. He carries a walking stick. Placing this in an invisible nest in the floor, he seizes a chair in his free hand and rises from the floor in a single hand stand, balancing himself with the extended chair and supporting himself on the upright walking stick. Both men wear silk hats. There are nobraco's that they remain unfrilled in head-to-head stands. At the back of the stage there is an upright circle about two feet in diameter. The act takes a head-to-head position so that the understarter is at the bottom of the circle and the top mounter's feet are braced against the highest point. In this position the men go around the circle circle time after time, facing about and returning to the original positions. This made a highly striking finish for a nice turn. Rush.

Meta Taylor and Co. (1). Comedy Sketch. 11 Miss; Full Stage (Farley). Union Square.

The comedy sketch thing is being overdone on the small time, perhaps because there are more of that sort of act than interesting specially turns. The second half of last week there were two farces on the Union Square billed separately by only one other act, a pair of singing and talking comedians. Miss Taylor's sketch is impossible. It is a five minute notion handed out in one minute fifteen-second sketch. To make this time both of the two char-
acters spend whole periods of three and four minutes in soliloquies, absolutely having no bearing. The pair (the Co being an unnamed man) are capable of much better things. Rush.
Maud Raymond.
Character Songs.
25 Mins.; One.

Maud Raymond is in all her glory and the classiest of classy gowns put over a clean hit at the Fifth Avenue Monday night. Miss Raymond sings five songs, one too many perhaps. When the red plush curtained part and Miss Raymond spread that ever lovin’ smile over the house there was nothing to it. That one nearly put what might be called a “Spanish-Choan” song. It put the singer on speaking terms with her audience, after which she went through a “Yiddish” number, a few more comic songs and for a closer one that afforded her a chance to warble in several different dialects. One song in particular, “The Grizzly Bear,” is some song, and Miss Raymond handles it perfectly. This is the best of her “coon” numbers. The imitation of a lovesick Jewess stands out all over. It is doubtful if Miss Raymond can keep on five songs, and go as well as she did the opening night.

Rueves and Kimberly.
Songs and Talk.
14 Mins.; One;

Under Square.
The pair follow the old style method, both in their manner and the text of the talk. Some of the “gags” are well done. They finish with a “mother” bal- lad of rather sloppy sentiment, but this was the bit that got them the most at the Union Square. The comedian is the balladist at the finish and the comic at the opening. His transformation involves a change of clothes from eccentric to straight evening dress.

Nellie Martin.
Musical.
Miss Martini (stage placards spelled it Martine) offers a simple, but rather pleasing light number. She appears in ragged street musician’s dress with a torn brown skirt and colored bodice and opens her turn with a solo on the accordion. Later she sings two songs with simple accompaniment on the same instrument. She shows a voice of considerable natural charm and her unostentatious stage appearance helps her immensely. At the Majestic she was well liked in the early part of the evening.

Sprague and McNiece.
Roller Skaters.
9 Mins.; Full Stage;

Hammerstein’s.
Sprague and McNiece looked very neat Monday at Hammerstein’s, in brand new costumes. The girl is pretty; the man skates well alone, and both do the same thing in the duet work. They stand up with the other considerable natural charms and their unostentatious stage appearance helps them immensely. At the Majestic she was well liked in the early part of the evening.

Grace McKee.
Singing.
13 Mins.; One;

Lincoln Square.
Grace is a pretty nifty little girl, and seems to have the right idea about dress, even if a few of her songs were sung as far back as the Spanish-American war. And that dance, or rather step, that Grace attempts has a little too much muscle work to it. It seems to say “I want to wiggle a little, but the manager won’t stand for it.” Grace has a rather good voice, but it’s her appearance that gets over most. Miss McKee landed an encore without a struggle.

Mile. Marie Lees’s Living Pictures.
18 Mins.; Full Stage.

Empire, Harlem, London.
Mile. Marie Lees shows nothing new in her living picture, termed “Art in Dresden China.” The pictures gain much of their value from the very pretty and picturesque settings employed. The subjects are not, however, of a big improvement. In only one of the places is there anything that might wake up a censor. This is a frank display, although not offensive in any way, and its adopters did well. With a little finish which working will bring it, it will stand well up among the possers.

Harry Rubay’s “Serg. Longfellow.”
Musical Comedy.
28 Mins.; Full Stage (Special Set);

London.
There is nothing new in the idea of “Serg. Longfellow.” It is a musical comedy, boiled down. The story is an old idea of a king changing places with one of his attendants, from which the comedy is secured. There is nothing to back up the program’s lavish description of the “beautiful scenic effects” and “lovely Oriental dances.” Four girls are carried who caused some merriment with their slight “cooch” movements. The music is not worth talking about and neither would the piece be put to the bright lines, along with the very skilful comedy of Will Lytton, who is featured. Lytton is the original, and working up his points to the best possible advantage and then putting them over with a bang. He works all through excepting the first five minutes. This should be cut down, for the piece is not and could not be anything without him. The rest of the company are far overshadowed by Lytton they are forgotten. Lytton carried the act to success at the Surrey and can do it anywhere else.

Williams and Dale.
Musical.
Williams and Dale have a musical act, but into it they attempt to introduce everything they are capable of. All gets them little. They can just about move over the small time with safety as they are in their Funny— and Comic. Each plays patriotic airs on a tiny battle- ship, electrically lighted. They stand before an easel with the stage dark, and a stage hand carefully removes one by one pictures of Lincoln, Washington, et al. finally tripping down to the top flag. It’s the funniest thing to date in red fire.

VARIETY
17

Arletta Clary’s “Police Dogs.”
15 Mins.; Full Stage;

Hippodrome, London.
Much was expected in the way of a novelty out from these dogs.” The act was a thorough disappointment. The animals, although billed as “French police dogs,” are understood to have come from the factories of Rothchild. This may have been substantiated by the presence of the Baron himself in one of the boxes. The act is worked by a woman with an announcement, who explains the various methods of capturing and holding prisoners through use of the dogs. This portion is useless. A man called an “Apache,” with a heavy broadsword, is the “Hammer- strator.” The dog at a word from their mistress seize him, holding until ordered off. There is nothing to it. Any building, or house pet, for that matter, would have done the same without coaxing. The one feature is the wonderful wall climbing of one of the animals, which gets over a fence a full eight feet in height without using a take-off and with very little start. The act has nothing of special interest and in its present shape will not get. It may be, though, that the conditions of the box office here are such that the limit the exhibition or perhaps exercises of the “police dog” in pursuit of its “duty.”

Mills and White.
Whip Manipulation.
14 Mins.; Full Stage;

London.
Combining wood chopping and whip manipulating under one head is a good idea in itself, but, as Mills and White are working it, it doesn’t get very far. A company is carried in the way of an aun- nouncer, who wears evening dress but doesn’t seem to know what he is talking about. White opens with wood splitting, taking four minutes to cut through a log that he was promised to do in two and a half. White doesn’t appear to possess any great physical strength, and at two minutes it was about an even bet whether he would live through the rest. At one short there is nothing in watching a man cut through a log against time. Mills with the whip manipulating is the star. The usual routine is not attempted, the real work being probably as well as the several others who have shown in the same line, but there is no showmanship. This failing takes away all its real worth. The act was received in silence.

Dan Barrett and Co. (1).
Comedy Sketch.
16 Mins.; Full Stage (Parlor).

Dan Barrett puts over a fairly good bit of work. It was given to him by his woman partner concerned in a funny situation toward the finish. Otherwise the sketch is of the lightest. The one situation is brought about by the Irishman’s efforts to make love to his designing widow, far from novel, and laughable to the Union Square audience. Barrett has little voice so he throws himself into one short sketch of waiting. The sketch depends in the small time division and all probably remain there.

(Continued on page 19.)

Billy Clifford opened at the Orpheum, London, Nov. 1st Sunday.
COAL STRIKE EFFECTS ROUTES.

Never before, at the very outset of the tenting season, have the plans of so many circuses been disarranged by labor troubles. The strike of coal miners in Illinois, Indiana, Ohio and Pennsylvania is causing a great deal of worry. The Barnum & Bailey, Ringling, Sells-For- pague and Buffalo Bill Shows have routed and contracted in much of the district where trouble brews. The Hagenbeck-Wallace, Show, it is known, did not make a contract until it was definitely settled whether or not there was to be a strike. Two routes were laid out, and one which steers clear of the strike belt will be played.

It seems more than probable that the other shows will shift their tours as much as possible to avoid the coal region, although this cannot be altogether accom- plished in getting the circuses out of the west and into the east and vice versa. With everyone shifting for themselves as against the combination of the three Ringling properties the anticipated struggles attendant upon opposition fights and hustles for profitable territory starts early to make the season of 1910 mem- orable in the annals of circuses.

CAMPBELL BROS. OPENING.
Fairbury, Neb., April 8.

Campbell Bros.’ Circus pulled out of quarters here yesterday and shipped to El Reno, Okla., where they start the season April 9. The interim will be spent on the lot at El Reno whipping the show into shape.

W. P. Campbell was in Chicago last Thursday closing up railroad contracts and sending the last lot of performers on here to rehearsals. Within two weeks after the opening the stand will enter California at San Barnardino, then playing the Coast for the first time in several years.

With the show there will be 26 cars, two advertising cars traveling in advance. The “balloon horse” has been well broken as one of the features; other big acts with the show being the Berrie-Bick Troupe, who have been in Panama all winter; Capt. Dementre’s Cossacks, the Lama Troupe, aerialists; eleven trained ele- phants and Poodles for rehearsal of the combined “Billies” and “Wild West.”

Arriving late, Col. Cody, listed as a speaker during the evening, read his speech from manuscript. During it the orches- tra took occasion to play “The Star Spangled Banner,” when everyone stood up and called for Frank Winch.

THREE TIMES ACROSS NEW YORK.

A stragetic move was that of John Ringling when he switched the route of the Barnum & Bailey Show recently. The original itinerary of that show had schedule arranged to play the towns on the New York Central on the west bound trip. The “Two Bills” Show in the meantime con- tracted with the same road for the same stands, getting in ahead of the Barnum & Bailey.

When the other people discovered this they changed their contract and now plan to take the Barnum & Bailey Show from Schenectady west to Buffalo, then play east on the same line again taking the larger cities and then moving west again, taking the smaller stands, thus making three trips over the same line within two weeks of the latter part of June.

RINGLINGS OPEN IN CHICAGO.

The Coliseum has been the scene of great activity during the past ten days and as a result of rehearsals which have been carried on without much interrup- tion the Ringling Show is in readiness to open its season tomorrow, Thursday, May 6. Twenty consecutive days will be spent at the Coliseum, Sundays included, and then the show ships to Danville, Ill., to open under canvas.

It is said that the Ringlings have never done so much billing in Chicago as for this engagement. It is two years since this show was here and in their newspaper they are playing up “Chicago’s own circus” and “Welcome home” to a consider- able degree. The newspaper adver- tising has not been so extensive as usual, and in the matter of press notices these have been for the most part limited to regulation matter as far as observed.

On Tuesday press agents brought to life a baby camel on one of the circus trains coming from Baraboo, and a few days earlier one of the women performers stuck a hat-pin into a canvas-man who, in prosecuting the case for the news- papers, that he came from Baraboo and ran his eye into the prong of steel which projected a foot beyond the fair equestrienne’s bonnet when he was get- ting out of a Pullman car at the depot. Other than that the papers didn’t “fall” for much.

A QUESTION OF PRIVILEGES.

Chicago, April 6.

Adolph Marks is spending all his spare time hob-nobbing with circus men, pick- ing up the vernacular and getting the sawdust into his system, for he is going into Court May 6 to try a case which will demand all his knowledge on board a “privilege car.”

It seems that last spring one Joe Kel- ley conceived an unenoughable desire to run a privilege car, but was stopped by Fred Buch- annan, of Des Moines. Fred told him that for an even $1,000, he could have the privilege with the show, which the Ring- ling Brothers were considering for the possibility of a dead man, one P. T. Barnum by name, to boost it along the highway of prosperity.

Kelly and Buchanan quickly got to- gether and the “thou” was passed in time for Kelley to stock the car, uptown wagon and other things and open with the show April 29 last. A few days later Joe got cold feet on the privilege thing and went to Fred with his complaint. Buchanan was right there with a remedy and rather than lose the friend he gave him a “jilt” by the attack of frosted pedra from which he was suffering gave him $363, to reimburse him for what he had spent for merchandise and other things.

As to the little matter of $1,000 which Kelley had paid Buchanan, of course would be handed right back to him as soon as Fred could get a ten thousand dollar bill broken or something like that. Change for big bills was scarce all sum- mer.

Kelly is now suing for his “thou” and Marks will try his level best to help him.

“GOOD NIGHT” HORSE.

The “Good Night” horse, which was in- troduced as a feature of the Barnum & Bailey Circus, has been “canned.” The trained pony at the opening performance displayed a willingness to do anything but perform the going-to-bed act for which it had been trained. According to report the act was one imported from Europe by the Ringlings.

JONES SHOW FRAMED UP.

Eric, Pa., April 6.

Jones Bros.’ “Buffalo Ranch” Wild West, is in readiness to open in Corry, Pa., April 23. It is made up of part of the Cole Bros.’ property recently sold at auction. The advance car was purchased from Gentry Bros., and flats and other cars from Pawnee Bill.

J. Augustus Jones recently returned from the Dakotas, where he contracted with the Federal Government for a band of Indians. He also bought up and shipped a circulation of bouchous and steers.

AIRSHIP WITH CIRCUS.

Evansville, Ind., April 6.

Announcement comes from the winter quarters of the Norris & Rowe Circus, Evansville, Ind., that a baby camel was born there April 1. The season opens here April 15, when the outfit will commence their three-day engagement.

During the tour of the show this sum- mer one of the free attractions will be an airship flight before every performance. Norris & Rowe’s “airship” isn’t so poor for a start.
OUT OF TOWN.


This new act for William Wolff, the Boston Premiere Opera Company, was billed as a comic opera sketch, but the opera is confined to two selections. It is more of a comedy sketch with songs. The book is by Ed. Payne and music by Gus St. Knight. The action centres around Wolff, who has the role of a humble old German artist in New York, who has been befriended in the past by a German, who went into the chorus, went abroad, rose to be a comic opera star, married a snobbish young German with money and returned to New York. The action is not too illogical for a comedy sketch and the lines are bright, Wolff scoring applause often for his quips and epigrams. The piece won strong applause at the American. Biographical Sketch.

Benton, Granby and West. The Sheriff, the Judge and the Grafter (Comedy). 18 Mins.; Four. Columbus, Chicago.

The grafter has been arrested on the fair grounds by the sheriff, and is brought before the judge for trial. A "spindle" proceeds to give the grafter a fair trial. He displays nothing very far out of the ordinary in the terpsichorean diversion; she is just a good dancer, better than many and by no means as good as many more who have been seen in vaudeville, musical comedy or kindred lines. But on "eight" she scores heavily, is nicely costumed and presented, on her own part, an excellent act. She is colored boys are used, and while Vanity is making changes they offer a song and do some stepping. From then on they are used continually. For an encore Vanity appears across the stage in "one," driving the two colored boys ahead of her with gaudy ribbons as reins. They are out of place in an act which should make its strongest bid on daintiness and class. A pretty girl, two colored boys and streamers of satin ribbon make a combination of effects, discordant and in decidedly bad taste. The color scheme is distracting. Wait.

ELEPHANTS IN MIX-UP.

Rosse's Musical Elephants, which played four months in the New York Hippodrome and went over the Williams Circuit afterward, are in rather a chaotic condition. The act was owned partly by F. Schmergel, in Germany, and some of the trappings and paraphernalia by A. Ross, associated with Ross in the running of the act was Jacob Osnitzenko Nicol, representing Schmergel.

The act played at the Columbia, New York, as a special attraction last week, but on Saturday night, owing to a quarrel between the two, into which the wives of both became involved, the two parted. It is a far cry from the high of the trappings and musical instruments to his lodgings. Nicol feared that he would spirit an elephant or two away and accordingly started legal proceedings against him, which led to his being arrested, and as they have been in court, animals and all. The act is booked for the Two Bills' Wind West," and new trappings and instruments as well as several new people have been added.

The six elephants, all male of regular shape and considerable size, were trained the big animals, but it is said that Nicol can work them.

Lottie Mayer.

Diving. 15 Mins.; Full Stage (Special Set). Columbus, Chicago.

Annette Kellermann won her first fame as a special "concession" at "White City." Lottie Mayer did likewise, and ditto at "White City." Her entrance with one of her vaudeville triumphs would have been changed to sadness—for Miss Kellermann is still the champion of the tank. Lottie wears a rub- bersuit for her hair and makes her own announcements. An easel with cards naming the different dives would be more classy. What Miss Mayer calls "A Trip to Chinatown" is a brief session of floating on her back with a Japanese umbrella held over her. Although she just came in from ten weeks of the Pentacles tour, Miss Mayer has not accomplished the speed and dash which such an act requires. She poises too long on the spring board, as if she dreaded each leap; she does not leave the tank and moves to the board with the verve and dash which helps make Kellermann such a treat, and loses because of a lack of grace and finish. Nature has cheated Lottie a little in the curve department; but she has a pretty face. Her act can make good where diving exhibitions have not been overshadowed. It is a mas- tadonic feature for a Chicago 10-20 vaudeville bill, and ranks as a headliner of abundant class for small time houses anywhere. Excepting Miss Kellermann and her act, and "The Divine Mermaid," (from whom Lottie has whipped her setting and undressing scheme), this girl, playing in the west under a different title, can put herself on her bare back, for she makes good.

Wait.

Miller and Russell. The Lunatic and the Girl. 12 Mins.; One. (Special Drop.) San Francisco.

The one principal asset to the act is Miller's loose and eccentric dancing, materially aided by make-up. The patter of a good average is well put over, and Russell's first song should be replaced for something more up-to-date and suited to her voice, as nasal tones predominate in a fault now not so recent. Her best act in one," an idea of originality has been employed, the drop representing the entrance to an insane asylum, with faces of the occupants at the windows. Miller is at a lower window, making his entrance through elastic bars. The patient is principally confined to the occupants of the asylum, and landed good laughs throughout.

SHUT OUT OF KENTUCKY.

Chicago, April 8.

It has become known that the Dan Robinson Show, which has been changed from a carnival company into a regular fifteen- circuit for this season, has closed a "shut out" contract with the Southern Railroad whereby the show is guaranteed three thousand dollars per week in cash, inclusive of board. The company is due at April and May, with three weeks preceding and three weeks following their dates in each state where they exhibit. Miller and Russell is at Lexington for the benefit of the local lodge of Elks. Ed. M. Burke is general agent of the circus.

Browning & Lavan, Near a Soldier. 15 Mins., Two (Special Drop.) American, San Francisco.

With lights low at first but gradually brightening discloses a drop depicting the offices of a United States Recruiting office, then to the front section of the drop representing one of Uncle Sam's well-known pictorial advertisements, gives an advance notice that something new is going to be offered and materially aids the patter that follows. Lavan handles the comedy in a Hebrew make-up (free of burlesque) and has an inimitable style of expression that finds strong favor. Browning handling the "straight" nicely. At present there is considerable patter near the close which drags and should be replaced. A "shout out" is probably anticipated, and anger and tirade in an unimitable line of supposed Hebrew gets nothing. "A Soldier in the Army of Great Men" proves a strong get-away with Lavan parroting the verses. The act has a proven popular number at all the local show shops, landing a goodly share of honors at all times.

Thomas Smith and the Three Peaches. Their First Lesson (Comedy). 17 Mins.; Full Stage. Warburton, Yonkers, N. Y. The Peaches, who have come to take lessons in shop work, Professor Long takes as they are low, are attired in loud short green flowered dresses, minute straw hats and long lacey pantaloons. Many laughs are secured even before he begins. As a parting, Professor Long says "Howdy-Do" is sung and applauded, and followed by others. Smith shows some good eccentric dancing that takes well, followed by the Peaches in military costumes and gowns, who sing another song, and are joined by Smith in uniform, closing the act. A nice act, with good singing and three pretty blondes. Biographical Sketch.

Kelly and Wentworth. 16 Mins.; Special Set (Rough Interior). Wigwam, San Francisco.

A humorous story with a neat strain of heart interest holds interested attention throughout. The story is told after a bell announces that the act has called upon an old rude sheriff for a line on it and incidentally learns that her wayward brother is incarcerated in the village jail. She is awaiting trial for gambling and faces a long term of imprisonment. Her pleadings for his release are indignantly repulsed by the sheriff. The jail is over-run by rats and whenever one is caught a bell announces that fact. Her plea is interrupted by a ring. He answers it and she, seeing the opportunity, secures the keys, releasing her brother during the sheriff's absence. The sheriff upon his return is manifestly relieved to find she has done so and decides to resign before he is ousted from office. The story is consistently told and interspersed with drolling throughout, which called for hearty laughter. Mr. Kelly gave a likable and wholesome character interpretation of the young lady, being followed by Miss Wentworth, who proved an excellent feeder, coaxing forth laughs when least expected, the act upon a whole proving a pleasing feature. The clock painted upon the upstage wall, after being populated, is uncharacteristically waked; it is not essential, the painted effect being very evident.
AMERICAN.

Another one of those "two-in-one" bills is this week's offering at the American. Too much show, as it is seen in operation at the American, works the disadvantage of both the opening and closing acts. Monday evening the house did not present an appearance of being filled up until "No. 3," and the audience seemed to decrease in numbers soon after the intermission. The show commenced promptly at 8 o'clock and it was getting along toward midnight when the pictures finished.

The Lomards, hand-to-hand experts, opened the show. The top mounter is a husky person weighing probably 170 pounds, and for this reason the lifts the undertaker and the single, hand-to-hand feats are striking. Breanah and Miller were "No. 2," and put over a deceptively neat number (the illusion occasion dropped all of the talk and conduced themselves to singing, resulting in a highly entertaining specialty).

There are two new and really sensational animal feats in Blaikie's Circus. One is a somersault by a dog from a pedestal to the back of a galloping pony and then rolling over the pedestal mounted on a chair and back to the pony's back. The full measure of laughing material is not secured from this, however, for the dog's name is "Miley" and Miley aroused the house to enthusiastic response with her song "Reilly," involving a shouted response. She sang only two songs and did the (the introduction is back on the billing) started something. She has a new bit of impersonation from "The Dollar Princess" and her von Bernhard good. The "Juliet" is coming to develop unmistakable feminine curves of maturity, which interfere with her male impersonations somewhat and is growing carelessly about letting the audience see behind her animated screen while she is making her entrance.

James J. Corbett started all sorts of excitement. He probably helped materially to draw in the capacity house Monday evening. After he had finished his "A Thief in the Night" sketch (in which a young woman8 was blackened up in every possible way and brought out on a long string), he acted the part of a man about to take the girl. He had several more turns and a skit which was originated by May Tully, also on this week's bill), the ex-champion heavyweight had to make a speech in response to clamor on his part of any comic taste, telling the audience with the utmost modesty that he proposed to do his "best shot" to help in getting Jeffries in shape for the big ring battle.

Clark and Hamilton (New Acts) were moved two numbers later than originally billed. Tom and Stacia Moore opened the second half. Tom Moore formerly did his "coon shouting" alone. Now Stacia helps him by appearing from time to time in much gorgeous clothes, but offering nothing else to advance the entertainment. She essayed to sing twice, but Tom and the orchestra effectually drowned her voice. But she has "some" clothes—six bewitching changes, all during three songs.

May Tully and Co. presented her "Step, Look and Listen!" sketch unchanged, except that the opening in "one" was omitted. It scored a substantial hit. Collins and Hart were to the latter end of the bill, and McMahon and Chapelle succeeded strongly next to closing at a late hour. The Abos Hamid Trope, Arabian acrobats, closed. Rush.

FIFTH AVENUE.

Two disappointments at the Fifth Avenue put an awful crimp in the performance Monday night, although two good acts filled the gap. George Beban showed his good faith by coming before the curtain and apologizing to the audience for his failure to appear. His voice was the best of the evening and his light and tuneful songs, concluding with "Sadie Salome." In "Angelo," an Italian number, and the only selection the singer characterized her costume for, she has a dandy, cutting it over in a way to make it so. When it settles down to a woman handling an Italian or Hebrew, the judges wait to want for Lillian Shaw before playing the evening.

In their pretty little sketch "The Quakertown," by Herbert Hall Winalow, John Hyams and Leila McIntyre put over a regular and smart parodies, with one about "Kelly," so new Will read it from the script. There were a couple of "gags" in Will's talk that straightened up the entire house, after which the audience laughed heartily. Will take a chance any time, and always gets away with it. He was one of the best sellers for the week, and topped the bill on his own.

In an early spot ("No. 3") Devlin and Ellwood secured much laughter that is "The Girl From Yonkers." The audience required any of my attention and Miss Ellwood's work in it, quite fortunate for the players in a sketch on so early. Nothing new turned up during Loney Haskell's single discussion on the platform. Mr. Haskell had probably written himself out in preparing the Attell-Cross vehicle. He was "No. 4," and being popular in the theatre passed well enough to reappear later without fear of a riot. Tom Fletcher, a colored singer, who likes the spot light, came second. Tom ought to have a bigger number. His Hogan song takes a long while. Mr. Fletcher doesn't dance though he is colored. As a good many likely dropped in to see the prize fighters and, and perhaps others, who didn't care for them, stayed away, the audience was rather mixed in quality. There could be one of the best of the acts round with a regular multitude in front. Sima.

PRESS WORK BY ENGLISHMAN.

Williamsport, Pa., April 6. Karmo's London Comedy Company did a little unintentional press work here Sunday. Four were placed under arrest for fishing in the river.

The fishermen were Albert Westan, Will Stanley, James Aubrey and Robert Lewis. It cost the quartet $25 each, but for it's a breeze that all together, but the something fish were found to be the Sabbath, whether you catch anything or not. Weston remarked to the constable they caught nothing but the fish.

The fishermen are now a secret fraternal society duly organized for the purpose of killing anyone who mentions that fishing is "good around here."

Williamsport thought the whole affair was funny, and as the Karmo show is the big feature at their house at present there will be a little something doing at the box office. Alf Reeves, the manager, posted each of the boys on the back when he heard of the arrest. Then Mr. Reeves remained in bed the next morning until after the fines were settled.

HAMILSTEIN.

The bill ran pretty well all the way at Hamilton's, opening with Sprague and McNeece, and closing with Atteil and Cross, both New Acts. Three or four regular hits are on the program. Luciano Luces, a freak singer, is one (New Acts). Lillian Shaw is another. Miss Shaw closed the act with "singing five songs, concluding with "Sadie Salome." In "Angelo," an Italian number, and the only selection the singer characterized her costume for, she has a dandy, cutting it over in a way to make it so. When it settles down to a woman handling an Italian or Hebrew, the judges wait to want for Lillian Shaw before playing it.

By SKIGIE.

I was up with the spot-light man Tuesday and I turned the spot on Adeline Boyer, and the monkeys. Willie Galvin is the spot-light man at the Plaza. Some other spot-light man told me that he was the best in the business. They have two spot-lights at the Plaza.

Tambo and Taibo are fair, they juggle and they do some new stuff with some pans.

C. W. Littlefield is not so good, his act is to long and you get tired after a while. He does imitations of different animals, and does those right all but when he does a little girl trying to sing he gets tiresome. He does a man putting a buttin on his egg he don't do any talking I forget what they call that.

Wilson Franklyn and Co. are very good at least he is. I don't think so much of the sketch.

After that they had Will Holt Wakefield on the program but Sophie Tucker took her place. She is a good singer and she went very good she was a riot this afternoon. That one song she sings is great "Dinah."

Next was Edw. Kecough & Helen Neelson they were very good they have three or four diffrent scenes from some show then back to the same house. They change the scene swiftly fast. In the back ground there is a river and the moon is shining on the water and it reflects on the water and makes it look very pretty.

The girls want to go on the stage, and they then go threw this scene.

Next came Snyder & Buckley they play on spot. He has a very good act they can play some of these musical acts are poor they don't know how to play but these fellows do. They do all that leader stuff that is one of them leads and the other plays. They have two fake cats that are suppose to play on something. Then the curtain comes down and they bring out a sort of a theatre. Then they pull up the curtain and you see a regular minstrel show. And they do all that clapper stuff then. Then the spotlight shots them, "Hey do you know what to do take that guy out in the street and let the sun shine on him."

Adeline Boyer has got a act that hasn't any sense to it. I can do what she does just run around on the stage.

Hathaway's Simian Playmates the monkeys do some very good stunts. I turned the spot on them when they are on the merry-go-round. They are fair. Willa Holt Wakefield is very good she has some very good songs the song she sings for an encore "He's my pal." Willie Galvin runs the pictures also. And he knows how to run them to.
**NOTICE**

Due to the complicated booking conditions and the lateness when many acts receive an assignment for the following week, acts now playing without a continuous route may have a permanent address in VARIETY's Route Sheet.

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**THE TWO JOERS**

*INTERWENT CITY*

*Spring Week 11th, MAJESTIC, MONTGOMERY*

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**MIGNONETTE KOKIN**

*697 CONDOR AVE, CHERRY HILL, PA.*

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**BERT LEslIE**

*KING OF LEONIA*

*Week April 11, OSPREY, LINCOLN.*

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**VARIETY**

*APRIL 11, 1929*
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By JEROME & SCHWARTZ

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REMEMBER THE TITLE and
REMEMBER THE SONG

"I'LL MAKE A RING AROUND ROSIE"

MANY DIFFERENT TYPES OF SONGS. THE BEST WALTZ SONG IN THE MARKET TO-DAY.

"I'M AFRAID OF YOU"

By AL BRYAN and AL GUMBLE

These boys write a waltz song every season. They have written "Are You Sincere?" "When I Marry You," "Can't You See?" etc. Their new song, "I'm Afraid of You," has a great melody and a fine, snappy lyric. It's ready now and we want you to sing it if you will, for we know it's good and we want you to help us impress the public that it's good.

"MANDY, HOW DO YOU DO?"

By PERCY WENRICH.

A serenade number, and one that is exceedingly good.

THE GREATEST COMEDY SONG OF THE DAY

"WHAT'S THE MATTER WITH FATHER?"

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Oh You Comic Singers! We have just what you want. Believe us this time, that in this song Williams & Van Alstyne have one of the best comical songs ever turned out. Send for it now while it's new.

And the Champion Ballad Since "THE GARDEN OF ROSES"

"THE MOONLIGHT, THE ROSE AND YOU"

By JOHANN C. SCHMID

Every line a gem—a song that every high-class singer will love to sing. Send for it now while it is new, for we are sure you'll like it. Our high-class song, "The Garden of Roses," everybody loves, so we take this means of telling you that "The Moonlight, the Rose and You" is a second to our former success.

MORE GREAT SONGS TO FOLLOW

"Mary, You're a Big Girl Now"  
A Great March Song.  
By BENKHART & HEATH.

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A Great Cowboy Song.  
By WILLIAMS & VAN ALSTYNE.

"Patrick J. O'Hare"
A Great Irish Song.  
By BENJ. HAPGOOD BURT.

"If I Had the World to Give You"
A Great High-Class Song.  
By J. HAYDEN CLARENDON.

"I'm On My Way To Reno"
By Jerome & Schwartz. Mabel Hite's greatest song success. Every line a laugh.

"Ain't You Coming Out To-Night?"
A Great Novelty Song.  
By SHIELDS & BLANKE.

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68 FARRAR STREET, DETROIT, MICH.

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at both shows; the bill pleased without being conspicuous for anything save the occurring novelty of "girl gas" and a number of other novelties. The two Girls. They are certainly those figures of the show. It was a "girl show" all around, with dances lent class and freshness to their number. The "girls," all of whom gave a pretty effect on a dark stage, two of the Girls being while still in a haze, seated in a crescent room while light and cloud effects enhanced the impression of a show and the audience was to go in any big, lighthearted, and a little. And will look good on "Mr. Hasol Kimball's "Home of Light," with imitations; the Variety Quarter, songs; Leon and Adeline, glass motorists, and Millard Alvin, with building, made up a diversified pro-
gram that promised the show.

COLLEEN--Ringing Bells. Clews opened for an engagement of Co.'s "Girls." Performance will be reviewed in VARIETY next week.

BUTTERY (Paul Butterby, mgr.; agt., E.C.); CROW'S (Edwards, mgr.; agt., L.); KNOX (Rusk, mng.); SISTERS, STREAMS OF LOVE (Kimball, mgr.; agt., S.); the show will open. The show is due to open, but the feature part of their act is the performance of one girl who had a number in the woman's show. Clews, Carl and Adeline, and Millard Alvin, with building, made up a diversified pro-
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Burlesque Routes

L. O. Indelicate show is lying off.

Winnipeg April 13 and April 14.

Atlantic Girls Star Cleveland 18 Academy Pittsburgh Behman Show Music Hall N Y 18 Westminster Providence

Big Review Show N Y 18 Empire Newark Manhattan 11-13 Roxy Ton Jersey City 11-13 Full

Patriot 11-13 Arc N

Bshana Metropolitan N Y 18 Casino Pulla

Bud Burlesquers Gayety Pulla 18 Metropolitan N Y

Brigantine Academy Pittsburgh 18 Lyceum Washington

Broadway Gays Galaxy Lafayette Buffalo 18 Avenue Detroit

Century Girls Engle Chicago 18 Star Cleveland Cherokee Blossom Howard Boston 18 Columbia House

Colle Girls Columbia N Y 18-20 Empire Albany 18-20 New York 18-20 Metropolitan 18-20

Columbia Burlesquers 11-15 Empire Albany 18-10 Haven世界经济 N Y 18-10

Coney Corner Girls Star Toronto 18 Lafayette Buf
cos

C crisis Jacks Galaxy Pulla 18 Gayety Baltimore Future Brown Olympia N Y 18 Star Pulla

Dreamland 1 L 0 18 Monumental Baltimore

Ducklings 11-15 Full Pattern 14-16 Roxy Ton Jersey City 11-13 Howard Boston

Empire Hurtsquers 11-13 Empire Des Moines 14-15 Pulla Kansas City

Fea A Fuller Empire Toledo 18 Gayety Detroit

Fashion Plates Star St Paul 18-20 Empire Des Moines 21-23 Lyceum St Joe

Farmer 11-13 Gayety Albany 14-16 Empire Schoeneck 21-25 Roxy Ton Jersey City 21-25

Ford pulses of the Day Richmond Louisville 18 People's Cincinnati

Fools of New York Gayety Louisville 18 Gayety St Louis

Friday's Lamba Monogrammatic Baltimore 18 Pulla Pulla

Ginger Girls Gayety St Louis 18 Gayety Kansas City

Girl from Happled Gayety Milwaukee 18 Al
dsman Chicago

Goldie's New Gayety Washington 18-20 Apollo Wwlling 21-25 L O

Heating's Show Kram's Chicago 18 Empire Cleveland

Irish's Big Show Star & Gayety Chicago 18 Stand
class Cincinnati

Irish's Gibson Girls Gayety Detroit 18 Star &
Gator Chicago

Irish's Majestic Standard Cincinnati 15 Gayety

Impala's Century Kansas City 18 Standard St Louis

Jardini de Paris Lyceum Washington 18 L O

Jenny Littles Cigarshine Schoeneck 21-25 Empire Albany

Julie Girls Royal Montreal 18 Star Toronto

Karmen Gayety Empire Indianapolis 18 Hurking

Law Lodore

Kinderkamper Gayety Boston 18-20 Pulla

Ladie's Fly 11-13 Apollo Wwlling 14-16 L O 18

Empire Toledo

Lady Buccaneers Dewey Minneapolis 18 Star St Paul

Marathon Girls 11-13 L O 14-16 Apollo Wwlling 18 Gayety Boston

Mary Girls Ormonde Westminster Providence 18 Gayety Boston

Merry Mauds Vancouver's Newwalk 18 Gayety Ho

oken

Merry Wife Garden Buffalo 18 Gayety Toronto

Merry Mauds People's Cincinnati 18 Gayety Pulla

Miller's Americans Standard St Louis 18 Empire Toronto

Miss New York Jr Empire Bilby 18 Bowery N Y

Morine Noon & Night Columbus Boston 18-20

Orchis Standard 21-25 Gayety Albany

Pinto's 11-15 Empire Schoeneck 14-15 Gayety Albany 18 Royal Montreal

Pinto's Winda Empire Chicago 18-20 L O 21-23 Apollo Wwlling

Pinto's White's Galaxy Galina Bilby 18 Empire Bilby

Queen of the Jardini de Paris Kansas City Kansas City

Rider's Beautiful Show 41-13 Bilby's Springfield 14-16 Empire 18 Gayety 18-20 Pulla Nevada Gayety Minneapolis 18-20

Huttin's Oarhead Gayety Toronto 18 Canadian Corporation

Rhe & Bianco Club Pulla Pulla 18 Wallman's New

Rheinhold's Dames Girls Alhambra Chicago 18

Ru's 111 Gayety Kansas City 18 Ward Hall N Y

Runaway Girls Murray Hill N Y 18 Gayety Pulla

Sam Devere Empire Newark 18 L O 25 Pulla Pulla

Sam T Jakes Waterloo Pulla 18-20 Lorenzo Wilke Barre 21-25 Gayety Scranton

Sothern's Oh You Woman Gayety Baltimore 18 Gayety Washington

Sorey's Gayety Omaha 18 Gayety Minneapolis

Star & Gator Gayety Pittsburgh 18 Garden Buff

ta's

Starr Show Game Full Chicago 18 Star Milwaukee

Tiger Lilies 5th Avenue N Y 18 Casino Bilby

Town Talk L O 11-13 Terrence Pulla

Trondhjem 11-13 Mohawk Schoeneck 14-16 Gayety

Alby 18 Casino Boston

Empire Show Star Milwaukee 18 Dewey Minneapo

Vasa's Fair Star Bilby 18 Gayety Bilby

Washington Society Girl Avenue Detroit 18 Bus

ta's

Wilson's Entertainers 11-13 Gayety Scranton 14-16

Lafayette Wilkes Barre 21-25 Friedberg Pulla

Starr Women & Song 11-13 Lorenzo Wilke Barre

14-16 Gayety Scranton 21-25 Gayety Scranton

Jordan's Gayety Scranton 21-25 Empire Schoeneck

Kona Mauds Girls Pulla Pulla 18-20 Gayety

Rother's 23-25 Lorenzo Wilke Barre

Ed. Laloti has recovered from his recent attack of pneumonia. Mr. Laloti having caught the fever through falling into the river on a cold day.
Mayerfield, Jr., will probably be a fellow passenger, providing accommodations can be secured.

"U. B. Dunn" was the same signed to at least 1,000 theatre passes of the Columbia and Van Ness theatres, calling for $1.00 each, which were readily disposed of for 50 cents apiece. The swindle was carried on for two weeks and the absence of the honored purchasers of the games who kept the bookkeepers situation to themselves enabled the swindler to continue for at least the two weeks before being discovered, during which time he is thought to have made $200.00, which was arrested 20.00 and proved to be the Abbeys'. About 250 blank games were found in his possession at the charge of obtaining money under false pretences.

By a vote of 18 ayes and 12 nays, the Board of Supervisors in special session Tuesday afternoon voted to print an ordinance extending by one year the time allowed for the removal of the so-called "shacks" from within the no-limit zone, which were erected after the fire and earthquake of April 18, 1906.

When the so-called "shacks" were erected it was with the understanding that they would be demolished in 60 days, but there seemed to have been some mistake as to what date their removal was postponed to. Supervisor Murphy states he was a member of the Board at the time which voted to allow them to stand only until May 1, 1906.

The Board's action on Tuesday was passed as a fair concession to all concerned. The Van Ness, Columbia and National would have been affected by the order and compelled to remove 1,000 passes at present year's date. These houses are all open at present playing attractions.

Allen Dunn, who has proven a successful drawing card at the America during his two engagements, will leave for Australia in October.

BOSTON, May 5.—By MORTON NISS, VARIETY'S BOSTON Representative.

AMERICAN (Lindsay Horton, mgr.; agent, William Morris).—The American ran this week one of the most satisfactory bills of the season. It opened with William Dick's musical act, followed by Carmelli and Harris in "Nearly an Actress." No. 2 was Monsieur Huxley, and "Buncoed" tricks, very fast work, a riot of applause and an encore. The double-concertina gag in the "Buncoed" trick both house and lots of them go as far as they liked. Bert Allen and Co. "The General Salesman." kept laughs coming. Lister Chambers and Alfred Weeks in "The Operator" brought the house up to sharp, pleasing YEELs and took six bows. La Pitter, Wiggins, and dew applause and two curtainals. William W. "The Head of the House." "Headline" (New Arts); HOBART, wading skidder, No. 1; Four Nights, gymnastics, to close.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—With two acts on a bill that included Dickie and a second week of Mrs. La Belle Callaway (with a change of features the Keith program went strong). Opened with "Romance Blaster," real time here. No. 3 in the program was "The Skyscraper," and in "Nearly a Mind Reader," which played No. 4 Monday night with a com-
BLAKE BROTHERS' Attractions

All booked solid and continually working.

BLAKE'S DOGS AND MONKEYS. Four Companies.

"BONITA." Educated Equine Wonder.

BLAKE'S COMEDY CIRCUS. Two Companies.

BLAKE'S TRAINED WHITE COLLIES. Picturesque and Novel.

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YOU KNOW HE'S GOING TO DO SOME NEW RINKTUM-TINKTUM

HAMMERSTEIN'S VERDICT—O.K.

THE KID IS GOING TO CUT UP FOR

PERCY WILLIAMS, BROOKLYN, NEXT WEEK (APRIL 18)

SOME PRESS NOTICES OF

DAISY HARCOURT

“MUSIC HALL,” LONDON, ENGLAND, OCT. 11, 1908.

“Miss Daisy Harcourt is a comedian in the fullest sense of the word. Without the aid of funny make-ups she entertains her audience. She is quaint, original and has a style entirely her own, and is likely to become a great favorite in England.”

Next Week (April 18), GAYETY, WASHINGTON

“BROOKLYN “CITIZEN,” ENO. 18, 1908.

“Vivacious, versatile and volcanic fully describe Daisy Harcourt. Vivacious refers to her personality, which is noticeable as soon as she emerges from the wings. Versatile refers to her work, and volcanic refers to the success she scores. There is no more popular singer on the vaudeville stage than this little Daisy Harcourt. When she got through the audience expressed a desire to forget the rest of the show and just listen to the English lady for the rest of the evening. A cash register would be needed to keep account of the number of success she received.”

THE ENCORE,” LONDON, ENO., OCT. 18, 1908.

“A dainty feminine feature of the Empire, Holborn, this week is Daisy Harcourt. She received the glad hand in no uncertain manner at both houses. Her songs give her ample opportunity for displaying her ability to entertain. Here is an artistic effort.”

FIRST NEW YORK APPEARANCE

CORINNE FRANCES

“The Sunny Singer”

TAYLOR GRANVILLE’S ATTRACTIONS

Now playing Europe: “THE HOLD UP” “THE PRIMA DONNA”

Now playing America: “THE STAR BOUT”

Stupendous American production of

“THE HOLD UP”

Opens American Music Hall, Newark, April 18

TAYLOR GRANVILLE assisted by Laura Pierpont in a new act

Watch for the startling event! The biggest yet

When answering advertisements kindly mention VARIETY.
BIG AIRDOME INVESTMENT KILLED BY OFFICIAL RULING

Decision to Force Cement Floor Order Cripples Opposition to "Hippodromes" in New York.

The ruling of the New York Building Superintendent that all open air places of entertainment must have cement floors and drainage systems, has killed a big deal in the city.

A group of theatrical men had interested capital in a venture that was to have controlled half a dozen places in the greater city. Options had been secured on locations (vacant lots) in business centres of the town, but when the superintendent's edict became known the backers of the enterprise decided that the investment involved would be too heavy and withdrew from it, allowing the options to lapse, and leaving the theatrical men who had promoted the deal with some what depleted bank rolls, the theater having laid out a considerable sum in securing short options on sites.

The widespread interest of Eastern promoters which has been so suddenly forestalled by the superintendent, was partly engendered by the Hippodrome plan which has received a tremendous impetus this year. All the baseball parks have been tied up and independent operators believed that the air dome offered a good chance to work up "opposition." In the west immense profits have been taken from air dome properties and it is understood that a million and a half dollars of western money could have been interested in exploiting the same sort of enterprise in the practically virgin field of Greater New York. This is in addition to the money local men stood ready to invest.

SIX MORRIS HOUSES OPEN.

Five of the theatres now booked by the Morris Circuit will remain open over the summer, if the present plan holds good throughout the warm months. The quintet are the Americans, New York, Chicago and Boston (Morris' own); Fulton, Brooklyn, and Winnipeg.

The ruling that William Morris, who will return from Europe to New York within a week, will come back with contracts for at least two big foreign novel ties. One will open with the American Roof, New York, the second at one of the other houses, or later. These acts in themselves are expected to prove of sufficient "draw" to maintain the patronage in the "summer houses." With the American, Rockaway Beach, to play its class vaudeville over the summer, the Morris Circuit will have bookings for five weeks to support the New York house in the way of "giving time" for attractions.

The Orpheum, Cincinnati, and Colonial, Indianapolis, are due to close this season with Morris vaudeville on April 30. The Colonial may install a supplementary stock season.

The Morris theatres at Newark and Toronto shut down this Saturday night. Newark will continue with a "pop" vaudeville and picture show. Ten thousand dollars is being spent on improvements on the American Roof, New York. This will include two new exit elevators on the 41st Street side. A "picture policy" may be adopted at the Plaza for the hot weather as an experiment, instead of the stock contemplated.

Toronto, April 13.

Upon the closing of the regular vaudeville season at the Majestic, pictures and vaudeville at 10-15-25 will be tried out, for the summer through, if profitable.

Cincinnati, April 14.

Following the close of the vaudeville season at the Orpheum, a roof garden will open for the summer. The capacity will admit of not much more than an orchestral entertainment, with a singer or two.

FRAMING UP FOR FAIRS.

The Western manipulator, John J. Murdock, is "framing up" in the United to gather in all the fairs that may prove "reasonable" during the coming season.

In other directions also is Mr. Murdock becoming influential in the United Booking Office. He has grown to the point of importance that the term of "assistant" to E. F. Albee, the general manager, is given him, but the "assistant" does not apply as in the past with other men who thought they held that position.

With Murdock it is the term de facto, and it is said that there has never been anyone connected with vaudeville bookings during Mr. Albee's reign who has enjoyed the intimate confidence that Murdock now shares with him.

It may eventuate that the offices will be divided into two divisions, the "big" and the "small time." In the latter department Murdock may be found supreme after a while, with Albee still on the job watching and sending out storm signals about the large houses.

Parks, Fairs and Hippodromes, along with the Family Theatres, will come under the "small time" head or in the charge of Murdock, who, according to report, has engaged as a star attraction, to attract as well, Dave Schryer for the entire summer. In addition to making up his life diving from ever so high into a tank over so small, Schryer will probably be called upon to take another chance and persuade the many fair managers or secretaries he knows to engage all acts through the United.

BESSIE WYNN RETURNS.

Taking advantage of a clause in her twelve weeks' "pay or play" contract with Mort Singer to create and play the title role in "Miss Nobody From Sturiland," Bessie Wynn has given two weeks' notice that she will end her stay at the Princess a week from Saturday night. On May 2 Miss Wynn will open at the Majestic, then playing East.

Olive Vail, who has been a member of the Singer forces for several seasons, will succeed Miss Wynn at the Princess.

MORRIS COMING HOME.

(Special Cable to Variety.)


William Morris will leave for New York Sunday on the George Washington. He expects to return to London in about a month, and George M. Leventritt, attorney for William Morris, Inc., will come back with him.

While here Morris has made no English connection, but is in negotiation for a hall in Berlin, he says.

STEINER AFTER OLYMPIA?

(Special-cable to Variety.)

Paris, April 13.

It is understood that Franz Steiner, director of the Wintergarten, Berlin, has been quietly inquiring about the Olympia, which H. B. Marcelli has stated he will give up next year.

Former Manager Unter, of the Monaco Supperrooms, has taken the Casino.

The Folies Marigny will reopen about April 26.

The Marco Twins and Two Marbles made a successful debut in Paris in the revue at the Folies Bergere. Christie Duo and Tcbernot's Animals are the headliners at the Alhambra.

NO HEAD TO COMBINE.

(Special Cable to Variety.)


There is a new office booking for the Harkness houses, also the DePree Circuit, but there has been no head named for the agency. Otherwise the vaudeville situation over here remains the same.

JOHN L. IN TWO HALLS.

(Special Cable to Variety.)


John L. Sullivan is doing very well this week while playing two halls—Empire, Stranditch, and Palace, Eastham.

HOPEFULLY READING A PLAY.

Hopefully reading a play submitted to her by Al H. Woods, Mama Hopkins is to send in the deciding test whether the manuscript satisfies her; she may become a star in the piece next season under Woods' direction. Juna Jacobs, of the Cherry agency, is acting as negotiator.
CHICAGO'S MANY OPENINGS.

Chicago, April 13.

Sunday and Monday developed many opportunities for the reviewers to write things for the papers, as at several the first view. Chief interest centered in the opening of the Colonial's summer show, "Miss Cherry." Sunday night, Linda Aranbelle and Ralph C. Whitehead played the opening night. After many announcements and a fortnight's rehearsal, Walter Jones took "Her" place in "Miss Nobody" Tuesday.

The item of interest in the legitimate houses was the initial production, at the Ziegfeld, on Monday night of "The Upstart," a three-act comedy by Topp Barry, who has been playing "Nick Carter" in the same way. Fourteen night stars are to be seen as a playwright. Charlotte Ives, John Westley, James Lackey, S. Gilmore, Ralph Stuart, Walter Howard and Katherine La Salle are prominent in the cast.

Walker Whitehead succeeded Chauncey Olcott at McVicker's with "The Melting Pot" Sunday night, and Monday evening brought new shows into Chicago. "The Harvest Moon." Mabel Taliaferro began the final week of "The Call of the Cricket" at the Chicago Opera House, moving from there to the Belasco's, New York, and making way for "Alma. Where Do You Live?" which Jake Rosenthal will present with a German company. Mabel Ella is opening Sunday night at the Garrick, in "A Certain Party" and that same evening the other Shubert house put forward a change of attractions with Jefferson De Angelis in "The Beauty." Mort Singer began the final week of "The Flirtig Princess," and probably the end of his occupancy of the La Salle Sunday night. Fourteen night stars will have started, played, started next Sunday at Joliet, to swing the show to Milwaukee.

To complete the catalog for Chicago's past attractions Rogers Days continues at the Illinois; "The Fortune Hunter" is still at the Olympic, "Mother" remains at the Grand Opera House, William Norris is playing "My Cinderella Girl," and as the Whitney's attraction, there is grand opera at the Auditorium. "The Fourth Estate" runs on at the Studebaker and "The Girl in the Trap" speeds along at the Civic.

A change will shortly come at the Studebaker where Richard Carl and "The Echo" hope to remain all summer. Speaking of "summer shows" are being played along so well at the Grand that no announcement has been made of the ultimate arrival of "The Midnight Sons," though "that Field's production is getting there." Yesterday morning at 2:45, the one hundred and fiftieth Chicago performance of "The Fourth Estate" was given to 1,200 newspaper workers.

"CHILD" CONVICTION REVERSED.

New Orleans, April 13.

On Monday Justice Monroe of the Supreme Court reversed Judge Land's decision of the Juvenile Court, deciding the Juvenile department of Justice has jurisdiction only over neglected and delinquent children. The Supreme Court recently affirmed the conviction of Rose, manager of the Winter Garden, in the Juvenile Court for permitting a child to appear upon the stage.

CASEY-CORT-S. C. PANTAGES.

Martin Beck and Pat Casey left for Chicago last Sunday, and were expected back in New York yesterday.

On Monday it was reported that before Mr. Casey left the Witmark & Sons agency, an agreement with John Cort to furnish the vaudeville attractions in the Cort theatre to be operated under the "polo" policy was terminated. He's having only recently left "Miss Nobody from Starland," at the Princess. Elizabeth M. Murray, favorably known to vaudeville, plays Janie in the west, without anylong for a third party to further mess up the field.

The coalition between Casey and Cort is an announcement that Mr. Casey is not to act as the booking agency of the Pantages Circuit in the east. Louis Pincus, the Pantages representative here, will continue as herefore.

A report says that Cort will commence vaudeville in his houses during May.

NO FOREIGN MAID AVAILABLE.

From reports it seems there is no man available to act as the representative for the United Booking Offices abroad. The United, according to report, has been undecided whether to open a branch agent in Europe or appoint a representative to seek out acts on the other side, remaining abroad permanently or making trips for that purpose.

So far as known the United has been unable to locate the man it wants. The last to hold the position was Harry H. Feiber, who resigned to engage in managerial enterprises.

For some time the U. B. O. has depended upon the Marjournelli agency to supply foreign novelties except at such times as necessary. It has been reported that the United will carry its own men abroad. The Orpheum Circuit is represented on the other side, as well as William Morris, Inc.

Several theatrical men familiar with the European field applied for the position, but up to Wednesday no decision had been made.

It was proposed that the refusal of Martin Beck (afterwards recalled) to permit the appearance in the east of Mlle. Polaire before her Orpheum Circuit tour, bad something to do with the contemplated move on the part of the United heads.

NORRIS CHANGING HIS SHOW.

Chicago, April 13.

"My Cinderella Girl," the attraction at the Whitney, may soon bloom forth as a musical piece. Wm. Norris, its star, is rehearsing some songs which are to be introduced this week, and he says he will make the thing go if he is compelled to change the show all round and add a chorus.

Norris and his partner, A. G. Delamater, have purchased the stage rights from John Fox, Jr., for "The Trail of the Lonesome Pine" which they will stage next season.

EUGENIE CANNED AGAIN.

San Francisco, April 13.

Eugenie Fougere was closed last week at the Portola Cafe, and as a result has threatened to bring an action against the management for $3,400. She sailed for the second time Fougere has met with disaster in the west. Once she was closed on the Orpheum Circuit, when she threatened suit also.

CONTRACTS BALLED UP AGAIN.

The New York Apellate Division has rendered a decision which practically makes the "extraordinary and unique clause" of theatrical contracts of no effect. In commenting on the decision several New York lawyers have declared that the ruling practically puts the theatrical manager at the mercy of the artist, the latter being the supposed wale or agent at any time, while the manager has no recourse except that of an action at law for breach of contract.

The main point is the injunction proceedings brought by Oscar Hammerstein against Marguerite Sylva, a singer of the impresario's forces. Hammerstein secured an injunction restraining her from appearing under other management, but on appeal the Apellate Division dismissed this on the ground that Sylva's performance was not "extraordinary and unique," a quality it must possess in order that an injunction should issue during the pendency of a damage suit.

In the case of vaudeville contracts this clause was formerly in general use. A Supreme Court decision made it appear useless and the form was abandoned. Now it is likely that it will be replaced in the contracts, for some day Adams & Company, who control the most famous of the vaudeville operators, will be no one can foretell, but it is the general opinion that partnership by the two factions has greatly diminished the chances of either measure passing.

HAS "EDUCATIONAL ACT."

M. S. Bentham has stumbled across an "educational act, in the statute vaudeville educator might have stumbled across at the agent-with-the-yachts. He is A. W. Wyndham, a civil engineer, who knows the Panama Canal ever since and perhaps before the whole French nation "went broke" on the speculating of digging a hole across the isthmus. Bentham opines and Wyndham agrees that a talk on the platform with many slides illustrating what Panama with a hole in it is like should prove mighty instructive to those who want to laugh 100 minutes out of every hour, when paying one dollar or less for the privilege.

SPREADING THE EAGLE.

Chicago, April 13.

Adolph Meyers has booked Margaret Ryan for a tour of the Gus Sun time with a third "Girl and the Eagle" act. It opened last Monday at Springfield, Ohio. Dorothy Vaughan is playing the same act in this vicinity, and Annabel Whitford is using something similar in the east.

This week the mechanism for the act will be shipped to Paris, where Pat Casey has booked it for the Tinies Berge. A French singer will be employed to work the turn in the gay town.

JUDGMENT AGAINST MANAGER.

Judgment for $1,200 was given last week in favor of A. Snow, who had been engaged by Martin Beck as interpreter for one year, it was alleged. Snow was discharged after a year and sued for the remainder of the term.

The defendant has ten days in which to appeal.

James J. Ryan and Co. are playing "Hallow'een Night" up Mt. Vernon way this week. Mr. Ryan appeared in "The Clima."
MOVE AGAINST SUNDAYS.

Albany, N. Y., April 16.

There is a bill now in committee in the New York Assembly which will kill all Sunday performances, particularly those of moving pictures. The bill is in the form of an amendment to Section 2,102 of the Penal Code. It specifically provides that "presenting or in any manner displaying pictures or views, either moving or stationary, or operating or permitting to be operated any moving picture machine or other appliance, mechanical or otherwise, for the production of such views on the first day of the week is forbidden."

Any person who aids in or permits such an exhibition is guilty of a misdemeanor and in the case of a manager, losses his license. The proposed law even goes the length of making it a misdemeanor for "any person, firm, association or corporation to supply electricity or gas to any garden, building or other room, place or structure for use in any manner connected with such exhibition."

FOY IN CASINO REVUE.

The new summer revue for the New York Casino will have Eddie Foy at the head of the cast, and the Shuberts will build the production around him.

Up to date there are slated for the hot weather spell, amusement on Broadway at the New York, Broadway, Hammerstein's Casino, American, and Columbia, besides other shows which may give out healthy indications of ability to survive the humidity.

Jerome and Schwartz will write the lyrics and music for the Casino show. Edgar Smith will have the book to prepare. At the Broadway, A. Baldwin Sloane and Glen MacDonough will take care of the writing end of the production. Williams and Van Alstyne are to furnish the score for the Amsterdam Roof show of Frederic Thompson. Jack Mason will stage the dances of the Thompson production.

WANTS JEWELS BACK.

The Supreme Court has issued an order for the appearance of Georgia K. Brown (formerly Mrs. Dan McAvoy) to appear for examination April 30, to give particulars concerning the possession of certain jewelry held by her as trustee of her late husband's estate, and claimed to belong to Lizzie B. Raymond, sister of the late Dan McAvoy. The former Mrs. McAvoy, since the comedian's death, married Frank Brown.

Miss Raymond alleges that she deposited with her brother certain jewelry to secure a loan, that she is now prepared to reclaim the property by paying the amount borrowed, but cannot secure a satisfactory settlement with Mrs. Brown. Miss Raymond also wants to make an inquiry into Mrs. Brown's possession of certain bonds and mortgages, which were transferred to her by McAvoy. She claims that the transfer was illegal. McAvoy having been an incompetent at the time.

The law firm of House, Gerson & Vorhaus are attorneys for Miss Raymond.

The Five Mowatts return to Europe on the Cunard, June 25. They have open books i.e., two years on the other side.
ABOUT THE "BLACK LIST." It is said with some authority that before Morris Meyerfeld, Jr., president of the Orpheum Circuit, leaves for England, about May 1, there will be a general meeting of all the interested with but a single house of the western combination, headed by Martin Beck, and that the purpose of that convention will be to discuss whether the "black list" now maintained by the United Booking Offices of all acts playing in opposition to "United houses." The United and other managers are supposed to be a unit on the wisdom of not playing acts that favor opposition circuits. The Orpheum was the first to defect on a "headline" turn, though many of the smaller "opposition acts" have been played both United and Western theatres without the "black list" being consulted.

With the engagement of Vesta Victoria at $1,000 a week for twenty weeks on the Orpheum Circuit Mr. Beck sent out the first scout. Miss Victoria, who has been one of the big features of the Morris time since that opposition opened operations nearly two years ago, opens at the Orpheum, Kansas City, next Sunday.

If any objection of a virulent nature arises in the United offices through this booking, it was kept within the breasts of the objectors. The plea of "drawing card" seemed to effectually settle a possible breach.

In the United it is reported there is a desire to see the "black list" go by the managers with an exception or two. One of the dissenters, a house to his credit on the booking sheets, is said to be the most violently opposed to any change in the original plan.

If the western meeting decides upon a free field for all, the declaration will be made to the United, it is said, with a what-are-you-going-to-do-about-it slip tagged on.

There is a story about that the Orpheum office has been ordering and receiving many reports of late on acts playing the Morris time, and that it knows a number of desirable acts from the "opposition list" it would like to secure at a proper price.

NEW ATLANTA HOUSE. Atlanta, Ga., April 13.

The Wells-De Give people opened their new Forsyth Monday with vaudeville booked by the United Office of New York. This is the theatre first intended for William Morris and which was promoted by one Ben Cohn, who originally came to Atlanta as a house manager for Weber & Rush.

After much manipulation and transferring, Jake Wells got hold of the property. The Forsyth is a handsome theatre of about 1,000 capacity. The opening was a big one in every respect.

MUSIC HALL CHANGES MANAGERS.

Chicago, April 13.

Next Monday Col. Wm. Thompson, who comes direct from Wm. A. Brady's executive staff, will succeed Elmer Rogers as manager of the American Music Hall. Mr. Rogers goes to New York.

Col. Thompson is the first venture into vaudeville management, although he was one of the advance men for the first tour of Harry Lally made in this country.

CRIME CHARGED IN ACTOR'S DEATH.

Chicago, April 13.

William Mayer, baritone of the Arggie Comedy Four, died in St. Luke's Hospital last Friday evening from opium poisoning. Two weeks ago Mayer was arrested under arraignment with manslaughter. Witnesses are at hand who will testify that they saw the Chinaman mix and administer to Mayer these drugs to bring back to the afternoon and evening. His associates in the quartet say that deceased was never known to have indulged in the opium habit in any form whatever during the seven years he has been a member of the act.

What motive the Chinaman had for administering the poison has not been disclosed, and there is considerable still to be learned concerning events which preceded his arrival at the hospital where he was taken Thursday evening. He died without regaining consciousness.

Mayer was a member of T. M. A. Local No. 101 and T. S. E. No. 67, having joined both orders at Des Moines, 1A., where his remains were sent for burial.

GRABS OFF A QUEEN.

St. Louis, April 13.

Frank Tate put one over when he announced today the engagement of "Queen Jessie" Habersham Mitchell a gypsy, at the Bijou picture house and museum. She is the daughter of a wealthy Baltimore broker, and her great-grandfather wrote "The Star Spangled Banner." "Queen Jessie" has many noted Colonial ancestors and prominent relative living. She is 24 years old, beautiful and ran away from a finishing school six years ago to join the Gypsy Band. She is the wife of King George, and when found by the newspapers received solid pages in last Sunday's papers.

The Bijou manager engaged her and husband as one of six "high class acts." The Bijou made its first hit with William McCollain, the Cherry Mine hero, recently.

REPORTED SHUBERT CAPTURES.

Upon the heels of the official announcement that the Shubert's have taken over the Julius Cahn Circuit of legitimate theatres in New England, W. A. Brady and Daniel V. Arthur were reported to have "hopped" from Klaw & Erlanger to the independents this week. Neither had acknowledged any "hop" up to Wednesday.

Grace George, DeWolf Hopper and Marie Cahill are among the attractions of the two managers.

The taking over by the Shuberts of the Cahn Circuit brought 140 theatres into their camp. Of the lot about 35 are houses of some class, so they are attractions from one to three nights.

THE FIGHT ALL SETTLED.

The vaudeville people have settled the Jeffries-Johnson fight next July 4, but the winner. William Morris is to have Jeffries, and William Hammerstein has engaged Johnson. Each manager has his man, either way, Mr. Morris has had Jeff tied up for some time. Hammerstein closed his agreement with the colored champion a week ago.

The picture people have the contract to take the views of the fight.

Florian Rhode, formerly with Hurtig & Seaman, is on the Joe Wood staff.

"MADAME TROUBLADOUR" SCORES.

Atlantic City, April 13.

Under the direction of the Shuberts' "Madame Troubadour," which had its premiere at the Lyric, Philadelphia, a week before the New York date, and paid $2,700 damages to Eugene Quirk, who claims that most of the material in "The Fourth Estate" is taken or taken from the "Madame Troubadour," whom he calls a reporter on a Chicago paper, wrote some years ago. The bill was filed in Circuit Court yesterday, and it is carried therein that Patterson "dished, parodied, plagiarized, and appropriated" from the novel "practically every speaking character in the newspaper play.

Patterson comes to the fore again as a writer of vaudeville sketches at the American next Monday, when there will be produced for the first time "By-Products," a tabloid drama, based on Chicago's under the author's direction, and the Morris people are taking full advantage of the local elements in the piece to boom publicity. The sketch will be the American's headline.

ANNA HELD MAKES A SPEECH.

Boston, April 13.

Anna Held said last night: "I shall retire a week on Saturday night at the end of my season. I'm tired. I need a little rest and a little fun after all the years of my life I have given to the public. It is a little retirement where I can enjoy myself and be the companion of my little daughter, who has just come to me and is here in Boston.

"I want a little garden where I can raise potatoes and what do you call it? asparagus, but that takes three years, and perhaps I may come back before that for a little more money to grow it.

"I shall say farewell in the city in which I made my American debut thirteen years ago, New York.

"I want to live in France some of the time. Mr. Ziegfeld wants me to live here. We may compromise by living part of the time in France and part of the time in America."

NEW TORONTO HOUSE.

Toronto, April 13.

The Star prints on what it says is authentic information that five Toronto capitalists have subscribed $30,000 each to a corporation which will build a new vaudeville theatre on Yonge Street for William Morris. The paper claims that Morris has sent on a deposit as a forfeit to bind the transaction.

During this season the Morris vaudeville played at the Majestic, with no financial success to brag about. The house and location were against that.

Edward L. Bloom, general manager of the Morris Circuit, stated this week that the Morris Circuit expected to play vaudeville again in Toronto next season, but not at the Majestic.

Bertram Marshburn, a former member of the William Fawcett Co., has entered vaudeville with a dramatic sketch by Charles T. Dazev called "The Old Barom." It will play Union Hill next week.
The West End, a Shubert house in Harlem, opens with pictures and vaudeville for the summer on April 25.

Paula Edwards is about ready to return to vaudeville. Miss Edwards has a "single" turn with five changes of costume.

West End Park at New Orleans opens in May with bookings from the Orpheum Circuit headquarters, New York.

Eileen Sheridan replaced Mollie Williams with "The Behan Show." Miss Sheridan assuming the role on one day's notice.

Willa Holt Waldke expects to open May and June in Europe, appearing in drawing rooms while in London.

Chase's, Washington, closes for the season May 11. The new Chase theatre in the Capital will not open before the fall of 1911.

Joe W. Stena & Co. has secured the publishing rights to the numbers in "Madame Troubadour." Felix Albinini composed the music.

Jack Lewis and Jules Bernard are rehearsing, and will appear as Wynd and Lewis Jack having been the original Lewis of that team name.

Dan Casey and H. S. Leavitt have given up the "Western Vaudeville Association," an agency established by them on West 42nd Street.

Pat Casey has booked Jeanette Lowrie for the Columbus, Cincinnati, next week, and the Orpheum Circuit may fall into the young woman's lap.

"The Model," a dramatic sketch presented at The Lamb's last Sunday evening, may find its way into vaudeville.

Byron Ongley wrote the piece.

Clark and Hamilton have contracted to play twenty weeks for the Morris circuit next season, and will have six more weeks added to their present contract.

Tim Sullivan, John W. Considine and Ted Marks will leave May 11 on the Mauretania for a trip abroad. Mr. Marks travels as the guest of Senator Sullivan.

Gladys Vance is a western young woman who builds herself as "The Girl with the Mirror Dress." To emphasize that, Gladys is reading around pocket mirrors.

The Princess, San Francisco, is playing vaudeville until its musical comedy season is started, in about five weeks. The prices while vaudeville is offered are 10c-25c.

Red Albee, son of E. F. Albee, married Grace Gray (non-professional) in Baltimore, where the bride resides, last Saturday. After the marriage, young Mr. Albee notified his parents.

Albert Hole, the child soprano, has been engaged for a single week at the Majestic, Chicago, commencing April 25. Albert seems to be about ten years of age on the stage. He is sixteen.

W. W. McEwen, of the Gus Sun, Cincinnati office, has resigned, to take effect April 30. Mr. McEwen has accepted the position of manager for the American Amusement Co., of that city.

Henry Clive will spend his summer in New York, taking a course at the Art Students' League in the life and illustration class. Next September Mr. and Mrs. Clive resume bookings.

The Exposition Four have cancelled all their time after this week, which they are spending at the Colonial. Mr. Bradley of the quartet has found it necessary to lay off on account of his health.

Hope Booth opened with a "production" at the Fulton, Brooklyn, on Monday. The act ran fifty minutes. On Tuesday the turn had been cut down to plain Hope Booth—with poise, in eighteen minutes.

The New Gem, Chippewa Falls, Wis., opens April 25 under the management of Carroll & Davies. Attractions will be booked from the Sullivan-Considine list. This is the second vaudeville house in that town.

Ike Rose, the Continental agent, says that the item in the Berlin Notes of March 19, stating the American Exposition in Berlin Mrs. Rose is interested in would postpone until next year, if all will go right. It is due to open this June.

L. J. Parbury, the father of an English actress, Miss Parbury, has written the Casey agency advising that owing to a mortgage it is necessary to meet, he will permit his daughter to play in vaudeville on this side at $25,000 weekly.

Adelaide opens next week at the Orpheum, Cincinnati, booked through the Morris office, with which the dancer had a difference lately over a week at the Plaza on a picture containing and Adelaide claimed would conflict with her.

Griff, the comedy juggler, has in preparation a sketch employing fifteen people. It is to be called "A Night in a Concert Hall." An opening will be arranged at Hammerstein's as soon as the vehicle is ready for production.

Pauline closed his San Francisco stay at the Savoy in that city last Saturday. Business improved toward the end of the week. The hypnotist will play a return engagement in the Northwestern Pan- tages houses, after appearing at Denver.

The Orpheum, Kansas City, will close for the season on May 7. Omaha on the same circuit last May 8. Other Orpheums, excepting those along the Pacific Coast and in the northwest, will also shut up shop for the warm weather very soon.

This is Lilian Herline's final week in American vaudeville. She is playing Polly, Bridegroom. The singer sits for London April 20, opening at the Tivoli May 2. She will return in the fall, and may then play in musical comedy under the management of Lew Fields.

Cedora (Mrs. Chas. Hadfield) was seriously burned while performing in "The Globe of Death" at the Alhambra last Saturday night. A piece of glass was narrowly averted in the theatre. The gasoline in the motor of the bicycle exploded. Cedora will not appear for three or four weeks. Her husband, in the cage with her, was also badly scorched.

"The Lady from Jack's," Tom W. Ryley's summer show, will make its debut this Saturday at Allentown, Pa., and spend some time in Philadelphia and Washington, hoping for a long stay in New York when the sun is working its hardest. There will be seventeen principals. Among them are Emmet Moore and Sam Collins and Elise Lawrence.

Ben Harris, the vaudeville guide for Atlantic City, has a new auto, painted Nile green, Mr. Harris' colors. The car hasn't visited Atlantic City yet. Down there they still think Harris a struggling young manager, who has a few good ideas, but in a town too remote to work them out in. It is also reported Mr. Harris controls three banks at the seaside.

Despite the many stories sent broadcast and printed by the daily papers in reference to the financial condition of Virginia Earl and the cause of her illness, Maudie, Earle says her sister is suffering from an acute attack of gastritis and that she was immediately rushed to a comfortable apartment to a private sanitarium.

Will Harriett Koch, Alf Honev and Tessa Moro kindly communicate their address? These three persons are said to have been with the Norris & Rowe Circus during the summer of 1907. It is claimed that Miss Koch has then a member of a Russian dancing act with the show; that Mr. Honev was of the Three Lefkoffs, and Mr. Moro a bar performer in the circus.


John L. Shine, the Scotch comedian, was advertised to appear at the Fifth Ave- nue Sunday for his American debut, but instead made his apologies to the audience, saying that members of the Scotch So- ciety had objected to a Scotch play being shown on the Sabbath, and he would postpone the appearance in deference to their wishes. The action was a delicate compliment to the Scotch Society, not present, but dissatisfied an audience which had no objection to Sunday per- formances as their recent in the theatre testifies.
34 EASTERN SHOWS AND HOUSES NEXT YEAR'S LIST

Columbia Amusement Co., Drops Four Shows and Dimensions Slice of Wheel for 1901-11 Season.

A meeting of the Board of Directors of the Columbia Amusement Co. was held on Tuesday last instead of today (Friday), when the meeting was scheduled for. The resolutions or findings of the board were ratified at the meeting of the company, on the first Friday in May, or at the annual meeting of the corporation on the first Friday in June. At that time also the route for the Eastern Burlesque Wheel shows as now laid out will be approved.

At the ratification meeting, four eastern attractions now going over the circuit will be dropped. They are Hurtig & Seamon’s “Ginger Girls,” Rice & Barton’s “Rose Hill,” Andy Lewin’s “Mardi Gras Beauties,” and Charles Robinson’s “Cru-oose Girls.”

Another resolution to be ratified is the dropping of Springfield and Holyoke (Mass.) from the route sheet for next season, with the Circuit of the Eastern Wheel during the season about to end, will place the number of theatres and shows at thirty-four each. Eason’s, Chicago, will continue with Eastern Burlesque until the Columbia Co.’s new theatre is completed, expected around Jan. 1. “The Ginger Girls” and “Cruoose Girls” were late additions to the circuit this season. Hurtig & Seamon will replace their last show by the Harry Bryant franchise, which Fred Irwin, who has played his “Gibson Girls” under it, will relinquish.

J. Herbert Mack, Harry Bryant and L. Lawrence Weber returned from Cuba last Saturday. “Columbia Burlesques” to John G. Jermon for production, retaining his proprietary interests, and will devote his attention hereafter solely to the duties of his office and the direction of the new Columbia, New York.

“FOLLIES” BURNED OUT.

“Follies of the Day,” a Miner- Gerard Western Burlesque show, lost all its costumes and scenery in a railroad fire near Louisville, Sunday. The Louisville date was declared off and the Empire Circuit house there is dark this week.

Tom Miner got together costumes and scenery enough out of the warehouse to equip the organization, and the tour will be resumed Monday at Cincinnati.

The fire which destroyed the car containing the show property was caused by a hot box on the baggage car.

The accident happened at Otisco. Upon arrival in Louisville the members of the company were without a change of wardrobe, their personal effects having been destroyed together with the show property. Some members of the chorus were in serious straits. Jim Hearn, advance agent of “The Kentucky Belles” was on the same train and lost two trunks. The only member of the “Follies” Co. who escaped was Jack McNamara, the advance man, whose trunks had been shipped on an earlier train. The jump was made on Indianapolis from the Big Four.

SEARCHLIGHT ON COLUMBIA.

Electricity has found a believer in Max Spliegel, a member of “The Follies of the Day” at the Columbia this week. Monday morning Mr. Spliegel remained outside the theatre watching a large frame, with eight apertures for Flashed posters within. Each was occupied, and when darkness came Spliegel smiled with relief as the fluid ran beneath the plates.

Tuesday evening a searchlight on top of the building vied with the one maneuvered over the Hippodrome. The Columbia is the first burlesque theatre in New York to have a “search” for an additional advertising attraction.

REORGANIZING “BLONDIES.”

“The Blonde Typewriters” will be re-organized, according to Gus Edwards, who had to disband the troupe last week, losing a route of a season over the Orpheum Circuit, for which the act was aiming when the bottom fell out. Mr. Edwards says Bobby Barry, now on his way to America from Australia, will have the lead in the turn. Joe Keno, who left that position, claims he will bring suit against Edwards for his salary for thirty weeks.

DOROTHY VAUGHAN.

Vaudville devotees of the middle west are being treated to an unusually diverting number in “The Girl and the Eagle,” with Miss Vaughan as the soloist of the act.

While the novelty of the offering has made it a desirable booking, Miss Vaughan’s personality and artistic ability have added factors which place the number far out of the ordinary. So great is the demand that even during the week of Chicago, has placed it for a solid tour covering several months, with the exception of a fortnight’s vacation which Miss Vaughan will spend with her mother at home.

Before trying a singing specialty, in which Miss Vaughan made her “laughing” debut, particularly as a member of Polly’s Stock Co., playing important roles in plays customary with such organizations. While her stage career has been comparatively brief, she has won a place.

MRS. JOHNSON AGAIN JACk.

Toronto, April 13.

Mr. Jack Johnson became a special attraction last Friday and Saturday at the Gayety against his husband, Jack Johns- son, who appeared at the Star on those days. She is a white woman.

When the colored champion and his apologies to the managers of the franchise, kindly to the idea off the bat that if Jack was to appear at the Star, why could not Mrs. Jack have a fling at the Gayety. So it happened.

Mrs. Jack was announced as “The Diamond Queen” and gave a short monolo, being well received. Her husband drew great applause as the�数字 star.

“Rhub” Cooper knew Mrs. Johnson, and engineered the “extra attraction” “The Jersey Lilies” bad for the Gayety week.

MADE SOMEBODY SETTLE.

Chicago, April 12.

When Ralph Herz departed from the Princess he left before the expiration of the full two weeks’ notice which he had given Mort Singer in order to take the role he is now playing at the “Mme. Sherry.”

Singer kept Herz’s name in the newspaper advertising of “The Flirting Prin cess,” and the Colonial people, it is officially announced Herz in their billing matter until after a little incident which happened at Bloomington on the night “Mme. Sherry” was given a try-out production last Thursday.

Sol Lowenthal, on behalf of Mort Singer, went to Bloomington and served notice of an injunction which would have restrained Herz from appearing in the new Frac- kerdor show. As a result of the confer- ence, a money balm in an amount to satisfy Singer and his attorney was paid by either the “Mme. Sherry” producers or Herz himself.

The name of Herz was withdrawn im mediately from the Princess advertising, and simultaneously the Colonial people began billing him as a co-star with Lina Aarbaren.

SWITCHING THE SEASON’S END.

Chicago, April 13.

Fred Irwin’s “Majestics,” which topped the Star and Garter last week, comes back to that house from St. Louis instead of following the regular wheel route to Kan- sas City this week starting May 1. The Wood- holl show, which was to come in from De- riot, will end its season in the Michigan town, cutting its season one week short.

The season at Kansas City will close for the Columbia Wheel house April 30. Ir- win’s “Majestics” will close with the Star and Garter engagement.

FIRE DESTROYS IOWA THEATRE.

Dubuque, April 15.

The Bijou, managed by Jack Rowenthal, was totally destroyed by fire which broke out on the stage shortly before midnight Thursday. The house, thoroughly re- constructed from the former Bijou, opened Nov. 22 last. There was a property loss of $20,000 and an insurance of $48,000. Maxx’s Models, Ethel Whitehead and “PICKS,” Martin and Graham, Simon and Hussey and Hayes and Wynn were playing at the house for the week, losing all their effects left in the dressing rooms. A benefit was given Sunday for them.

MRS. WENPINNY WONT LEASE.

Philadelphia, April 13.

The widow of J. Bolton Wenpenny, the owner of the Trocadero (Western Bur- leque Wheel) will not lease the property, but has offered to sell it at a very big figure, too large, theatrical people say, to find a purchaser. Since the death of Mr. Wenpenny a couple of Western Wheel managers have been in the city looking for the house, which is under contract to play the Western shows, and will continue to do so.

The Western Wheel will have a theatre in the Kensington district next season. It will have to be either a new one or the People’s. The latter is coming under a “pop” vaudeville policy, and there seems little chance of the West- ern crowd securing it.

$150,000 IN IMPROVEMENTS.

St. Louis, April 13.

Forest Park Highlands, on which $150,000 is being spent, will open April 23 with changes both in management and grounds. Robert Hafferkamp succeeds J. D. Tippett as general manager for the Park Circuit & Realty Co., in which the death of Col. John D. Hopkins made no change. The company will continue to operate parks here and in Kansas City, Memphis and Louisville. No changes in management will occur elsewhere. Other opening dates are Delmar, garden and vaudeville house May 1; opera company, May 22; Sub- urban, dramatic, May 15.

MOLLIE WILLIAMS WITH HILL.

Gus Hill this week announced that he had signed Mollie Williams, late feature performer in the “Behan Show,” to lead the “Crackerjacks” during the season of 1910. The agreement is for one year only, says Mr. Hill.

Charles E. Taylor, who has been manager for several of the Wheel organiza- tions, has been engaged for one of the Hill-Manchester properties. Gladys Sears will be a member of one of the firm’s two burlesque shows. Other engagements by the managers are Woods, Balton and Watters, Flo Zeller and Harvey Brooks.

Agnes Lynn with an accompanist, opens at Winning for Morris next Monday.

THE MUSICAL FREDDICKS.

This Week (April 11). Orpheum, Brooklyn.

Robert will return July 25. Direction, Max Hart.

For the musical Fredericks’ Cottage, Bough’s Neck, Mass.
PHILA. AGENTS INDEPENDENT.

Taylor & Kaufmann, the Philadelphia agents, appear to have broken away from their United Booking office alliances. It has been reported that the firm is booking a park in Philadelphia opposed to a United institution.

Southern Theatres Turn Over.
Shreerop, La., April 13. A deal has been closed with the Lyric Circuit whereby C. E. Hodkins, will book from his headquarters in Chicago vaudeville acts in eleven theatres controlled by Ehrlich Bros., of this city, in Texas, Louisiana and Mississippi. These theatres have been played by the Hodkins organization and the vaudeville experiment will start in a majority of them on May 2, and as soon thereafter as arrangements can be perfected the whole circuit will be given over to vaudeville.

There will be a New Orleans outlet for the acts at the Dauphin which opened last Sunday with vaudeville booked by Hodkins. The Lyric also has a large number of regular vaudeville theatres in the south and southwest which assure the Ehrlich theatres a good line of bookings.

The Dauphin, in New Orleans, has just taken on vaudeville in an experimental way, the Greenwall interests, which control it, having tried almost every other form of amusement in that house.

BLOOMINGTON'S NEW HOUSE.
Bloomington, April 13. The Majestic, a theatre which the Goldbergs have erected to take the place of the Oregon as their vaudeville theatre, will be opened next Monday with Karl Emmy's Pets, Holman Bros., The Terry-Elmer Co., Stuart and Keesey and Mr. and Mrs. Erwin Connolly among those present.

The Castle will be converted for pictures, with possibly a couple of small acts to help the "sill songs" along.

Chaas, Doolittle, of Chicago, will build both houses for the Goldbergs. The Majestic is a beautiful theatre, especially for vaudeville performances.

$2,000 "POP" SHOW.

The Victoria, Philadelphia, a "pop" house with admission at 10 and 20 cents, will have a bill next week consisting of Fitch, including the exclusive use of the Roosevelt films released Monday.

General Manager William J. Gane, of the Moving Picture Co. of America, has decided that the theatre will produce its own music in the dormitories where patrons who never visited a "pop" house before, and he wants to provide an entertainment that will attract their attention. Eight acts will make up the bill.

CHURCHILL OPENS ANOTHER.
Lafayette, April 13.
E. P. Churchill added a fourth house to his chain of independent theatres last Monday evening when he opened for vaudeville the Victoria, a house which had previously been devoted to dramatic stock.

Middleton-Spelmeyer Co., Adelaide McNeeley, Harry L. K ואן, Charles Tuckerus, Louis Towse and Long and Cotton were in the inaugural bill. The Victoria is opposite to the Family, booked through the W. V. M. A. of Chicago.

Diving Act DISAPPEARS.
Chicago, April 13.
Lottie Mayer, who showed her "tank act" last week at the Columbus, was booked by the Morris office as the feature of this week's bill at Shults Opera House, Evanston.

Friday afternoon J. C. Matthews, manager of the Morris office, received from Lottie a physician's certificate, forbidding her to play the engagement.

On further investigation Matthews discovered that Miss Mayer and her husband had fled to some unmentioned point in Michigan, leaving no address. As there was a $300 damage clause in the contract signed by the diver, equaling the amount of salary she was to have received, Matthews vows he is going out after the bums.

Investigation along other lines indicates that Lottie opened at the Bijou, Flint, Monday, booked by the W. V. M. A., through Walter Humphries. It develops that Miss Mayer has designated John McGarrell as her representative, and through him the engagement was made for Flint. She opened next week in that city.

The Evanston manager was placated by the advent of the Bogany Troupe to take Lottie's place in the bill, as a "fill in" for the act between the house and the Morris house in Cincinnati.

WELLS' BIJOU GOES OVER.
Richmond, Va., April 13.

During May Jake Wells' Bijou here will install "pop" vaudeville. Richmond is to have another vaudeville house, built by M. L. Hofheimer at 3rd and Broad Streets. Hofheimer built the Lincoln house here. The new Bijou will play the same grade of shows and cost about $30,000 to erect.

RE-SSELLS THEATRE.
Philadelphia, April 13.

The Eleventh Street Opera House recently sold to Felix Thomas, Inc., has been re-sold to Joseph M. Steele for a price not disclosed, but reported to be in excess of $25,000. The property is assessed at $150,000. Two other properties are included in the transfer. No improvements are planned for the theatre as the lease has ten years to run. Dumont's Minstrels are there.

CLOSING FOR LEVEY'S TIME.
Chicago, April 13.
L. I. Prien, who has been in Chicago for ten days conferring with Chaas. Doutck concerning bookings for the Bert Levey time in the west, left for Denver yesterday.

Mr. Price, who represents Levey, before returning home, says that the Graff has been a success and that pending deals for additional bookings for Mr. Levey in Greeley and Boulder, Colo.; Laramie, Fort Collins and Cheyenne, Wyo.

EAST SIDE ROOF GARDEN.
New York's East Side is to have a sure enough roof garden, playing popular priced vaudeville during the warm weather.

The enterprise is being pushed by David Kessler, the manager of "Yiddish" drama on the East Side.

Incidentally this announcement brings out the story of how Jacob Adler has stolen a march upon his brother managers of that section, who bought him out only a few months ago.

As Variety reported at the time, the directors of the Yiddish theatres on Third avenue made up a pool and paid Adler a large bonus to vacate his Grand Street theatre, which the pool took over and leased to Al H. Woods. Kessler is said to have been a party to this pool.

He had been operating and still is at the Thalia Theatre on the Bowery. His lease runs out Sept. 1. Kessler is building the new house with the roof garden at First Street and Second Avenue as the home of his players after that date. With this pool, Kessler got to the owners of the Thalia property and entered into a lease following Kessler's departure.

With a possibility of the new house being delayed, Kessler was forced to take upon the Windsor Theatre, just opposite the Thalia, in order to have a place for his company between Sept. 1 and the completion of the new theatre.

Meanwhile he has agreed to turn the Windsor over to the Chatham Square Amusement Co., of which Joe Leo is the president, at a weekly rental of $600. The house opened last week with pictures and "pop" vaudeville, and will continue with that policy until it is needed for the Yiddish theatre. The Thalia, which has no regular policy will be taken up again when the Kessler company goes to its new home.

The standers of the Yiddish drama in the neighborhood are now wondering what they will do to escape the formidable opposition of Adler, who is something of a local favorite and drawing card. They may have to buy him out again, or again go through the fight that was waged last season.

BRADSTREET OFF "THE ELEVENTH."
Chicago, April 13.
The position which F. H. Bradstreet has held with the W. V. M. A. has been vacated, and in his place L. M. Miller now holds it, in addition to his out-town houses, the city theatre, which Bradstreet formerly controlled.

LOEWS' BROADWAY HOUSE.

A Broadway house for the Loew Enter- prise has been sold recently to H. M. Braverman, Inc., who plans to reform the coming summer season. Not only possible, but it is very probable. The location will be between 38th and 47th street, and a theatre now built.

LAW ON ROUTES.
Chicago, April 13.

In deciding the case of Carl and Erna Graff vs. Inter-State Circuit a local judge has made a decision with law having to do with direct bearing upon many instances of changing routes as stipulated in the form of contract used by Chicago agencies.

The Graffs insist upon playing out their contract, a new route was sent them leading from Little Rock to Beaumont and thence to San Antonio, Tex. This they refused to follow, but went to Fort Worth, where, upon arrival, found themselves billed and their photos in the lobby after the usual manner of procedure.

The manager of the Graff house was receiving his mail when the couple dropped in to report, and, upon reading one letter in the bunch which arrived, he turned to the Graff agents and said, "Send your book.

As a result of the incident Sol Lowenthal, on behalf of the Graffs, sued the Inter-State for $375, the full amount due for the three weeks in their original contract, and obtained judgment.

The Court ruled that the clause in the contract which stipulated that managers could, upon proper notice, change managers' dates to "adjacent towns" did not give the manager permission to lay out an entirely new route for a part or all of the remaining time.

The Court held that the fourteen-hour ride from Beaumont to San Antonio and a trip almost as long from San Antonio to Fort Worth, would not be construed into making them "adjacent towns" whereas, with Fort Worth and Dallas connected by railroads and roads, the motion of the theatre could be considered within the terms of the contract if such a change had been made.

AT MAYOR'S DISCRETION.
Boston, April 13.

Representative Shaw today presented in the House a petition of Mayor John F. Fitzgerald and of Police Commissioner Stephen O'Mara for an amendment to the present law relative to licensing theatrical entertainments. The bill provides that the Mayor "may" instead of "shall" grant licenses for theatrical entertainments to which admission is charged. It also gives the Mayor power to revoke or suspend the license, and also provides that the fine for license shall not be more than $500, instead of $250, as now.

The order of an investigating committee of the City Council to look into certain theatrical and moving picture advertising in Mayor Fitzgerald's weekly publication, The Semaphore, which was laid over in a week in the Council, was defeated yesterday on a tie vote. Those opposed to the order said that the Mayor had already explained away the objection to the advertisements in question, prior to seeing them in his paper.

Bert Howard in a new art called "2000" opened at V. & V. Pa., this week.
THE WOMAN IN VARIETY

BY THE SKIRT.

Oh, that Jenie Jacob! I never know when she is serious and when not. At the Schickelbockbriar she was seated around a table about to order lunch when the waiter was asked for "two lobster cocktails." "I guess I'll have a drink, too," said Jenie. "Make me a banana."

At the Colonial this week Maude Raymonrd is wearing her first song a hand-some gold-color chiffon frock from a late model. A silk shawl is worn over the gown. Belle Blanche looks girlish and sweet in a frock of white net. Mrs. Eva Fay appears very well in her two dresses.

The hardest job I know of must be the vanvillde "critic" reviewing a program containing two or more of the acts he is acting as press agent for.

I see that Renold Wolf, of the Tele- graph, is suing his wife, Hope Booth, for an absolute divorce in the New York Su- premecourt.

The other evening at Shanley's I no- ticed James K. Hackett in the subline company of his sweet little six-year-old daughter. They were dining alone. Mr. Hackett, of course, was Shanley's very often. A divorce action is pending between the Hacketts (James K. and Mary Maner- ing). In the days when I was young enough to be foolish over matinee heroes Mr. Hackett was my golden star, and I think I should still feel a little qualm of mind if he isn't now all I thought him then.

I understand the divorce proceedings between Mark A. Luebacher and his wife, Daise, were closed this week. The final decree is to follow in about three months. So it goes.

"The College Girls" has a lot of girls, not any strikingly good looking—excepting "the twins"—and two pretty girls they are. As far as dressing goes there have been any number of burlesque shows in town this winter as well, if not better dressed. The opening number was simple and neat. The costumes were blue cloth trimmed with black buttons. The evening dresses were too stogy. One dress of yellow with a panel effect of black net was the one really handsome costume. The girls look well in tights. By far the handsomest costumes were worn for the "diamond number." May Florine Linden is a pretty brunette with an evident liking for black, as her two principal dresses were in that color. The first, an affair in stripes, was very handsome, but the second, a shawl arrangement, wasn't becoming, as it made Miss Linden look too stout. The real dress of the company is Edith Parry, a red haired young woman. The three gowns worn by her were all in taste, especially the red satin in the finale. Marie Bierie wears her color well. Her two prettiest were the white chiffon with the brown border and the blue chiffon, al- though the latter was a trifle deep in shade. Nina Hendrits also wears good looking clothes.

VARIETY

ORDERED COMMISSION REFUND.

License Commissioner Herman Robinson has ordered a refund of a commission fee of $100, following upon the complaint of Ada Klein, 311 West 112th Street. Miss Klein swore that Percy Ekeles, an agent for $725 West 28th Street, New York, undertook to procure for her a theatrical engagement for a consideration of $25. The engagement was not forthcoming, and she applied to the License Commissioner for redress.

At the hearing it developed that the agent had agreed to direct her act, and upon securing an engagement should re- ceive $200 and 15 per cent. of the salary received. This agreement was in the form of a contract between Miss Klein and the agent. Inasmuch as Ekeles did not secure the engagement the agreement never went into effect, and the excessive commission charge did not figure.

The Commissioner, however, ruled that since Ekeles did not obtain employment for Miss Klein, who has not been on the stage for three years, the fee should be returned. This was done, and the matter was closed.

The testimony Ekeles was to pay 5 per cent. "to the booking office" in the event of securing employment for his client, but what "booking office" the papers in the case do not set forth.

CHICAGO'S SUMMER SHOWS.

Chicago, April 13.

The summer show to open here, proba- bly at the Court, under the management of George W. Ledere and H. H. Frayser, will have Al Fields and Dave Lewis as the principal comedians. The production will first show about June 3.

SKYSCRAPER OVER THEATRE.

Cincinnati, April 13.

Announcement has been made by Max C. Anderson that the Anderson- Ziegler Co., which owns the Columbia, will build a 20-story office building around the theatre. The addition will take place in the site next to the Columbia, recently pur- chased by the firm.

LEO CARRILLO'S 13 YEAR-OLD PUPIL.

The picture above was sketched out by Master Frederick Beringhaug after receiving two lessons for the artist from his pupil Leo Cariillo. Frederick is a student at Public School No. 10, in Class 2A, and lives at 800 Lauderdale Avenue, New York.

SLIPS ONE OVER ON BILL.

New Orleans, April 13.

Deep, impenetrable gloom enshrouds the American, the largest firm of William Mon- ria, Inc. There is a pernicious atmosphere of pure, undiluted grief pervading the place, the direct antithesis of its former buoyancy. Without the electric light, all offices continue bright, as if to smile, the orchestra displays its usual verve, but in the manager's office there is woe—and all because a subordinate has been guilty of insubordination.

The Shriners are holding a convention here this week. There are thousands of them—and they have money. The local vaudeville impresarios are endeavoring to divert some of this coin into their box offices.

Bill Grover, Esq., who shapes the Ameri- can's destiny, evolved a novel scheme of business-boosting last week. It was his intention to designate Monday, "Shrine Monday." The two performances on that day were to be given especially in honor of the institution. Some of the theatres used to be decorated, and all of the employ- ees were to don the Shriner garb.

Mr. Grover intended to announce the affair on Friday through large newspaper advertise- ments. His plan looked good, but he imparted it to one of his subordinates. The subordinate listened, and promised to remain silent. But he couldn't resist the temptation to chide a subordinate of the manager of the Orpheum about it. The subordinate of the manager of the Or- pheum submitted to being chided, looked pale beyond expression, and grudgingly complimented the manager of the Ameri- can upon his perspicacity. "What day are you going to make your initial an- nouncement?" he half moaned in parting. "Friday morning, bright and early," re- plied the subordinate of the manager of the American, "and we're going to stand 'em up."

Local theatredom was startled on Thurs- day morning by a quarter-page advertise- ment bearing an Orpheum announcement that the St. Charles Street playhouse had set aside Sunday as "Shrine Sunday," es- pecially in honor of the visiting Shriners. It is said that when Grover read the announce- ment he collapsed. For the first time in his life the other fellow had "wiped his thunder."

OBITUARY.

Charles Kelly, well known on the va- riety stage a decade ago, was found dead recently in a room at Bieria's Hotel, Louisville. Death was due to a hemor- rhage of the lungs. Kelly was 41 years old, and was one of the Original Kelly Brothers (Sam and Charlie). Sam Kelly is now a member of the vaudeville act of Sam and Ada Kelly. Charles Kelly was also a member of the Kelly Trio, and worked with partners under the names of Kelly and Martini and Kelly and Shaum- nessy. His last appearance was with John Connors. He had been on the stage twenty-five years. A father and three brothers (Sam, William and Edwin Kelly) survive him. The body was sent to Mil- waukee for burial.

Patrick Fahy was killed while at- tempting to board a train at New Al- bany, Ind., recently. The body will be interred at Cincinnati. Fahy has been a circus performer since childhood.
ARTISTS' FORUM

Condense your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privileges of it again.

Boston, April 9.

Editor VARIETY:—

I notice in VARIETY a review of Williams and Dale, described as a "Musical Battlebship." One month after the blowing up of the Maine, I perfected and put in our act the "Majestic." I have我自己 to the first to use the term. I am the originator of that novelty. Hundreds of artists can testify to having seen me use it that long ago.

McDell and Corley.

Harlinton, Pa., April 11.

Editor VARIETY:—

In VARIETY of April 9 appears an article to the effect that Bailey and Fickett, while employed in our house, met with an accident that made it impossible for them to work the last performance of their engagement; and that the management here deducted for "one show and one trick." It is true that one of the boys met with an accident that made it impossible for the act to finish the engagement, but the statement that any money was deducted from their contract price is a falsehood, as the boys will tell you.

Bailey and Fickett appeared here March 21-23 and we discontinued books with the Loew Agency April 2, changing again to Taylor & Kaufman.

I trust you will do what you can to set this matter right, as we try to act fair with artists, agents and public, and the article referred to does us an injustice.

Joseph J. Loughran.

Lexington, Ky., April 9.

Editor VARIETY:—

I always wondered if the reading matter in the Artists' Forum did any good. I was always ready to prove him its value. But I will take it all back. It has demonstrated its value to me.

Some time ago I introduced to the public a different kind of a "mind-reading" act. The act made good, and bookings were coming in fast. The act was only intended for two people, but in order to secure the woman, I had to carry her husband along. He saw the workings of the act, framed up with his wife and forced me out, taking possession of the correspondence and bookings. He started out with his wife and made good. I found out that they were working, threatened them with exposure in VARIETY, and they quit. Yes, VARIETY does good work in helping to clear the field of brain thieves.

Harry J. Freeman.

New York, April 9.

Editor VARIETY:—

It has come to me, through artists, that Parker, Palmer and Co. are saying I stole part of their act, namely, bag-punching by bull terriers.

Kid Parker bought his dog of the same man in Salt Lake, Utah, and has a full brother to my dog. I had the pick of the litter and told him to get his dog.

At the time I had a full-grown working bull terrier bag and pad dog.

He also states his dog whipped one of my dogs on the coast. At present I own four full-grown working bull terriers and have raised them from puppies, not one has ever been whipped, as I do not carry them for pit dogs and don't earn my money through their fighting qualities, but if this fellow thinks he has a higher jumping or smarter dog than mine, I'll try and do something for him, as my dog has plenty of backing. By this, I mean to call attention to "put up or shut up."

As for my stealing any of his act it is untrue. I got my ideas from a man who forgot more about bull terriers and their ways than Kid Parker will ever know.

His name is Lorraine (Lorraine and Howell). 

Fred O. Cole.

Clinton, April 9.

Editor VARIETY:—

Kindly correct the error that I was married. Such is not the case.

Miss Nettie McLaughlin, my partner, is content being single for a while, at least, and when it does come off I will advise you myself.

Earl Flynn.

Harry Clark, last season with the John Robinson Shows, and one of the best known of clowns, has retired from circus life and has opened a small hotelery at Toledo, O., his home town. Harry is tired of troupers.

Joe Brandt has replaced Frank Winch as New York manager of the Billboard. Mr. Winch is with the "Bill!/Show."

THEATRICAL PHRASES

BY HENRY CLAY.

"STANDING ROOM ONLY."

NO BAGGAGE GRAFT.

Chicago, April 13.

When Harlan E. Knight and Co. missed last Monday's matinee at the Majestic a condition of affairs was struck which does not generally obtain in vaudeville theatres. Knight brought his checks for scenery and baggage to the theatre, following the usual custom, but as Stage Manager Abe Jacobs has no arrangement for "splitting" the baggage haul with anybody, Knight was unable to get his baggage to the theatre, through the delay in locating a man to haul it, in time to make the Monday matinee. Jacobs says he would like acts playing at the Majestic to engage a first expressman they can find at the depot to haul their baggage to the theatre, as he is not in any bagage "alliance" whatever.

Harlan Knight and Co. were billed for the Greenpoint, Brooklyn, this week. Chas. J. Stine and Co. occupied the place on the program.

PICTURE LAWS HOLD GOOD.

Harrisburg, April 13.

The law affecting the construction and equipment of houses devoted to a moving picture entertainment has been held to be constitutional. An injunction obtained against the managers of the Majestic by Inspector Insley was dissolled by the decision.

This is the law of 1000, which has brought about a wholesale revision of picture places in this State, and now threatens the closing of many.

SCHOOL BOARD AGAINST PICTURES.

Lynn, Mass., April 13.

The School Board of Lynn has decided to notify parents of its desire to prevent school children attending the moving picture exhibitions. The board expresses the belief that the moving picture habit in children interferes with their studies.

OPTION WITHOUT SALARY.

"Try out" acts playing at Keith-Poor's Fifth Avenue on Sundays must give the management the first option on incoming acting talent. It is the fact that the Fifth Avenue has gone forth from E. F. Albee, general manager for K-P. One McCune, the house manager, is to do the rest.

Mr. Albee has instructed McCune in all the duties pertaining to the obtaining of an option, excepting to inform Mr. McCune how much money in salary shall be promised to his act or in their living quarters. Mr. Albee is having first seen. Some people say that where an option for services does not stipulate a compensation, if the left-handed agreement is not there, there can be no validity to the instrument.

At least, this is how Troja, the first of McCune's subjects, looked at the matter of the "option" she gave the Fifth Avenue manager before appearing at that theatre last Sunday under another name. Troja believes she may sign with anyone at her pleasure, notwithstanding the agreement. Keith-Poor holds for two weeks of her work, without payment specified.

The Keith-Poor corporation has dedicated its Fifth Avenue Theatre on Sunday to "try outs" on the theory that there is need for a "city house" to show new acts in (besides Union Hill and Camden), and partly because that is a cheap way to secure a show. But there have been many acts which fell for the talk about "all the managers and agents will see you down there." All haven't gone there, but one or two made the necessary arrangements to look over the Fifth Avenue Sunday program. Quite steadily of late, when the United Booking Offices a few weeks after the appearance of a "try out" announces another, the company have been instructed to cast about for an act that was then wanted, it was discovered that the turn had been booked and was playing on some other circuit.

Cognition came after an examination of "implausible." It must be stopped. Acts could work for nothing at the Fifth Avenue to "show," but why should any other manager have the good ones? Then came the "option." There's no direct evidence bearing upon the discoverer of the "option" for "try outs." Neither Adam Newman, nor the Leo Circuit ever tried that. It may have been inspired by a Moss-Stoll contract. Moss-Stoll, however, optimize for further time at the salary to come with. With this in mind, "try out" there's no "commence with." It's hard money that must be named for an act that might be good enough to play for $150, but for $300, not, while the option lapses, "the other fellow" might catch the act at $200.

The option is there for good, though. "Try out" is the basis of the K-P management going to square the circle haven't been shot down by the housekeepers.

Acts appealed to for a "showing" at the Fifth Avenue will have the informed the option lapses in that if they do appear, besides the "all the managers and agents go there," an option will be provided as well, with free pen and ink.

A fifteen car show has been organized in Birmingham, Ala., to tour the country under the name of the Robinson Famous Shows under the management of Dan R. Robinson. The show will likely choose Birmingham for a permanent winter quarters, specically the last season of the State fair grounds, where it is now being assembled.
London, April 4.

Nat Leipzig was offered an engagement of eight weeks at the Alhambra after his showing there last week could not secure permission from the Stoll office to accept. The manipulator departed at the Hippodrome Monday afternoon for Anna Chendler who will appear at the matinee. Leipzig is considering a dash to the States to play a few weeks. Pat Casey has offered the time.

Sydney Hyman, after securing the contract for new material, returned to London this week and booked Queenie Leighton, also Maggie May for South Africa, to open next May.

Harry First, billed to appear at the Hippodrome this week, refused to go on "No. 2."

The "Chancellor" crape has hit the halls a wallop. There are no less than six turns doing it. Cissie Curlette has a very good number in the bird dress. Will Evans has put up a really laughable travesty around it.

Final settlement has placed the bookings of the Kings', South Sea, in the hands of Bill Collins who has the house formerly booked by the Barrasford tour which reneged at the new Barrasford-De Free-Beck-Buck combination.

Roy Cochrane, the house manager of the Surrey, must be accredited a versatile little fellow. Mr. Cochrane besides digging up the idea of putting on a condensed version of "Rob Roy" at the ball is playing the leading role himself. For a manager Roy does very well in the title role; mind, manager. The condensation is proving a big draw.

Ed. Blondell, "The Lost Boy," struck London this week. Vasudeval dates do not seem to be troubling Ed. although contracts have been offered. The price, however, is not just to his liking. "The Lost Boy" would be a sure winner on this side. Blondell after looking over the town a bit for a couple of days began asking a great many questions about the moving picture game over here. Edward evidently has something on his hand.

Just at present Berlin seems to hold the center of the stage in the Music Hall world. As each new report of a hall secured or negotiated for comes in, the talk swells to the enormous amount of money it will take to open a hall in the German city.

De Dio, the act that has been touring Australia for some time, will arrive from that country at Plymouth, England, May 12. After a day or two in England De Dio will go to Berlin, playing three months at the Wintergarten. Percy Bogis is in charge.

There has been much store about since David Biss was forced by order of the court to resign his position as member of the Board of Directors of the United County Theatres Corporation. It is a question now whether or not Mr. Biss will be retained as booking manager for the Circuit, a position he has held for some time in connection with his agency, called Rosen & Biss. The theatres in the United County string are in the following towns: Aberdeen, Plymouth, Dundee, Devonport, Glasgow, of which the last six are under his control and the rest of the Provincial circuits.

Lottie Bellman will be extended for three more weeks after this one, her contract at present calling for but the one week.

It is said that Hejane up to now is so pleased with the English Music Hall idea that she will in all probability be induced to accept other dates in England besides her present one at the London Hippodrome. The Marinelli office reports that it has a number of French actresses who will in all probability come to the English music halls if Hejane creates a popular impression.

Dick (H. A.) Roberts, who has broken into his vacation this week by playing the parts of the Hobson, breaks in another piece next week at Kilburn.

Aside from the talk of combinations, amalgamations and working agreements, a phase has appeared in the Music Hall situation, causing quite a stir if not a scare among those interested in halls. The rapid growth of the picture business in London is of utmost importance, and is a direct cause, but those who have been watching the picture business say the competition will sooner or later drive the picture shows into using a turn or two, and eventually into giving an entire music hall bill. Just now that seems unlikely, although what the future will bring forth is purely es- aential. Those of the halls which have looked thus far ahead have kept space with the doings of the picture business in America. The rapid strides taken by the "small time" in the States are what causes the concern. The situation in the two countries in this matter is quite different. The picture business in London is in its infancy. Only now are they beginning to find regular places for it. Formerly there were only what was at first termed in America "the store show." Gradually, as these paid, more ambitious places sprang up, until now there are any number of large beautiful buildings affording all comforts. The matter of license is another item to hold back anything but a picture show in these places. Under the current picture license a music hall turn could not be given without the house possessing a regular music hall license. Some of the picture places have secured this, and there are perhaps two now playing turns, but these, it is understood, are not securing the money that the straight picture houses are.

A license is not easy to procure in London. The Board grants licenses once yearly (November), and the application must be in two or three months in advance. There is now a movement on before the London County Council to secure a license at any time. As a "picture city" London is ideal. The city is of many sections (like New York, with the Harlem and Bronx). Each has its busy street. The field and sites are practically unlimited. There are about 350 houses in London holding picture licenses, fifty to sixty 300 foot picture shows; the other fifty being "halos," also requiring the license. In speaking to George Grant, an American who has been in London for some three years, and to whom most of the credit for the fine new picture house must be given, a VARIETY representa- tive mentioned the playing "turn" idea. Mr. Grant emphatically denied there was inviting him to the rumor. "In my houses I know such a thing has not been thought of," said Mr. Grant. "If anything of the kind was to be given elsewhere I would likely know of it. Why should we bother with acts?" he added. "My houses are all making good profits. I have twelve in London. Each is a winner. Why, the Park- house is my largest and is doing business to the capacity of 900, and played to 10,000 people on Boxing Day. The house nets a profit of $3000 per week the round." Waxing strong over the subject, Mr. Grant insisted the VARIETY representative to take a trip to several of his places. Fifty miles were covered in Mr. Grant's touring car in seeing five of the picture places. He was quite agreeable. One had been open but a few days. This house seats 900, and the capacity could be easily increased to 1,000, all on one floor. The equipment is perfect, from the beautiful front to the operating room, about as safe as such a room could be made. The other houses are also well equipped. These places are vastly more the centers of the music halls. During the inspection tour, Mr. Grant explained why he would not put "turns" into the houses. As each of the places was looked over, however, it brought more forcibly than how little very small work it would require to change these really first-class places into variety halls. While Mr. Grant does not say that there is any case for immediate alarm, it is interesting to speculate upon the result if a hundred of these picture theatres were to change the policy to variety.

Harry Loveday, stage manager for Henry Irving for thirty years, died about a week ago.

Mme. Hejane at the close of her Hippodrome engagement will probably tour the provinces with her own company.

The "patter" song has hit London. Lottie Belman was the first to use it here, doing it very nicely with the lean-Holbrook idea. Now comes Clarice Mayne with the same song and insists that she be given the solo right from the Francis Day and Hunter for the number. The publishers refused, and Mr. Tate, who presides at the piano for Miss Mayne, has commissioned Mil Hagray to copy the idea and write a song along the same lines (Miss Mayne has come to America)."
Klinore Hamburg, isn't.

Harry First plays his first Sallag date this week, London Hippodrome.

Regina Badel, premier dancer of the Paris Opera, will make her first music hall appearance at the Palace, London, in June. Sherck & Braff fixed it.

Yvette Guilbert opens at the London Hippodrome for a run some time in May.

Billie Seaton has been booked for the Alhambra, to open some time in August. Sherck & Braff, they did it.

Stella Mayhew has been routed to open on the Stoll Tour at the Hippodrome, Manchester, Marinelli being the booker. It may be pushed ahead through Miss Mayhew's American engagements.

Up to now the DeFreese office, in the old Palace, South side, in Randele House, has not touched any booking for the Barnsford Tour. What significance this has remains to be seen.

Arthur Prince, now on tour in the provinces, will open at the Palace the latter part of May.

Zanors and Berg have broken up as an act, Berg coming into London to produce a new turn with another teammate this week, the act playing at Crouch End. Harry Day will handle it.

Cornalla and Eddie are back from the Continent to play eight weeks at the Empire.

Sherek & Braff have taken over the booking of a brand new music hall in Munich. Germany for the summer, when there will be a large exhibition. Munich has not a first-class music hall. This will be more of an experiment than anything else. If the hall makes money during the two hot months, it is likely that the venture will be continued for some time. Acts booked for the two months are Harmony Four, Tiller Troop, Juggling Mag. Banna, Four Harveys, Artos, Beattie and Babs, Ferry Corway and Sisters Ridley. Munich is a town of 500,000. Folks who know say a first-class hall should be successful there.

Horace Goldin returned last week from the Continent, to work out an engagement at the Palace, London. It is said there may be some trouble for Goldin all and Palace, as the Stoll office hold a later date with the magician, and its permission for this engagement was never given. Goldin says that when he next appears in America it will be at the head of his own show, giving an entire evening's entertainment.

Nate Leipzig, who left his book open for a few odd weeks this spring, has been put into the Alhambra for a run.

The Stoll office is considering "Mo Goose" for a tour through its halls in the provinces, when the act returns from the States.

An announcement has been made by the Stoll office that the seats during the engagement of Sarah Bernhardt at the Coliseum for four weeks have been all sold. The engagement will not be played until September.

Good foreign acts suited for America

Acts Observed in London Halls that Could "Make Good" Over Here.

The following named acts and artists, seen in London during the past four weeks, are available for the American stage.

The estimation of value is not given for each reason, principally because that is a question of actual affinity of the act, managers and agents.

The name of a sketch follows the name of the act. It signifies only that the act has been recommended, and does not speak for the act in another place.

Bonneau is an experienced man of any other theatrical division, vaudeville is intended.

Joe Reichen's Dog.

Five Clintons, strong and equilibrative act.

Weil Lottun, musical comedy or burlesque.

Josie Delaine, song and dance.

Barclay Gammon, piano and patter.

Carpos Bros., acrobatic.

Barowskys, acrobatic comedy.

Mile. Marie Lo's "Living Pictures.

Cissy Curlette, songs (booked).

John Lawton and Co. ("The Monkey's Paw").

Lupino Lane, eccentric dancer.

Alee Reeves, songs.

Miles Stavolere, Quintet, musical.

Hustley Wright and Co. ("Little Father of the Wilderness").

Barney and Anzotti, dancing.

Shirley and Ransome ("Jim's Pal").

Daisy Dormer, song and dance.

Wilkie Bard, songs.

Josie Collins (musical comedy).

Sisters Cordova, burlesque (burlesque).

Emmy and Grattan ("The Plumbers").

Powell and Vessey, comedy duo.

Zigoner Quartet, musical.

Sergt. Brennan, diabolist.

The Grotesses, travesty.

At the Cambridge Empire last week.

Thomas Jessop, a former fireman at the house, killed John Healy, the present fireman. The cause: Jessop was angry because the other suicides were in the position of fireman, and had been arrested and a charge of murder in the first degree will be preferred against him.

Gardner and Stoddard have shifted their sailing date to late June so as to be home for the 4th of July. Virginia Grant, a sister of Giant Gardner, will sail with the team. Miss Grant has an act with an Irish idea. Both turns will appear on the Morris time in America.

Abe Hurley has opened a picture palace in Binkiesias Road in the south of London. Dick Hurley, the former pupil, is interested in the new venture with him.

Peter Wiser, an American impresario, sailed for the States April 2, taking a marvelous freak voice singer, name unknown.

It seems as though the authorities in different parts of London are growing very strict in regard to "kid acts." Last week at Hackney ("The Manchester Mites were forced to cut their turn down to one number in accordance with the late-hour law affecting children on the London stage.

LONDON HIPPODROME.

London, April 5.

The Hippodrome management wisely surrounded Madame Rejane with a first-class vaudeville program this week, and if the French actress will now live up to expectations in the drawing line it is a safe bet that the good show offered will bring some of the drawees back to the house.

Miss Rejane was probably the biggest applause winner of the program. The singer has only changed one song from her last week's repertoire. Each of the four numbers sung were highly enjoyed and the enthusiasm shown by the audience was quite out of keeping with what is expected of a Hippodrome crowd. "A riot" is not saying too much of her success.

The Belleslare Bros., with a new member in the place of Ed. Belleslare, although on before the whole house were seated, having nothing to complain of. The act is working cleanly and as smoothly as ever, and is just as good and snappy as it ever was.

The Grotesse, another holderover, proved to be a second rate comedy act. The troupes in much funnier the second time seen. The pianist does exceedingly well as the smooth Parson, his announcing curing laughs gales. Three girls in an act look extremely well and play the country talent without overdoing.

Sergt. Brennan shows a real novelty of his admirable Diabolo playing. When the servant can't with the skill isn't worth talking about. The act is a good novelty number for any program.

Crucibles, besides playing a couple of musical instruments, also have the act. The talk is old and anything but funny while his laugh, accompanying almost every joke, is trying. For a finish he sings a comic song accompanying himself on the banjo. He practically kills the whole thing by telling the best point of the song in a story before he sings.

The Twelve Beaux, a troupe of Arabs, made up of fourteen, gave the bill a carking finale. The act is of the usual sort although it be a bit more pretentious than the usual run. The group is building does very well but the ground tumbling at the finish that catches the house.

A Tiller bunch of seven girls departed for Harry First. The outfit is very different from the "Eight Palace Girls" if they are not the same, unlikely since the costumes are different and the Palace Girls were never known to change their costumes. The numbers and one song, however, are the same.

Anna Chandler, the American girl, first billed at the Coliseum, a house more adapted to her style of work, faced the tough proposition she will strike over here in opening at the Hippodrome. Anna came to London with a bundle of "ray" melodies. The house didn't seem to know whether to applaud or not. They would start to applaud, then look another step, and then go on. It made the audience anything but spontaneous but still it augured well for the manager. She will be a hit at the Hippodrome before she finishes which means she has cleaned up the coldest audience in London. In any other hall it is almost certain that Anna Chandler will have scored heavily right off the bat.

Helene Hunt opened the show. Miss. Rejane, New Arts.

Ethel Levey returns to London in June to play a long engagement at the Alhambra. From her she will go to the Hansa, Hamburg, for a month.

Alice Eis and Bert Frewer, with their "Vampire Dance," will leave next week for a two-week extended tour on the Continent, touching Moscow, Vienna, Hamburg and many other Continental towns. The act is being booked by the Stoll office.

William Morris has commissioned the Sherek & Braff office to try to induce Nilemore Duke, the Italian actress, to play an engagement with him in America. Mr. Braff, who is Davis's personal representative, states that Duke would never consent to play in a music hall (sic!).

VARIETY
LONDON COLISEUM.
London, April 4.

There was no good excuse for the bill at the Coliseum last night, excepting perhaps it was "Monday." There was a matinee at the house at which time the many objectionable features could have been eliminated. The novelty of a bad way for comedy acts when at a hall of the Coliseum standard they will allow three out of the first five acts on the program to be a real waste of time, and employ other equally nasty antics for laughs. It may be said to the credit of even the house that the crude methods did not in any case provoke laughter.

The bill, aside from the disagreeable features, was not much to speak of. The first half was nothing short of an infanticide, made more so through a pastagamic skit by the Boissets. Whoever conceived the thing had a badly warped sense of humor, only surpassed by his utter contempt for the intelligence of a London audience. The act ran about forty minutes. By mere courtesy the house stood it for about half the time, and that was as long as the most forbearing person expected to put up with it. The last half the audience had their inning. They booed, hissed and applauded, practically forcing the producers to cut it.

TIVOLI, LONDON.
London, April 4.

The bill at the Tivoli last week looked big. Contrary to the usual size of big looking bills, it played exceedingly well. Business Wednesday night, which for some unknown reason took a decided turn for the worse all through the halls, was very strong at the Tivoli.

Harry Lauder was the magnet. The Scotch comedian appears to be as big a draw in London as in the States. Three songs were sung by Lauder, although the house wanted more.

Next to Lauder in importance Willie Hard blossomed forth, and from the reception given the comedian it was apparent that he was not the same Willie. Minnie, however, did well in large audience. Hard also sang three songs, all good and all scored. Hard has a great deal besides material to recommend him, for the program was a whole. He sang two songs in an original style and managed to secure plenty of good solid laughter.

Lottie Belmann, assisted by Bay Russell, was in rather a hard spot, preceding Lauder, but through the arduous work by Miss Belmann, the act pulled through nicely. Miss Belmann looks well at all times. Her three costume changes are extremely becoming. The "Kid" bit was hurt by Venie Clements doing something like it a short time before. Miss Clements was well received with her "Kid" songs and stories. The stories are a bit blue, but in the "Kid" voice, are offensive. Miss Clements is a good looking girl, and should have the nerve to adorn her natural comeliness with proper dressing. Venie's gown was far from becoming and the jewelry worn looked laughable.

Joe Collins was up against it following Lauder, although very few left the theatre after the Scotch had finished. Miss Collins is a small girl who knows how to handle her act. Her appearance in a black, tight-fitting gown with a big picture hat to match, is quite the prettiest get up yet seen in the company. Beside this, Joe has in her the makings of an acting voice, and does well as a straight singer. Musical comedy, however, would suit Miss Collins better than a specialty in the halls. The Ziegfield Girls are on too early for their truly worthy musical offerings, La Belle Helene has a contortion specialty, attractively framed up. She appears before a drop, a swimming beach, in full attire, singing a bathing song, and making a change to a very pretty bathing costume. La Belle Helene has quite the neatest of contortion acts.

The O'Gorman girls showed excellently with their trim dancing specialties. The talk is inconsequential, and should be dropped.

Que-nie Essex and Phyll Ray also appeared, "She Pays the Penalty" (New Acts). The Poluski Bros. billed, did not appear.

"She Pays the Penalty." Dramatic Pantomime. 15 mins.; Full Stage. Tivoli, London.

"She Pays the Penalty" is unquestionably a strongly constructed pantomime, but it needs the best of handling to make an audience believe it. Three characters, two men and a woman, are the principals, and as one of the men only fills the requirements, The General (the smallest of the three roles), did not stand out to his advantage. The story is not exactly a new idea. A lieutenant in a Russian army post is carrying on a flirtation with the general's daughter. The line opens with the wife, in the lieutenant's room. The pair pass the time in love making and drinking champagne. The wife goes to the wife's head, and she discloses that, in her, is taken off an outer garment, and does what is supposed to be a wild dance. She retires to an ante-room after, just before her husband, the General, enters. The senior officer comments on his wife's address to him. The younger officer admits being the author. A duel follows in which by agreement one of the revolvers is loaded. The General draws the blank and is killed. The lieutenant hides him under a sofa. The wife, still in an hilarious mood, returns. She throws her husband's hat off the back of the sofa, and hanging over the side, comes in contact with the body. She discovers her husband, then becomes insane. The lover is dismissed and the wife dies over the body of her husband. The sketch requires an emotive actress of rare ability to put it over. With the present cast it is not convincing.


The program consists of Chris Harland presents "The Storm," "Daybreak," "Sunrise," "The Runt," and "Gretta's Song" of "Fairland." That reads well on the program, and also sounds imposing. The real object of the act the program failed to mention. It's a skit. The show is a funny running water well up stage. Four girls in tights, with netting over, scampers in front of the water, breaking out now and again into song. The machine throws various light effects. That's the puzzle. The audience is supposed to select the different scenes announced. There is no merit to the entire proceedings. The girls are hopeless, in dancing and singing. There is no reason for the act unless Mr. Harland had the fountain in a store house and thought it should be working. The best thing that Chris did was to have the act booked.

LLEWELLYN JOHNS WEDS.
Announcement was received in New York this week of the marriage in Paris April 2 of Llewellyn Johns, former American representative of the Moss-Stoll Tour, and now assistant general director of the London headquarters, to Florence Hayman, daughter of Mr. and Mrs. John Hayman. Mr. Hayman is the Continental representative of the Stoll interests. Mr. Johns journeyed from London to Paris the day before the ceremony and returned to the English capital the day after the wedding.


"Wish" acts seem almost a rage in the halls at present. Edward Lewis, per program, "a popular legitimate comedian" is doing nothing new or novel to recommend it. The story is of an "Izzy" which grants to his owner, once in a thousand years, five wishes. Lewis and his wife inside three of the wishes of the Izzy inadvertently, then in the heat of a quarrel he wishes his wife dumb, and, of course, "squar" it, use the remaining two wishes to restore the talk at the opening, and too long before the real business arrives. When that does occur, the skit becomes lively and amusing. It slows down toward the finish, also a bit weak. The piece has many similar situations to Tom Nawn's "Pat and the Genii," not "copied," perhaps, but happening in the natural run of a wishing sketch. Mr. Lewis does well in a light comedy role, although he is prone to resort to unnecessary farcical methods. Other than the wife, well enough played to have her tongue in it, his whole cast is also excellently employed. The maid also might have her name programmed. She is one of the few women seen in these small parts who acts natural. The other maids gathered a certain percentage of laughs at the Holborn, and should pass—without starting anything.

VAUDEVILLE'S AUTO PARADE.

Vaudville is to have an auto parade, fashioned after the annual event of the same character taken part in by English artists, who "motor" to Brighton from London.

On June 12 New York will see a procession of automobiles, all owned by professionals, journeying from Columbus Circle to Brighton Beach. 500 or more machines are expected in line. Each will be uniformly decorated with four small flags. Owners may invite guests, and a fee will be charged for the day's entertainment, to include dinner at the Casino next to the Brighton Theatre, after the entries have lapped the Brighton Beach race track for the finale of the run.

Pat Rooney, Harry Mountford and Dave Robinson compose the committee in charge. Any surplus in monies received will be divided among the theatrical charities.

FRIARS' BIG BILL.
A big show has been laid out by Mike Simon for the Friars' third annual frolic at the New York Theatre Sunday night. Klaw & Erlanger donated the theatre. It is expected that the proceeds will leave a surplus in the treasury of the Friars above all liabilities.

Mr. Simon will have charge of the stage at the Frolic, and has arranged a minstrel first part with Lew Dockstader, Raymond Hitchcock, Bob Dailey, Jack M. Welsh, Ren Shields and Jimmy Glenney as the "end men."

Samuel H. Harris and George M. Coles will do a "brother act," as a feature, and Littlefield, Hyams and Milley, May De Sousa, Bobby North, Geo. Beban, Truly Shattuck, Three Kettos and The Pianoboys will help along. Jean Reedman, Moe Gumbels, Geo. Edward, Geo. Sjink, and Burt Green will be the "bigs."
PARIS NOTES
By E. J. KENDREW.

Paris, April 4.

Of course the "Chantecler Dance" was bound to come. This dance was first sketched at the Ba-Ta-Clan, a new troupe of minstrels, a new music hall, and other things of every day life, all with the distorted but legitimate name of "Chantecler," Paris now has the "Chanteclerette." This is a new dance, in which the exponents imitate the movements of the puppet yard. In the puppet yard, the puppet rock and roll runs around in a circle with a red head, at times raising the elbow to imitate the movement of the wings. The cock then turns more rapidly round his partner, the hen rubbing her foot on the floor, upon which the cock takes the hen in his arms, and they can finish with a polka or a catch-me-if-you-can race round the ballroom. The fun may be increased by wearing paper caps to imitate the heads of birds.

M. Herou has severed his connection with the Palais Royal Theatre, and has been succeeded as director by Gustave Quilizone. This famous house, the old home of French farce, often quoted as a type throughout the whole world, has not been too successful of late years, since the retirement of M. Boyer.

I cannot say whether it is the sign of a drop in the boom of roller skating or the approach of summer, but the Luna Park links closed last week. It will reopen as a fair at the end of the month. It is stated that the Como, Warsaw, Russian Poland, has closed, the manager having fled to unknown climes.

John Hayman, the Continental representative of Stoll, who has been residing in Paris for some time, is making Berlin his headquarters, and requests that all communications should be sent to him at the Central Hotel, Berlin, instead of his old address in Paris.

M. Bermond, who was secretary of G. Pasquier, administrator of the Etobe Palace, and the agency bearing his name, has quit M. Pasquier's service and taken charge of a music hall agency in Marseille.

Frank Brown of South America was in Paris last week, looking for attractions. E. Rottenberg, of Sheek & Brax's Berlin office, was also here for Easter.

(special cable to Variety.)

PARIS, April 13.

Manager Ruez has taken the Moulin Rouge Tavern and will place a ballroom in it, opening the place next September with Faber as manager.

SPRING TONIC.

Grand Rapids, April 13.

W. S. Rutherford turned his Garrick over to the Cooke & Peck Stock Co last Monday, and for an indefinite time drama and "mellers" will hold forth where Grandville formerly was the thing. It is not believed that the move is permanent, but may be a spring tonic for business.

HERE'S BILLY GOULD
By WILLIAM GOULD.

Oakland, April 9.

I have taken a good look at Oakland and it is to San Francisco that Oaklanditis is to New York—nice little sleeping place.

The Oakland audiences love comedy and get the proper bon mots—not over their heads.

Marie Glazier went into a men's furnishing store in Frisco, Easter Saturday and asked the clerk, "I want to see some children's underwear." The clerk showed her five styles.

Marie: "This is the style I want."

The clerk: "What size?"

Miss Glazier: "34 chest and 26 seam."

The clerk, in astonishment: "Madame, you have made a mistake in the child's measurements."

Marie: "Oh, no, I haven't."

The clerk: "How old is the child?"

Marie: "44 years old."

(See Arthur Dunn's Easter underwrite.)

The enclosed clipping tells a true story and was printed in San Francisco Call.

Judge Shortall is an old school champ of mine.

Billy Gould pays the penalty of publicity by never being allowed to sleep while he is in his hotel. Just before he came to Oakland, Judge Shortall came to his room for the usual ciga light, and woke me up to tell the story of Clarence Montgomery, for the benefit of a friend who was going away that night. The friend, upon learning from the judge that he is quite a fighting man, decided to try the combat himself. As a result he is dragged out to the park after a hill. Here is what we heard him tell.

Have you heard the story about the man in Judge Shortall's court who pleaded that he was only half guilty? Well, Glad was in Shortall's court that day and acquitted a man with a half guilty plea. This judge made his unique pleading, Judge Shortall turned to the jury and said, "Tell me, what sense do you have?" "One half of a man is one half of a man," said Judge Shortall, "and in the same way, one half of a woman is half girl?" Gould replied, "Well, in that case the Oakland Orphicans have to hear me tell stories."

The "Solid Ivory" Club held its first meeting in "All Bone" Hall last night. Mr. Bird was elected president, Arthur King, treasurer and secretary. Munsher Marlow, interpreter and interpreter. They intended to make Mr. King "vice" president, but he objected to the word vice and couldn't or wouldn't think of accepting the office until he received advice from his superior. The counsel debated upon the point was: What did Billy Gould mean when he wrote the paragraph, "The only difference between Portland, Ore., and Portland, Me., is the distance between. Some one blew out the candle and the meeting adjourned.

Nontette, the clever violinist, has made a very big hit at the New Orphicans.

Poor Eugene Fonger was closed at the Portola Cafe, Frisco, after her Monday performance. She has entered suit for $2,400. When I think of what a hit she was in New York eleven years ago, I realize that earnings banks and real estate are not the worst things in this big cruel, heartless world.

Faye, Miller and Weston just received a wire from Martin Beck, offering them a summer engagement at the Palace, London. I saw the telegram yesterday.

NEW ACTS NEXT WEEK.


SMALL TIME.


The synopsis of the playlet is flashed on the screen before the act, not a bad idea, as it is acted in French. Lolotte, an actress, is called in to instruct a Barones with a bee for dramatics. The woman, not wanting her husband to know of the advantage, urges him to leave the house and not return before 5 o'clock. The husband is suspicious and cannot see why he should leave. A friend of the Baron's is called in to pass on the quarrel. The friend, in love with the Baroness, thinks she wants to be rid of her husband on his account, and accordingly sides with the wife. He tells him the reason upon the exit of the husband. Lolotte exits, meeting the friend who is her sweetheart. She picks up a book during the course of the rehearsal, finding an enticing passage written by her lover. Lolotte exits, but quickly returns, catching her sweetheart making love to the Baroness. Lolotte starts on a rave, in the middle of which the Baron comes back. The actress throws him off the trail by telling him she was showing the Baroness how it should be done. Even without understanding French the sketch is bound to be both entertaining and amusing. Comedy is derived from the awkward efforts of the Baroness to follow the gifted actress through the instructions in dramatic art. The piece is well staged and the attention to detail, always noted when an artist of reputation plays, is evident in evidence. It might be well to explain, however, in what part of France the men wear evening clothes from 2 until 5 in the afternoon, presumably the time the action of the piece took place, although that may have been forgotten. Madame Rejane is inclining towards stoutness, but there is no denying the artist's magnetic personality and a smile that goes right through you. Naturalness is the immediate distinguishing characteristic of Rejane. Her presence is felt long after the curtain falls on the playlet. An enthusiastic house greeted the French woman.

Lew Dockstader. Singing Monolog. 37 Mins.; One, Hammerstein's.

There are some good laughs in "the stuff" Dockstader is putting across on his return to vaudeville. Mr. Dockstader has done good material very well, and does much better than many another with material that is not so good. The blackface comedian can also send over an off-side with the best of advantage. Just now Lew has two or three warm ones. They are let loose while speaking on current topics, in this instance "Suffragettes" and "women policemen." Both subjects have been utilised before, but Mr. Dockstader has new talk for them. His best "gag" is "the elevator shaft," pretty well known. Mr. Dockstader apparently has not sorted out his talk for city consumption. When he does, and stops singing "The Morning After the Night Before," his act will be in better shape. That song isn't worth the acting energy the minstrel man puts into it. Monday Dockstader was unfortunate in having a song about "Put on Your Shirts," that had been sung a couple of weeks ago on the same stage. His own musical leader is carried. A little shaving, rebuilding and suggestion should bring the act around to a satisfying turn for himself and the audience. If this operation takes off seven minutes or more, Mr. Dockstader needn't mind. Jime.

Truly Shattuck. Songs. 3 Mins.; One (3); Special Set; Exterior (6); One (2). Hammerstein's.

Truly Shattuck, again on Broadway, closed her act in tights Monday afternoon, and at the Miss Shattuck offered a series of "mythological," "aerial" and "classic" "poses." A whistle reminding one of a foggy day down the bay served as a signal for the spotlight and curtain man. Unless each of the cast took turns in blowing the whistle, it is still a mystery what became of them. Of the eighteen minutes which the act occupied, fully ten are devoted to arranging the stage. Twelve times did the curtain roll up and down, each time showing Miss Shattuck in a different position, but always in the dainty pink tights which allowed all a liberal view at her figure. Of the "statues" offered by the little blonde lady, "Rock of Ages" and "The Two Little Birds" were the best hits. A big house at the Fulton failed to discover anything novel in the offering, but at that Miss Shattuck is one of our best little models. The stage waits killed the program devoted to it which did not show Tuesday. In its present state "The Power of Beauty" is very weak.

Wynn.

McDevitt and Kelly. Songs and Dances. 9 Mins.; One. Hammerstein's. McDevitt and Kelly are a couple of Philadelphians, who have been playing about, in and out of productions, reaching New York vaudeville for the first time at Hammerstein's this week. These boys are somewhat different from the many dancing "two acts." The greatest point of division is that McDevitt and Kelly can and do dance. Opening with a song, they close that of "loose" in soft shoes, holding to this kind of leather until near the finale, when the couple wear the regulation hard shoe. A dancing floor is employed throughout. It is not necessary and smacks too much of the many others. Most of the dancing is solo work, the boys joining only at close and finish. Their loose steps are neatly accomplished, and even at the conclusion, where both are together, they have kept away from that beaten dancing path so many 'twos' have trod or danced in before them. On "No. 2" at Hammerstein's Monday matinee, before the light house assembling there so early, they convinced the audience quickly they were dancers, and received more applause than any set has been favored with in that position this season.

Wynn.

MELLERDRAMMER QUITS.

The Bayonne Opera House, Bayonne, N. J., has closed. It is under lease to Al H. Woods, at an annual rental of $8,000. A clause in the lease provides that vaudeville or entertaining pictures shall not be offered in the house.

Friend and Dowing sailed on Wednesday for England to take up contracts on the other side.

The spectacle of two old men carrying on a conversation over the making of a Welsh rarebit offers pretty light groundwork for a character study with a touch of the dramatic importance, both of the protagonists. The dialogue is rather dull exchange of commonplace dialogue, and the finish comes just in time.  Tom (Mr. Dixie) and Dick (William B. Mack) are two old men representing opposite types of age, yet, perhaps, thirty-five years over all possible subjects, but remain staunch friends.  Dixey is the gloomy, introspective man, living a narrow, Puri-Christian life, while Tom has been the rollicking man of the world, a club member and a bon vivant.  They meet in Dick's house for an evening's chat while Tom makes his favorite dish.  They talk on general subjects, reflecting the opposite temperaments of the men, until the conversation turns to their sons.  Dixey declares that Tom's son is a good-for-nothing.  Stung to anger Tom proves that the other's son, supposed to be a model of all that is proper and high-minded is in fact an imbecile.  For no special reason Dick retorts to solve to become a man of the world and at the curtain he is leaving his home to accompany Tom to his club.  The finish is not logical and the whole piece goes down in the auditor's mind as a simple piece of mechanism constructed to display Dixey's faultless eloquence, for his ability to do anything else has scant opportunity for display.  


Everything will depend on the action of Dolan and Lenharr's new act, for the laughs will have to come in rapid succession to keep the act from growing tiresome.  At present this seems to be the main defect, though the finish could be improved.  A "mind reader" is to give a performance.  He is a mentalist who employs a man as a demonstrator to explain the performance of his star with a view to showing her up if possible.  Dolan appears, goes through a few minutes of diallog, good for several laughs.  Dolan steps down into the orchestra with the manager of the act who proceeds to prove the wonderful ability of Madam De Shane (Miss Lenharr).  Dolan returns to the stage to put her through a mental test.  During this exhibition he lets the impression she is an old circus gaffer, who at one time worked under his management.  Toward the finale they recognize each other to the amazement and disgust of their present manager.  The latter leaves the stage in a rage, and Dolan believing them man and wife, tries to smooth matters over, but learns that his former proddy is still heart free.  The act did big in spots Monday night and with a little doctoring should develop into a carking good comedy act.  

Fayn.  

Bettie Herroon sailed last Saturday for England, where she has been engaged to play.  Robert Irwin, the former manager of the Fifth Avenue and Plaza, left on the same ship.  


After his happy stroke of luck in "Billy's Tombstones," Mr. Drew is going to have a fearsome time in keeping up the pace set by that former effort.  "A Man with a Past" is a long way short of it.  The sketch has none of the fine human characteristics of the old playlet, the roles being of the conventional every-day sort.  There is little idea in the theme which revolves about the odd notion of a perfectly "nice" and unworldly young bride desiring that her husband has a bit of a tainted past, and the situation being that in the workings of her feminine mind she considers that every man unless he is a "dead one" must have committed some sort of indiscipline before his marriage.  In this case the young husband (Mr. Drew) hasn't a ghost of an "affair" to dig up, having lived a life absolutely free from entanglements.  His junior business partner, however, has had past enough to supply both members of the firm.  But the junior is engaged to be married and when his "chickens come home to roost" he makes the other the "goat" and hands him a fine career of dissipation and questionable love affairs.  The bride is well enough satisfied until she comes to believe that one of the odd "affairs" is still in progress, then she threatens to go home to mother.  Enter at this point the junior partner, who smoothes things over and the act closes with the bride believing that hubby has had only a mild, reasonable past with which she is entirely satisfied.  These are laughable lines and situations in the sketch and it is carefully presented, but it is not in the same class with "Billy's Tombstones," a success which will hamper all future efforts of the comedian.  

Rush.  

Clown Operatic Trope (7).  Singers.  14 Mins.; Full Stage (Garden).  

Majestic.  

The key to playing in the sketch explains the "Clowns" of the title, the offering being the conventional series of operatic airs.  Standard selections are chosen.  One novelty is the presence of a foreign-looking person, togaed and with a scene of military uniform on and enough lace to supply a regimental officers' mess, who walks boldly upon the stage and taking a position on one side, leads the singers with much waving of a baton.  The effect is highly ridiculous when the singers appear in costume and accompany their lyrics with gestures.  At one time this leader has too much seriousness, instead of having to lead a soloist on the stage as well as sundry tenors, baritones, altos and the like, posted in nearly all the entrances out of the audience's sight.  The voices were sweet individually, but when they got to septets and ensembles, everybody was in everybody else's way, and the result was chaos.  However, the act closed with the soprano holding a high note, and the result was the same as though it had been a good offering, as far as the Majestic audience went.  

Rush.  

Mabel McCane.  

Songs.  16 Mins.; One.  Fifth Avenue.  

The bill Sunday night could not have been more poorly arranged for Miss McCane.  Two songs in her repertoire had been almost duplicated by "Midge Fair," a singer who had scored and rated only by one number.  Miss Fair had a telephone song, using an instrument on a table, and the same was provided for Miss McCane.  Also both closed with songs about the difference between the songs of today and those of long ago, involving familiar melodies sung "atrazn" at first and then with the modern "rag" twist.  Even at that Miss McCane made a favorable impression, for she is a vivacious young person with a splendid voice and a distinctive style of young dressing.  She made three changes, one for each number.  

Citra.  


Combining dainty appearance, winsome presence and voices equally good, a repertoire of up-to-date and catchy songs, the "Three Singing Girls" pass as a successful feature on any bill.  Carrying para- nose and daintily and gowned in white lace ankle-length dresses, they make a most pleasing and breezy act.  

Fountain.  

Pelham.  

Hypnotist.  30 Mins.; Full Stage.  Wigwam, San Francisco.  

Pelham opens his entertainment with a line of talk, short and to the point, dwelling strongly upon the subject of "suggestion," explaining concisely his "demonstrations."  The act throughout is simple and strongly for comedy.  Pelham's routine follows closely that of Pauline, including the "blood test."  Pelham has advantageously and cleverly arranged his routine, catching the audience ready for interested attention for the quiet work.  Pelham is a good demonstrator of "hypnotic influence," "suggestion," "scientific demonstration" and out in many ways to supply a regimental officers' mess, who walks boldly upon the stage and taking a position on one side, leads the singers with much waving of a baton.  The effect is highly ridiculous when the singers appear in costume and accompany their lyrics with gestures.  At one time this leader has too much seriousness, instead of having to lead a soloist on the stage as well as sundry tenors, baritones, altos and the like, posted in nearly all the entrances out of the audience's sight.  The voices were sweet individually, but when they got to septets and ensembles, everybody was in everybody else's way, and the result was chaos.  However, the act closed with the soprano holding a high note, and the result was the same as though it had been a good offering, as far as the Majestic audience went.  

Rush.  

"Midge Fair," who appeared in a single singing turn at the Fifth Avenue Sunday evening is none other than Troja, the singer.  

Cira.  

Dorothy Dalston.  

Songs.  15 Mins.; One.  Guernsey, Yonkers, N. Y.  Miss Dalston is so notably un-Tangany that she is in a class by herself.  She is magnetic, has a good voice and "gets" her audience in her first number, "Experi- 

ence," whose short attractive changes are made while singing increasingly "Dolly" and "June, July, and August," the latter a seashore song.  In "Boy" she wears a very pretty light blue satin gown and carries a doll.  The spot is turned on several boxes as she sings and from one a young man answers her in a good tenor, which takes immensely.  The seashore song is sung in a chic bathing suit of pink silk, closing a classy act.  

Citra.  

Harry Van Fossen.  

Comedian.  15 Mins.; One.  Walker, New Haven, N. Y.  

This comedian is a Cohin & Harris minstrel who wants to make his mark in vaudeville.  Van Fossen has a neat appearance in blackface, and sings some comic stunts, "boom" as his appearance would suggest.  His monologue, "Before and After Marriage" and a parody took well.  "I'm Going Home" and a short dancing skit closed an act not above the ordinary run.  

Citra.  

"Five Suffragettes."  Instrumental, and Comedy.  20 Mins.; Full Stage (Parlor).  Walker, New Haven, N. Y.  

The curtain rises on a darkened stage, parlor, with a piano and a drum apparatus on each side.  Five hansomly gowned women appear playing on a cello, violin, cornet, trombone and piano respectively.  A few classical and popular numbers are appreciated and some clever "suffragette" talk is applauded.  The overture and comic talk closes an act that scored a hit here.  

Citra.  


Charlie Hammond (Frank Hall) and his wife (Pearl Sindelar) are at home and argue regarding the latter's extravagance as regards hats.  She calls him stingy and threatens to order another, sending the bill to him.  He retorts that he will commit suicide and she hands him a rope with which, after her exit, he proceeds to follow the suggestion.  A burglar (Charlink Sindelar) enters and picks his pockets while he struggles to be released from the rope and the wife enters and holds up the burglar, making him restore the property and her.  She releases Hammond, who is so grateful he offers to buy her the whole hat shop.  The sketch is a laugh all through.  Miss Sindelar's playing is full of life.  

Cita.  

La Petite Mignon objected to the shift ordered from third to second on the American bill Monday night, and the show is playing without her or a substitute this week.
RINGLING BROS.' CIRCUS 
BY WALT.

Chicago, April 13.—Chicagians have become so accustomed to playing the game of circus with five "Kings" in the deck that they do not realize in how many other particulars they are not receiving all that is coming to them when they find the bill. The circus are lined up against fulfillment in the deadly parallel. Otto, John, Chas., Al and Alf T. Ringling were on hand at the Coliseum, Chicago, Thursday night, April 7, when theirтрадucers went into commission for the season.

The five "Kings" were probably the only persons who have witnessed many circus performances with the same mixture of excitement and the management, having reached the position of "Circus Kings," have decided that their subjects must be content with what they shall see fit to spread before them. The first premise seems untenable, and there is logical reason for believing that the remaining conclusion is the correct one.

In all essentials the show is the same one which New Yorkers practically passed up at Madison Square Garden last spring, minus the "outside" attractions—automobiles, and the Curson Sisters. The "balloon horse" then shown is now called the "air-ship horse." "Omar," the horse, is named after the Maude Roubennie, the fireman, and is the first ascent. The "air-ship" is an oval bag, not very imposing. There is no "thriller." The act which will be most talked about in the Arthur Saxon Trio is the strong men's display which, with the Cursons, created the most comment last spring in New York.

The Ringling Ring is essentially displayed to best advantage in the Coliseum; it fits there, while the Garden was too big for it. The low roof, narrow arena and more compact surroundings bring the performance closer together. The Coliseum does not have the high bank which starts the first rows of spectators, in the boxes, so much above and away from the tamer's bench. The shades are tunneled, and Maude Roubennie is the fireman, the "bridge" used by the Arthur Saxon Trio for the automobile stunt cannot be placed crosswise, as it was in the Garden, but had to be built lengthwise of the Hippodrome track.

The show having been away two seasons, comes practically new to Chicagians and there is thus novelty enough to attract the largest audience. But the "Kings," in their big enough to do so. The newspapers Friday morning gave rather perfunctory notices, the Tribune and American Monthly, however, gave a full length of the Ringling advertisements; the Inter-Ocean and Record-Herald devoted a little space. No one, in the Chicago Daily News, gave the four papers the Arthur Saxon Trio were singled out for special mention. Otherwise the readers ran along the "savviest and lemonade," but it was rumoured daily that"despite the season, people seem to think is a novel way to refer to circus performances every year. Newspaper men as a class complain that circus businesses being "new," while they themselves, season in and season out, write a review of the elephant eating peanuts and say practically nothing about the "Kings" in the deck that they do not realize in how many other particulars they are not receiving all that is coming to them when they find the bill. The circus are lined up against fulfillment in the deadly parallel. Otto, John, Chas., Al and Alf T. Ringling were on hand at the Coliseum, Chicago, Thursday night, April 7, when their tradi...
The Ringlings in an indirect way have started what is designed as a back-fuse to the movement to establish a uniform circus license throughout the country. Recently they sent out a circular signed by a number of agents employed by the Ringling shows, urging that no act be taken by municipalities toward adopting the license scale which H. H. Tammen through the Denver Post has agitated.

This license scheme suggests that license fees be graded on the number of acts carried by a circus and the price charged for admittance. Printed forms have been distributed through the country recently to be placed at the perusal of local license officials.

The ordinance provides that where the price of admission does not exceed 25 cents and the charge of reserved seats the license fee is $2.50 per car. Where the circus train has more than thirty-six cars and less than 50, general admission 50 cents and restricted seats 25 cents, the charge shall be $25 per car. This amount is reduced to $12.50 when the admission fee is 25 cents and the reserved seats are the same. When the number of cars exceeds fifty and the admission charge is 50 cents or more (together with a 25-cent reserved seat) the charge is $50 per car.

Of course, circus men understand that this move on the part of Tammen is a blow at the Ringlings, for their licenses are based on trains carrying more than fifty cars, while the Sells-Floto outfit has thirty. In addition, the Sells-Floto people are going after higher prices to a considerable extent, and were the local law accepted, it would give the Denver outfit a tremendous advantage over its bigger competitors. The agitation is another move in the war to the knife between Tammen and the Ringlings which started last season over the trust's opposing tactics against the Sells-Floto Circus.

A "WILD WEST" STARTS.

St. Louis, April 13. - Close on the Zach Mulhall Wild West Show, which played indoors (at the Coliseum) the opening week with the Miller Brothers' "101 Ranch Wild West," beginning Saturday, for eight days. The show wintered in East St. Louis and opened its season. The Ringling Brothers circus follows May 1.

The Mulhall show did well, so big, in fact, that H. L. Fischacker, St. Louis newspaper and ad. writer, who handled the local publicity, was engaged to blase the trail for the organization.

The star of the organization outside of Lucille, Mildred, Georgia and Charley, Mrs. Colonel's daughters and son, is Elionian Carroll, roper. The bull fight scored pretty well at each performance. As there was no "death" or cruelty there was no police interference.

Several minor accidents occurred, Charlie Mulhall and Jack Hunt, a cowboy, being injured. Hunt was gored by the bull.

The Ringling Show has contracted for a lot in the south end of York, Pa. Several years ago it showed in the low meadow lands near Highland Park, but heavy rains occurred just before the date and the circus was nearly drowned out because of the meadows being bogged, and the following day was missed.
VARIETY

MALDAME SHERRY.

Chicago, April 13.

Having been shown in Bloomington for a preliminary performance, Harry H. Frase and Geo. Lederer presented "a French vaudeville in three acts" under the title of "Madame Sherry," at the Colonial, Chicago. Otto Hauerbech and Karl Hoesch, who made such good entertainment out of "Locog" when they transformed it into "Three Twins," are again credited with the book and music, and Lederer not only staged the piece, but made a speech before the final curtain fell.

"Madame Sherry" is a vaudeville intended to be the sole star of the piece, but within the past fortnight Ralph C. Hers was drawn from "Miss Nobody from Starland" and his name coupled with that of Miss Abrahams, to the considerable chagrin and displeasure of the uncles, at least to be the second star of the piece, and to the actual dressing of the uncle a steam yacht, upon which he anticipates taking a cruise for rest and recreation. The craft is to anchor in the harbor opposite the corner of Twenty-third Street, and to its decks the company is transferred for the second and third act. In the second section of the piece the heroine, portrayed by theelian Miss Abrahams, is shown through the cabin windows, and the last act shows the after deck and cabin of the yacht while she lies at anchor off the coast of the mainland. The whole scene was lighted up for night revelries, and the scene is pretty indeed. Two rows of set-water, clumsily worked, lent anything but a "sine-cure" effect to the situation.

The first act transpires in the studio of young Sherry, who seems to be a dancing master, for the eight show girls of the piece are here introduced in finery Grecian gowns for a "number" led by Miss Demarest, a girl who has the good looks department pretty well bottled up in her own personality. She also plays the double in "Bullfrog Glide," which, in its first appearance, had the effect of giving a capacity orchestra and gallery, with a not over heavy balcony. That may be a reflex of the calibre of the American patrons, since the orchestra runs up to $150, with the gallery at the lowest price.

Billy (Single) Clifford, returning to New York and vaudeville after a road tour as a star, fell under the ban of the seat disturbers in the "No. 4" position. It proved too much for the audience; but let us notice only two numbers, the first rather good and new, concluding with "Capital O."

Following Clifford "the Operator" stepped in to the undisguised approval. His number, if it is not "from the mouths of babes and sucklings," has at least acquired a new and original appeal with a finely drawn idea of emotional acting. Lyster Chambers and Alice Weeks seemed to "get to" the chair humor, though it must be confessed one thing: it causes them to forget that they are "acting." Offsets perhaps the fault of the dialog, as when Chambers, the operator, in despair at his unintentional error, may cause a wreck of two trains, tales like newspaper "scare" headlines.

Coming after what was meant for a "performance of V. Bowers" was the ballyhooed number into no sinecure, but he overcame any impression left, closing to one of the big hits, having his dandy bull dog, a couple of "picks," and a production of "Silvery Moon" to assist his pleasing stage presence and agreeable voice. Among the new songs Bowers is singing are "Bullfrog Glide" and "Dreamy Eyes," the latter a fine number in melody.

He left the audience right for Clark and Hamilton, an English team, held over from their debut at the American last week. The couple are popularities already. The applause for them was on entering was second to none on the program, which contained Amelia Bingham in the big care. Closing the first half, Clark and Hamilton held up the inter- mission, i.e., people remained seated to applaud instead of taking a walk. There is little in the act, when analyzed, that merited the reception excepting Clark personally. Miss Hamilton doesn't figure to any appreciable degree. Clark has an over-abundance of personality, puts everything across with a likable style, uses several very broad lines and bits of "business," and finally crouches at the finale that he is a corker. As long as it is in his foot it was necessary for him to slow down for Miss Hamilton in the "Geisha" scene, where the woman makes a very tall Jap girl. Clark no doubt would be a reigning favorite in a Broadway production, and is speaking of so many of the mannerisms found only in the English comedians, and which seem to take so well with the American public.

Continued on page 27.

AMERICAN

There are but a couple of sober spots in the bill at the American this week. These are placed amidst the plentitude of laughter-making episodes upon the program. The latter are so freely distributed that the result is a big laughing show, which people like, and further aided by fast, smooth acting.

Monday evening the performance started at precisely 8 o'clock, with the Aerial Bartlett (New Acts). Up to "No. 9," the season continued "walking in the worm," giving a capacity orchestra and gallery, with a not over heavy balcony. That may be a reflex of the calibre of the American patrons, since the orchestra runs up to $150, with the gallery at the lowest price.

Billy (Single) Clifford, returning to New York and vaudeville after a road tour as a star, fell under the ban of the seat disturbers in the "No. 4" position. It proved too much for the audience; but let us notice only two numbers, the first rather good and new, concluding with "Capital O."

Following Clifford "the Operator" stepped in to the undisguised approval. His number, if it is not "from the mouths of babes and sucklings," has at least acquired a new and original appeal with a finely drawn idea of emotional acting. Lyster Chambers and Alice Weeks seemed to "get to" the chair humor, though it must be confessed one thing: it causes them to forget that they are "acting." Offsets perhaps the fault of the dialog, as when Chambers, the operator, in despair at his unintentional error, may cause a wreck of two trains, tales like newspaper "scare" headlines.

Coming after what was meant for a "performance of V. Bowers" was the ballyhooed number into no sinecure, but he overcame any impression left, closing to one of the big hits, having his dandy bull dog, a couple of "picks," and a production of "Silvery Moon" to assist his pleasing stage presence and agreeable voice. Among the new songs Bowers is singing are "Bullfrog Glide" and "Dreamy Eyes," the latter a fine number in melody.

He left the audience right for Clark and Hamilton, an English team, held over from their debut at the American last week. The couple are popularities already. The applause for them was on entering was second to none on the program, which contained Amelia Bingham in the big care. Closing the first half, Clark and Hamilton held up the inter- mission, i.e., people remained seated to applaud instead of taking a walk. There is little in the act, when analyzed, that merited the reception excepting Clark personally. Miss Hamilton doesn't figure to any appreciable degree. Clark has an over-abundance of personality, puts everything across with a likable style, uses several very broad lines and bits of "business," and finally crouches at the finale that he is a corker. As long as it is in his foot it was necessary for him to slow down for Miss Hamilton in the "Geisha" scene, where the woman makes a very tall Jap girl. Clark no doubt would be a reigning favorite in a Broadway production, and is speaking of so many of the mannerisms found only in the English comedians, and which seem to take so well with the American public.

FIFTH AVENUE

At the Fifth Avenue Monday night, the house filled up rather early, but it was quite late before the audience aroused an echo in the walls.

The Robert Demont Trio started with what was programmed as an "abracadabra absurdiety." The boy's flaps stand out above everything else. The finish is rather novel because of its speed. Too much useless work with only an occasional dash of real action is doing no little harm to the offerings. As the Trio realize this the better the act will grow.

Ruby Raymond and Co. presented a singing and dancing act in "one." Mary Ray-

mond makes her entrance in a calico dress with silk handkerchief as the part of a new show. This is not in keeping with the character by any means. The comedian is not funny, and no one in the act displayed exceptional ability.

Neff and Starr have a dandy idea in "The Telephone Girl." But the material will stand improvement. With this new idea behind two clever people time being wasted, for with a few special songs and some bright talk the act should rank with the headliners. Miss Starr landed a re-ception on her entrance which was probably due to appearances, for she most certainly got all the lines attention while on the stage. The act did well.

W. C. Fields kept the house in good spirits with his first smile. Fields seems to grow better each succeeding year, going through Monday night without a miss.

Irene Franklin walked away with the honors. But she displayed a new swathed in bandages, adorning the gallery several laughs.

Hoey and Lee did fairly well considering that they were second. The V. Bowers https://www.oyes.com/ and Bowers didn't catch. They are not going forward, that's sure.

Will Rogers closed the show with his lariat throwing. His talk sounds good after all the dialect comedians have finished.

Arthur Dunn and Marie Glaser closed at the Orpheum, Oakland, suddenly, on the 17th, and started east.

A death in Mr. Dunn's family caused the unexpected close of the tour. Thomas C. Leary and Daughter were substituted on the bill.

Their work around eleven o'clock. While each would likely say that they didn't receive what they should have had because of the hour, it is not so. For that position, they equalled any hit of the show.

Miss Bingham presented three snatches of standard plays, having for her company, besides Lloyd Bingham (her husband) a rather light actor for the secondary male role, with her principal woman from before. She made an exquisite contrast on the program.

Post and Russell were on "No. 2," replacing Le Petite Mignon, who would never have been missed if her name had been taken off the sign. And Snyder and Buckeye came third, the latter getting away in first class form so early with their comedy musical offering.

Crosby closed the performance, just before the pictures, the second series of the evening (Oxford-Cambridge Boat Race) taking up "three minutes in the first half as a special dividend."
VARIETY

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RHYTHM AND BLUES

TAMBO AND TAMBO

SALTY RYAN-RICHFIELD CO.

BILLIE RITCHIE
"THE DIFF'RENT DOLL"®

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VARIETY

25

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NEARLY ALL THE "GOOD ARTISTS" ARE HERE. JOIN THEM WHEN IN CHICAGO.

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LOOK ME UP WHEN YOU GET IN

ROY S. SEEBRUE, Manager

Burke's Howard Boston 25 Columbus Boston Empire, Bar, American Cafe, Country Club 25 Empire, Bar, Theatre

Fords Palace Gayety Detroit 25 Star & Carter Chicago

Fashion Plates 18-20 Empire Des Moines 21-28 Lexington 30 Iowa City

Fay Felber 18-20 Box Ten Jersey City 21-23 Foley Paterson 25 2nd Avenue Syracuse

Follies of the Day People's Cincinnati 25 Empire Chicago

Fuller of New York Gayety St Louis 25 Gayety Kansas City


Hagen's Folies Bergere 18-20 Apollo Wheeling 21-23 0 25 Empire Toledos

Hosmer's Shaw Empire Cleveland 22-27 L O 28 Apollo Wheeling

Irwin's Big Show Standard Chicago 25 Empire New York

Jeanie Makin Gayety Louisve 25 St Louis

Imperial Standard St Louis 25 Empire Indiana

Jardins de Paris L O 25 Monumental Baltimore

Jenkins 18-20 Masquerader 25 Empire Albany 25 Gayety Boston

Jolly Joker Times 25 Lafayette Buffalo

Kentucky Belle's Burlington 25 People's Cincinnati

Kolkerbecher 18-20 Gilmor Scranton 21-23 Silver New York

Lett's Empire Toledo 25 Gayety Detroit

Lowe Hurricane Star Paul 22 Empire Des Moines 25-26 Leyron St Jane

Marathon Gilles' Empire Garden 25 Garden New York

Mastin Great Beauties Casino Hotel 25 Columbus N

Maynard's Gayety Hoboken 25 Music Hall

Merri Whist Gayety Toronto 25 Comedian Rochester

Merri Madonna Folies Chicago 25 Star Cleveland

Misfits' American Empire 25 Indianapolis

Mole New York 25 Empire New York

Morning Noon & Night 18-20 Empire Wednesday 21-23 Arthur's Atlas 25 Royal Montreal

Moonlight House Royal 25 Broadway Toronto

Mullins' Shell 18-20 Apollo Wheeling Pittsburgh 25 Gayety

Nafis' Gayety Garden 25 Alexander

Noyes' Brothels Comedians Backstage 25 Mo. Manker Showemers 25 Gayety Albany

Roy & Barrett Wells 25 Gayety St Louis

Rothman's Palace Girls Omaha 25 Empire Omaha

Rose Hill Mount N Y 25 Westside's Providence

Rose Helen Covid Ohio 25 Empire Albany 25 Morose Manhattan


Sally Devere 0 25 22 Bijou Pitca


Star & Mary Gayety Garden 25 Northwest 25 Empire Chicago

Star & Mary Girls Garden 25 Gayety New York

Three Little Ladies Bijou New York

Toms Trolley Girls Bijou Empire Wheeling

Trey's 21-23 Apollo Wheeling 21-23 Gayety Scranton

Twenty Acres Gayety 25 Golden Springfield 25-30 Empire Hoboken

Valentine's Saturday Gayety 25 Star St Paul

Washington Beauty Society Gayety Chicago 25 Star Republic

Watson's Barrooms 18-20 Foley Paterson 25 27 21 Tom Ten Jersey City

White Woman & Song Gayety 21-23 Empire Scranton 25 27 21 Foley Paterson

Young & Doodle Gayety 25 22 25 Star Scranton 22 25 Empire Wheeling Paterson 27-25 Box Ten Jersey City

Following a time-honored custom, the Monday afternoon show of the Barnum-Bailey Circus was given over to the orphans of the city. All the institutions of Greater New York were invited to invite their little inmates to the Garden, and a big representation responded. More than 1,000 youngsters enjoyed the performance.

THE EDMOND'S FURNISHED FLATS

The Only Flats Catering Exclusively to Performers

The Happy Hamlet 74th St Ave, Between 5th and 6th Aves. RATES FULLY CONDITIONS.

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THE HOTEL PLUMOUTH

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"NOTICE THE RATES"

A room by the day with use of bath. $1.00 and $1.25 single; $1.50 and $1.75 double. "NO HIGHER" room by the day with private bathroom attached. $1.00 and $1.25 single; and from $2.00 to $4.50 per week. "NO HIGHER." Rooms with both single attached, from $2.00 to $4.50 per week. Every room has hot and cold running water, electric light and long distance telephone. Reservations accepted at Club inspectors.

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T. SINNOTT, Manager

THE HOTEL YORK

CHICAGO 33d St., near Nick. Bond. Only half a block in 24th St. Natural.

CATERING EXCLUSIVELY TO THE THEATRICAL PROFESSION. MRS. AND MRS. JULIE WALTERS.

SPECIAL RATES ONLY IN MINUTES TO ALL THEATERS. CARS RUN ALL NIGHT. ROOMS 85c and up; also Rooms with Private Bath. Hot and Cold Running Water in Every Room.

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THE ACTORS' HOME

SAN FRANCISCO, CAL.

Rates—$0.00 to $0.50 per day, including tax, and meals. Rooms to be engaged for one week or less.

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FLORENCE TABLE D'HOTE

154 W. 44th St., near Broadway, New York

Lunch 45c, with wine. Accommodation for performers. FIRST CLASS FURNISHED ROOMS.

FLORENCE HOUSE

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NEAR ALL THEATERS. ROOMS REASONABLE. THE HOME OF THE THEATRICAL PEOPLE.

FIRST-CLASS ROOMS AND BOARD.

FURNISHED ROOMS REASONABLE. NEAR TIMES SQUARES AND BROADWAY.

242 W. 43rd St., NEW YORK

MRS. FAUST

LETTERS

Where C refers to letter writer in Chicago, Where B refers to letter writer in San Fran

Where I refers to letter in London. Advertising—or other announcements of any description—will not be listed when known.

Letters will be held for two weeks prior to publication. 10c per line for announcements.

When answering advertisements kindly mention VARIETY.

ROUYN HOTEL

ERIE, PA.

807 French St. 25-20-20, 60-20-20. Professional rates. One block from theatre.
A conception that brought out its best value, dressing well and looking good, but vocally he was much the other way. Better entertainment piece was effective, particularly the third act scene, where the deck of a boat has been presented with rare realism. There were a number of un

5. MJigures performed on the taut and swinging wire, his strongest number being a "drunk" bit in the lotion, Pinto offered with this show last season. Emma Stickleby combined grace with attractiveness in her hurdle and jockey riding.

The Three McGuire offered a triple ride

acting company, which was applauded. In the air the Flying Neilsen, for two weeks in the act. On one day in the casting the catcher was a girl who did little more than climb up to the landing platform and fall to the net at the finish. There were some five small shows of special work shown by others in the group.

The acts in rings and on the stage, as well as in the air, held this end of the arena rather keenly even balance with the North side, despite the fact that there was nothing of a truly extraordinary nature displayed.

LETTERS.

(Continued from page 25.)

Tayler Jack (C)

27

RINGLING BROTHERS' CIRCUS.

(Continued from page 18.)

with a foot on each horse. They won applause.

Five men comprise the Alex Troupe, but one devotes his time to gymnasm practice up in the peak while the four others train. During changes and transfers from trap to trap mas make the act distinctive, a pass by all four men in the air giving a strong close.

SOUTH RING.

The bulls in this ring were worked by Dick Walker. Mr. and Mrs. Broochard displayed a pleasing "bending" act and a most interesting bag of balancing, contortions and juggling. Josie and Percy Clark presented a principal riding act of class, and the two trained examples of army Frank Schadel, 1st display No. 5, were, like most of the ring stock, well groomed, trained, and of splendid appearance.

GRAND CANYON.

The publicity given to this by Miss Davis, Miss Bell and Miss Rollins, was effective, the pretty costumes showing one of the girls in riding knickerbockers. On Wednesday an 

THE BULLETIN.

There was a thought that if Elizabeth M. Murray were to be cut loose she could do a whole lot more toward her own entertainment piece which might run on the lines of the comic, in its present form, "Madame Sher-

promises to do.

The proceedings were stopped just near

the end of the page to pass the time over the footlights to the principals of the cast. There was a call for Ledderer, and in a speech he made it said that Chi-

crico was to outstrip New York as a pro-

ducing centre, the public must allow for the accidents and shortcomings of a first performance. He also said that his part-

ners, Harry Ovesa, had presented him with the Oscar Hammerstein hat which he bore upon the scene. Lastly he paid an undiplomatic compliment to the re-

viewers on the local papers, referring to them in the language of a New Yorker whom he quoted, as "the death watch" and further alluding to their "hammerers."

The Monday morning papers did not treat the enterprise kindly.

It seems certain that if "Madame Sherry" is to remain the all-summer attraction at the Colonnade, a thorough overhauling will be necessary in all departments. Even the "clackers" and those famous Sunday night hurdle could not obliterate all the faults, which were notice-

able in the pure and in the work of the principals.

Walt.
LILY and LENA
KANSAS CITY "POST." MARCH 14, 1910.

""Lily Lena, well known New York第一天 girl is appearing at the Capitol here last year, is back with her quiet songs, her captivating smile and her art that is art. Miss Lena has a few of the songs she did last year and all of the new ones that won the applause just as vigorously as ever, and the audience yesterday would not be stopped until the last song. Have you got another off the spring line like this in the off season and at the peak of the business season. But there's only one Lily Lena and she may be termed the Harry Lauder of them all. She has absolutely enough charm to make her the little lady slightly different. When the orchestra began the opening strains of her first song the applause began, for the people know what to expect, at least those who had heard her before and the new ones were not disappointed. She drew her audience right up close with her pleasant looks in their peculiar melody, and they couldn't get enough of her singing. It was the kind of entertainment that the people at the Capitol expect and the people at the Capitol are always more than satisfied."

"The art of Lily Lena, the English singer, is that kind of entertainment that the people at the Capitol expect and the people at the Capitol are always more than satisfied. She draws her audience right up close with her pleasant looks in their peculiar melody, and they couldn't get enough of her singing."

GEO.-STOKES AND YOUNG-PEARL

"THE BOY, THE GIRL, THE PIANO"

SINGING GIRLS 3

Soprano, ELIZA WALES, Contralto, MABELLE MEREDITH, Mezzo, EVELYN ELISON, Dainty, Vivacioso and the Northland Repertoire of Delightful Melody.

"THE MAN IN SKIRTS"

"ANOTHER BIG HIT in Yankedee"

"REDD, THOMAS, MARY and LEE

"Opening, SPOKANE, April 24, 10"

"Three Singing Girls," Elise Walts, Mabelle Meredith and Evelyn Ellison, presented a stirring and pretty picture. Their voices, soprano, contralto and mezzo soprano, are delightfully blended and wins for them an abundance of applause and several recalls on the stage. The girls are young and dainty and present a winning and breezy picture that is all melody."

"VICTORY "DALE COLUMBUS."

"'THREE SINGING GIRLS,' Elise Wales, Mabelle Meredith and Evelyn Ellison, presented a stirring and pretty picture. Their voices, soprano, contralto and mezzo soprano, are delightfully blended and wins for them an abundance of applause and several recalls on the stage. The girls are young and dainty and present a winning and breezy picture that is all melody."—"VICTORY "DALE COLUMBUS."

"THE BRINKLEY COON"

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"VICTORY "DALE COLUMBUS.""
“Tocat and Flor D’Aliza, the French comedians, and their wonderful troupe of acrobatic game roosters, took both audiences by storm at the Orpheum Theatre last night. It was a remarkable performance and the work of the roosters is wonderful. They displayed great intelligence, and their performance was a delight to both old and young. The scenery and costumes used in the act are very striking.” —Daily Telegram, Eau Claire, Wis., April 8, 1910.

ASSISTED BY
M’LLE FLOR D’ALIZA
PRESENTING THE ONLY TRIO OF TRAINED GAME ROOSTERS IN THE WORLD.

GUY RAWSON
FRANCES CLARE
“JUST KID.” “RON TOME.”
WEEK APRIL 14, CASINO, PHILADELPHIA.

DICK AND ALICE MCAVOY
“Herald Square Jimmy”
King of the Newboys.

FRANKIE AND JERE
(LUTTIEST)
“THE TOLL BRIDGE”
(BRANDY)
NEXT WEEK (APRIL 11), BROOK, NEW YORK.

LITTLE BILLY

O’NEIL and O’NEIL
BLAINE
ALF T. WILTON, Agent.
In “A RARE BIT,” written by Frank E. Mitchell

TOM LAMBERT and WILLIAMS
“Smiles and Songs”
NOW PLAYING FOR
SULLIVAN-CONDINCE
REPRESENTATIVES:
Jo Paige Smith and Reed Albee

Ella Cameron
And Excellent Co. in the Laughing Success, “THE NUTTY FAMILY.”
Always working.
Written by Ella Cameron.

“On one of the smallest comedy acts ever put on at the Orpheum.” —Variety “Courier.”
“Good enough to take top place on any bill.” —Theater “Herald.”
“Lovely Family, by Ella Cameron and Co., was out of the big acts of the bill.” —Fort Wayne “Sentinel.”

THREE (WHITE) KUHNS

“THAT’S SUFFICIENT”

IREPRESIBLE
DOROTHY DAINTON
“THE GIRL FROM THE BLUE RIBBON”
BIG SUCCESS AT YONKERS THIS WEEK.
JAMES FLANNERY, Agent.

St. Paul, Minn., April 8, 1910.
TORCAT AND FLOR D’ALIZA.
The above act was headliner at Majestic Theatre, St. Paul, Minn., week of March 28, 1910.
I consider it a pure, clean novelty. It met with approval of our patrons.
Personally Mr. and Mrs. Torcat are hard workers and good, congenial people.
JACK N. COOK,
MANAGER, MAJESTIC THEATRE.

REPRESENTATIVE ARTISTS

EDYTHE CHAPPELLE
IN “Why Hubby Missed The Train”
W. MORRIS GREENE.

IF YOU CATER TO REFINED AUDENCES
and want something out of the ordinary, book
THE RAPIDING EUROPEAN ILLUSION.

“MENETEKEL”
THE MYSTERY OF BABYLON
“The act that makes ‘em talk!”
HEADLINED Throughout Europe and America.
For terms, etc., address
WILLIAM HEROL, “MENETEKEL,”
April 16—Headliner, Colonial, Richmond, Va.
April 25—Headliner, Majestic, Norfolk, Va.
May 5—Headliner, Orpheum, Portsmouth, Va.

IF NOT SEEN GEORGE BLEW."
ALWAYS MAKE GOOD

CHAS., J. STIEFEL & CO.

BIG HIT THIS WEEK (April 11) P. G. WILLIAMS' GREENPOINT THEATRE

And Can Prove It

MAX HART

VARIETY 31

loved through the Merits office. The same price was paid in the form of a commission. The producer, who has been played there twice. The opening bill under the new management included Mr. and Mrs. Harry Thorpe and Co., Joe Finly, Radio and La-

dell, DePalma, Renna, Sara Kenda, Pircones, CARRIO (Blite & Kocig. mgr.).—Chester Jade,

BIOU (O. M. Kallatk, mgr.).—Yasuo Deo-

TROCCORO (Charles Connwell. mgr.).

B&HN (B. J. Co., B. F. Khan, mgr.).

Jay Matheron, manager of the Victoria, an-

outlines that beginning next week the former producer of Greif will have his management re-

pany Matheron regained one of the principal

hits on the Broadway, Camden, this was the largest show we have seen in a long time, but his stories lacked the polish.

Work has been started on the new Nixon Theatre

ite, but the act is laid off. Their cost will be $50,000 and will be devoted to vaude-

VICTORY (Sidney Shayne. mgr.).—H. B. Bar-

ton’s “Big Theatre,” 453 W. 37th St. (April

Zeit’s Hotel, local headquarters for profes-

sional, looked like an invisible horse last week. John Dunlop, who has been playing the

telephone "The Trouper," has scored a hit.

He has taken the stage in the one-act play "The

in about one of the tables. Host Zeitlinger is

in with "Law and Order," which he is about to

open. Tom Greedy, who has been a contestant on the "Artists and Dancers," was heard

at the management. Tom Greedy said, "We have just held a meeting and are going to hire

a new manager of the "Resistance" for lunch." And my case of diabetes had not been

reported.

ST. LOUIS

BY FRANK E. ANSEWERS

COLUMBIA (Frank Tate, mgr.; agent, Cor

Davies and "Crackerjack," Gardner and Reeves,

Three City, Tyrone, Nickles and Nickles, Pais-

Wright, and Mary, 293 S. Spruce St. (April

Frank Dun-

"The Belle of Brittany," good.

LUTHER (Charles B. Frank, mgr.).

ADAMS (Adelaide Green. "The Stater," who has

all the best notice of the week.

STANDARD (Leo Bencherbon. mgr.).—"Amer-

Johnson's (Frank Clemens. mgr.).—"The

Girl's Story."

Several men were slightly injured when a sec-

tion of the building in the construction

of Delmar Garden was blown down in a storm a few days ago.

Edwin A. Belitsky has signed local capital for

the "Tobacco" company. Capital, $1,000. The site

is in the heart of the business district.

AUSTRALIAN NOTES

BY MARTIN C. BRENNER

SYDNEY, Feb. 21,-Wills Bros, top-pleaser, Tom Dawn-

man, Martin and Parker, Lily Langtry, Graham

Dawson, Meta, Brother Boys, Destry. Other Three

West, Brother Boys, Mary and Allen, and the Ranch.

Venus and Vera were to appear a fortu-

nate week ago. Frank Bowles, manager. Vortex, the mad musicians, and Alexander and

NATIONAL.—Vive and Dauphine, Meta and

Mary, Destry Boys, Mercury and John, and the Ranch.

The Rutherfield have asked Cleopatra Cullin
to dramatize his new book "The Edgy," which ap-

peared in two weeks.

AT THE OLYMPIA, WE ARE PLEASED TO ANNOUNCE THE NEW ARRIVAL OF THE FOLLOWING MANUFACTURERS.

MACHINERY.

BEATTIE (Cyril Beattie, mgr.; Monday re-

sunday, "The Dandy," good; Frank D. Finly, 

See also "The Star," good. Teddy Gauss, manager.

FRANK BOWLES, manager of the "Coffee-

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VARIETY

"DANDY THIEVES"
"A NIGHT IN AN ENGLISH MUSIC HALL"
"A NIGHT IN THE SLUMS OF LONDON"

These Acts are all copyrighted.

WILLIAM HOLT WAKEFIELD
WILLIAM MORRIS CIRCUIT.
Personal direction, B. A. MYERS

BESSIE WYNN
IN VAUDEVILLE
Original HULA! HULA! Dance
TOOTS PAKA
PARA'S HAWAIIAN TRIO.
Representative, PAT CASEY.

VINA'S MODELS
REPRODUCING FAMOUS PAINTINGS.
Always a Feature.

ALVA YORK
ENGLISH COMEDIENNE
MORRIS CIRCUIT

The Beautiful Singing Model
BEAUTIFUL COSTUMES—SNAPPY SONGS.
PRETTY DANCES—4 COMPLETE CHANGES.
J. A. STERNAD, Agent
107 DEARBORN ST., CHICAGO.

The FREY WINS CO.
THIS WEEK (APRIL 11). ORPHEUM, BROOKLYN.
APRIL 12, ALAHMERA, NEW YORK.
APRIL 13, TRENT, TRENTON.

LOUISE DRESSER
"THE GIRL FROM THE STATES."

4 MUSICAL CATES

World's Greatest and Best Musical Act
WINNIPEG "PRESS," APRIL 6.
The Dominion theatre is out with a musical bill this week, at least the musical features are most in evid-
dence. The top liners are well above the average not only in quality, but also because they are somewhat
unique. The first selection of the programme is a number in which the former 'Mephisto Whistlers' have
been sliding, in fact of their numbers, the 1912 Musical Whistlers Whistlers would appear to be the un-
usual. The unique feature of their turn is a huge saxophone, probably six feet in length, the vibrato in
the notes of which are so deep on the scale that they may almost be felt. The conventional work of the quar-
tet on four smaller saxophones ranging from four feet down to a foot and a half in length is most tone-
ful. Their first selection on the saxophone, the over-
tone, is very pleasing, and showed a high degree of
proficiency. 

ALVA YORK
ENGLISH COMEDIENNE

PERO AND WILSON
Comedy Pantomimists
Introducing their own Original Novelty, consisting of
KINGOING, JAPANESE MANIPULATION AND BARREL JUMPING.
Address same VARIETY.

FRANK ORTH AND HARRY FERN
Musical Director, MAX HART
short VAMP SHOES

FOR ELVES

FOR STAGE, STREET AND EVENING WORK

FRED R. WIGGS

111 W. 33rd St., New York

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Two in TROUBLE;

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CLG.

PA.

Vaudeville

acting.
ABBIÉ MITCHELL
A MANAGER’S OPINION.

San Francisco, March 15th.—One of the greatest singers that has ever played my house. Sabiety, vivacity and a most magnetic personality. Miss Mitchell has proven a distinct and most successful feature during her engagement at the National Theatre. [Signed] SICK ABRAMS, Manager. New playing SULLIVAN–ORCHIDINE Circuit. Boxed for EUROPE JUNE 15th. H. B. MARINELLI, Representative.

FRED G. LANE
DAISY

VOCAL AND INSTRUMENTAL DUO IN "ONE." Address VARIETY, CHICAGO.

ARTHUR PRINCE
AND "THE"

IDA RENÉ

Communications. VARIETY, London.

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SCOTLAND’S PREMIERE VENTRILOQUIST

Terrific Success on S.-C. Circuit

TOM DAVIES TRIO “MOTORING IN MID AIR”

New Playing STOLL CIRCUIT, ENGLAND. Can accept American Time from October onwards.

Agent, H. B. MARINELLI, Long Acre Building, New York

HAL KELLEY
AND

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in

"The Village Lockup"

By FRED J. BRAMAN.

A Vaudeville Classic. Radiating Charm, Ineffaceable Name. Beautiful as a miniature painted in old ivory. Playing for All. S.-C. CIRCUIT. "We told you so."

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Presenting A DAINTEY SINGING AND DANCING NOVELTY in "ONE."

Are a Hit on Every Hill. Questions Answered by NORMAN JEFFERIES. Thanks to AARON HOFFMAN, Mr. and Mrs. E. E. FORRESTER.

VAUDEVILLE’S LATEST SENSATION.

LOHSE AND STERLING

April, JAMES PUSKERTY.

LOPEZ and LOPEZ

UNITED TIME

KING OF JUMPERS

LOUIS GUERTIN

The act that always makes Good.

APRIL 17, - WIGWAM, SAN FRANCISCO.

Representative JO PAGE SMITH, - Long Acre Bldg, New York City.

Associate REED A. ALBEE - - - Times Square.

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Representative JO PAGE SMITH, - Long Acre Bldg, New York City.

Associate REED A. ALBEE - - - Times Square.
will. Excellent. Fair; Pentxer was Collins Orpheum. VICTOR (Geo. New). The nights were well pleasing; the audience was large and enthusiastic. Rindley, and Brown; good; Lợi, Brown, bit: Mr. and Mrs. Tom Clark, Detroit; Sand, Brown, bit. NOTE.—Chan Krasnik has converted his bowling alley into a veritable palace for the exhibition of pictures during the hot summer.

EDINBURGH, PA.

COLONIAL (Ed. Laurel, mgr.; agent, Norman Jeffries). Monday opening 11.—The Great Gatsby, very good; Dorothy La Vern, good; The Four Musical Mice; LUBIN (C. B. O. 64).—Monday opening 9.—Mr. Smith's Cigars, good; Cicely Courtneidge. (E. M. 15).—Monday opening 11.—Mr. Smith's Cigars, good; Cicely Courtneidge.
"NOTICE"

If about 5,000 of the active magicians withdrew from the stage, then without any doubt I would be "THE GREATEST IN THE WORLD."

THE NEAR-GREAT MAGICIAN

HUGH LLOYD

THE RINGLING BROTHERS ACT.

ORPHEUM, ATLANTA, GA, APRIL 18

Booked up to May, 1911, on UNITED AND ORPHEUM TIME

A LITTLE SKILL AND A GOOD AGENT

DID IT.

KAUFMAN BROS.

"TOWNHALL ORCHESTRA" - Big Feature on Percy Williams Circuit. APRIL 19. LYTIC, TOUT.

EDW. A. KELLER, Agent

REPRESENTATIVE ARTISTS

SAN DIEGO, CAL.

QUEEN (S. J. Donzel, mgr); agent, C. O.; rehearsal Monday and Friday. - Week 4. Miller and Mack, Gershon, excellent; Hickman Bros and Co., good;现身 De Pare, bad, good; Columbia Comic Four, appreciated; Carter and Taylor, clever; pictures - PRINCESS (Fred Sullivan, mgr); agent, Bert Levy; rehearsal Monday and Friday. - Very good all round bill. M. L. Galasso, bargain, very good; Wilson and Wilson, appreciated; Don Blue, b. f., well reviewed; pictures - BEAN-BRITH (H. C. Moore, mgr); pictures by Office H. Moore, pictures - TEDDY (Marlo, mgr), pictures - JEWEL, M. A. La Clair, mgr; pictures - BEETLE, mgr.

ORPHEUM, GA

ORPHEUM (Joseph A. Wilczenky, mgr); agent, Inter-State Circuit; Monday, rehearsal, 23; Charles Marcelli, very good; Foster and His Dogs, very good; biggest and most popular, over a clever sketch; Little Grannie, fair; "The Fairy's Post Card Album." R. M. ARTHUR

SCHNEDAGA, N. Y.

MOHAWK (Chas. T. Taylor, mgr); "The Fairy's Post Card Album," pleased. 11:15. "Travelers.

EMPIRE (Wm. H. O. Towne, mgr); scenes of the Mohawk and Mohican Indians, with the Nelson vs. Wood and St. John Picture. 11:15. missels Ranges and the "Docks." S. J. KING

SPRINGFIELD, MASS.

POLK (S. J. Donzel, rey, mgr); agent, U. B. O.; rehearsal Monday and Friday. - marvelously, for every story, well received; E. H. Eaton, very good; Miller and Mack, good; Columbia Comic Four, appreciated; Carter and Taylor, clever; pictures - PRINCESS (Fred Sullivan, mgr); agent, Bert Levy; rehearsal Monday and Friday. - Very good all round bill. M. L. Galasso, bargain, very good; Wilson and Wilson, appreciated; Don Blue, b. f., well reviewed; pictures - BEAN-BRITH (H. C. Moore, mgr); pictures by Office H. Moore, pictures - TEDDY (Marlo, mgr), pictures - JEWEL, M. A. La Clair, mgr; pictures - BEETLE, mgr.

AERIAL LA PORTES

Week April 11, Fallons, Brooklyn.

MORRIS TIME.


SHIELDS, MARGARET MOFFAT

"A NIGHT IN A Monkey Music Hall"

PRESENTED BY

MAUDE ROCHEZ

At Present Orpheum Road Show

CHARLES AHEARN

"THE RACING MAN"

WEEK APRIL 19, CORNWALL, BALT LAKE, RAY CARY, Ames.

HONEY JOHNSON

ON THE MORRIS TIME

Being shyly.

This week resting on his own.

THE MONETA FIVE

IN THEIR JAZZ MELODY LUXURY

"AN EVENING AT HOME."

Vocalist and Instrumentalist. Introducing solos, duets, trios, quartets and quintets, playing violin, sax, mandolin, harp-guitar, box, piano, sweet female belts and saxophones.

THE GREAT

MARGARET MOFFAT

"THE BLACKS"

COLORFUL COMEDY ENTERTAINERS.

Being shyly, thank you.

ASK KING JOHN J. QUIGLEY.

"THE NARROW BELLY"

W. E. WHITTLE

In his latest "I'M AT THE WHITE HOUSE".

SIGNED FOR TWENTY WEEKS THIS SEASON ON THE WILLIAM MORRIS CIRCUIT.

DOBADO'S

TRAINED SHEEP AND FIG. CLOTH SHEEP, BEST SELLER IN THE WORLD.

DORENTHIM FARM, BOSTON, MACHUCA, CAL.

BOUCHER COMIC.

(Mr to Mrs.)

April 6. E. Bennett's, Hamilton.

April 11, Bennett's, Montreal.

April 18, Bennett's, Montreal.

See page 79.

C. O. K. BEKERTH.

HUGH J. EMMETT

Assisted by the "EMMETT CO."

"AN EVENING AT HOME".

"WILLIAM MORRIS CIRCUIT".

"WILLIAM MORRIS CIRCUIT".

"WILLIAM MORRIS CIRCUIT".

"WILLIAM MORRIS CIRCUIT."
NOW BOOKING FROM COAST TO COAST
WILLIAM MORRIS, Inc.

NEW YORK
American Music Hall Building
167 Dearborn Street
CHICAGO
412 Washington Street
BOSTON
414 Washington Street
NEW ORLEANS
Masonic Building

HYDE & BEHMAN
1877 AMUSEMENT COMPANY
1910 TEMPLE BAR BUILDING
BROOKLYN, N. Y.

WE BREAK LONG JUMPS
For Recognized Acts
Write or Wire
THE GRAND THEATRE
(Cleveland, Ohio)

LA CINEMATOGRAFIA ITALIANA
ITALY’S LEADING PAPER
Published Fortnightly
25c. a year. 5c. per copy
Published in New York
721 Broadway

THE GUS SUN BOOKING EXCHANGE CO.
The Largest Family Vaudeville Circuit in the World
Not Only the Largest but the GREATEST

Temple Theatrical Exchange
E. F. CRUSCHILL
Rooms 907-B-9 Adams Express Building, 125 Dearborn St., Chicago

HEDGERSTINE’S VICTORIA
AMERICA’S MOST FAMOUS VICTORIA THEATRE.
Open the Year Around

VAUDEVILLE HEADLINERS AND GOOD STANDARD ACTS
If you have an open week you want to fill at short notice, write to W. L. BOOKSTADTER,
Garrett Theatre, Wilmington, Del.
Can close Saturday night and make any city east of Chicago to open Monday night.

ERNEST EDELSTEN
VARIETY AND DRAMATIC AGENT
17 Green St., Leicester Square, London, S.W.
Solo Representatives.
John Miller’s Companies. Walter C. Kelly, Little Toby, etc.
Always Vacancies for Good Acts

EDWIN J. FISHER
VAUDEVILLE AGENT
PANTAGES CIRCUIIT
OF VAUDEVILLE THEATRES, Inc.
ALEXANDER PANTAGES, President and Manager
SEATTLE

PORTOLA CAFE
HIGHEST CLASS—AMERICA’S GREATEST
Flood Bldg., San Francisco, Cal.
Playing the biggest and best Dancing, Musical, Singing and Novelty Acts on the American and Mexican stage. From four to twelve weeks contracts.

THE NEW YORK VAUDEVILLE COMPANY, INC.
SENTINEL BUILDING, 510 KEARNY ST.
BOOKING DEPARTMENT
SAN FRANCISCO, CAL.

WANTED, Big Comedy and Novelty Feature
Acts to write or wire for immediate engagement. Booking Thru Chicago, St. Louis, Denver, San Francisco, Pasadena, Los Angeles, Seattle, Portland, others in Pac. States.

THED FRED MADO
OF THE WILLIAM MORRIS, Inc., CIRCUIT.

FAUX J. FISHER
VAUDEVILLE AGENT
BOOKINGS BLDG., SEATTLE, WASH.
Address direct, or LOUIS PINCUS, care Fred Fisher, New York.

THE PRINCESS THEATRE EXCHANGE
OASIN THEATRE BLDG., LOUISVILLE, KY.

TODAY’Sreno
in THE PRINCESS THEATRE EXCHANGE
HEADLINE ACTS AHEAD OF ALL OTHERS
FRANCIS STEWART, CHIEF MANAGER, CALL 5245

GOOD ACTS WANTED.
Prompt Service given to Reliable Managers.
F. M. Holmes, Gen. Mgr., Room 408, 101 Dearborn Street, Chicago.

LET US SET YOUR ROADSHOW TICKETS ON THE LEXING, VALLEYS & BELMONT,
EARL’S, 16th & 17th Sts., at the Vaudeville Bookers’ Bureau.

CONEY HOMES
Good acts wanted at all times, East or West of the Mississippi. Write or wire. Prompt Service given to Reliable Managers.
"Coney Holmes, Gen. Mgr., Room 408, 101 Dearborn Street, Chicago."

COOKY HOMES
GOOD ACTS WANTED.
Prompt Service given to Reliable Managers. Wire or Write.
"Cooky Holmes, Gen. Mgr., Room 408, 101 Dearborn Street, Chicago."

"THE ENGLISH PROFESSIONAL JOURNAL"
Circulation guaranteed to be larger than that of any English journal devoted to the Dramatic or Vaudeville Profession. Foreign subscription, £1. 6d. per annum.

F. M. Holmes, Gen. Mgr., Room 408, 101 Dearborn Street, Chicago.

THE ENGLISH PROFESSIONAL JOURNAL
Circulation guaranteed to be larger than that of any English journal devoted to the Dramatic or Vaudeville Profession. Foreign subscription, £1. 6d. per annum.
REYNARD

VARIETY

SIM--COLLINS AND HART--LEW

This Week (April 11) Fulton Theatre, Brooklyn

When answering advertisements kindly mention Variety.
TO MY AMERICAN FRIENDS
The Theatrical and Vaudeville Exchange
Director-General

Mr. WILL COLLINS

This Exchange is under the sole and personal control of Mr. Will Collins, a man recently General Manager for Mr. E. Oswald Stoll, Mr. Thomas Barrasford's Enterprises, and "The员sona Nellie." Its object is to operate a perfect system of international booking for Theatrical and Vaudeville Artists of the FIRST GRADE ONLY. To carefully guide clients as to engagements in every detail. Artists have the benefit of instruction as to traveling facilities, and their advertising plans arranged, etc. Their advance Press and Publicity matters are undertaken by an expert Press Agent. No detail is neglected in making every engagement solid and thoroughly workable.

A Souvenir Reading and Writing Room is furnished for the use of artists, worked with all the World's Theatrical Literature. Enquiries will be answered promptly on all matters concerning International Theatrical and Vaudeville business.

Only Address: Broadmead House, Panton Street, Haymarket, W., LONDON

THE MOST MARVELOUS SINGER IN AMERICA! WHO? WHO?

SIG. LUCIANO LUCCA
SIMPLY ASTONISHING HIS AUDIENCE WITH THAT BEAUTIFUL SONG.
"MEET ME TO-NIGHT IN DREAMLAND"

LEO WOOD NEW YORK AGENT FOR
WILL ROSSITER
212 WEST 42ND STREET, NEW YORK

GLADYS CLARK AND HENRY BERGMAN
Meeting with Big Success
Next Week (April 18), Colonial, Lawrence.

Booked by the Hustling Agent, JAMES PLUNKETT

Earl Taylor Harry Krantzman Al White
(WHITE CITY TRIO)

"FIFTEEN MINUTES OF MUSICAL FOOLISHNESS"
OPEN ON ORPHEUM CIRCUIT, APRIL 24TH, SPOKANE, WASH.
Address VARIETY, 'Frisco. HAVE YOU HEARD OUR "DIXIE DREAM"?

RALPH WHITEHEAD
Vaudeville's Most Refined Single Entertainer
In "A Repertoire of Story and Song"

S-O CIRCUIT. TIME EXTENDED.
Address Care White Hats.

Mr. Lew Dockstader,
New York City.

MY DEAR MR. DOCKSTADER: I wish to express to you my most sincere thanks for the very long engagement with your Company—after ELEVEN YEARS of pleasant and cordial associations with you as your PRINCIPAL COMEDIAN, I can only say "THOSE WERE THE HAPPY DAYS."

To realize that you have voluntarily raised my salary to the highest (with one exception) ever paid in the history of Minstrelsy is indeed gratifying as well as complimentary.

Once more assuring you of my grateful appreciation and wishing you continued success, I am, sincerely yours,

(Signed) NEIL O'BRIEN

Mount Vernon, N. Y., April 12th, 1910.

When answering advertisements kindly mention VARIETY.
ANOTHER HIT ANOTHER MARVEL ANOTHER "GLOW WORM"
The Masterpiece of Modern Musical Compositions. Good for & knobs, any time, any place, anywhere.

I'VE GOT THE TIME I'VE GOT THE PLACE BUT IT'S HARD TO FIND THE GIRL
Ketti King set the ball rolling in this phenomenal hit. The ball is rolling down a mountain. You can't stop it! It's getting bigger every time it revolves. Illustrated!

COME AFTER BREAKFAST BRING YOUR LUNCH AND LEAVE "FORE SUPPER TIME"
You never sang a coon song unless you've used this one! A side splitting novelty. New twists, new music, new ideas. Illustrated.

HITS THAT WILL NEVER FAIL YOU
"WISH I HAD MY OLD GIRL BACK AGAIN" • "I'M GOING TO THE WRESTLING MATCH" • "IF I HAD A THOUSAND LIVES TO LIVE" • "MY WAY TO HEAVEN IS YOUR WAY" • "MY WAY TO HEAVEN IS YOUR LOVE"

"TEASIN' RAG"
That tantalizin' tune you hear everywhere. Vocal and instrumental. Illustrated.

NEW-ILLUSTRATED HITS
"AMINA" — Greatest Flight on Record • "Girl Behind Counter is Girl I Love" • "I've Got the Time, I've Got the Place" • "When I Hear That Dreamy Waltz" • "Wreck of Good Hope Love" • "Somewhere There's Someone" • "The Time Has "Old King Mack Again" • "One Ain't America a Grand Old Place!"

All songs in this advertisement are illustrated.

Jos. W. Stern & Co., New York City

Send for complete list of 50 New Hits.

SECOND SEASON
Like Good Wine Improves With Age

JOHN B. HYMER
AND COMPANY OF 10
Presenting

"The Devil and Tom Walker"

With the same excellent cast, including Elsie Kent as Snow, and David Welters as The Devil.

Greenpoint, April 19, Orpheum, May 6, Colonial, May 12, Alhambra, May 14.

Sole Direction Jack Levy, 140 W. 42d Street, New York

REINE DAVIES

VOD'IL'S SENSATION!
Have You Seen Her $1,000.00 DREAMLAND' GOWN?

"MEET ME TO-NIGHT IN DREAMLAND" "IN THE SPRING I'LL BRING A RING AROUND TO ROSIE"

At the Plaza this week! The "Nifty" Act! Send for Prof. Copies. Will Rossiter, 152 Lake Street, Chicago. Leo Wood, 212 W. 42d St., N.Y. City.

1909-10
WESTERN SEASON

ALICE ORPHEUM CIRCUIT

LLOYD
DIRECTION PAT CASEY

THE GREATEST VAUDEVILLE HIT IN YEARS
APRIL 18, MAJESTIC, MILWAUKEE
The VAUDEVILLE DEBUT of
MISS
PAULA EDWARDSES
IS TO OCCUR AT
MR. W. L. DOCKSTADER'S GARRICK THEATRE, WILMINGTON, DEL.
NEXT WEEK (APRIL 25)
Five character songs, with changes of costume
IN "ONE"
Appearing under the Direction of MISS JENIE JACOBS (PAT CASEY AGENCY)

LEW DOCKSTADER REPLIES TO NEIL O'BRIEN
New York City, April 19th, 1910.

MR. NEIL O'BRIEN,
Mount Vernon, N. Y.
MY DEAR O'BRIEN:—
Many thanks for your very kind letter appearing in recent issues of theatrical papers.
It is a pleasure for me to say that yours is the most satisfactory engagement I have ever contracted—success to you always.
Sincerely yours,
LEW DOCKSTADER

TAYLOR GRANVILLE'S ATTRACTIONS

Now playing Europe: "THE HOLD UP" "THE PRIMA DONNA"
Now playing America: "THE STAR BOUT"

Stupendous American production of
"THE HOLD UP"
American Music Hall, New York, April 25

TAYLOR GRANVILLE assisted by Laura Pierpont in a new act
Watch for the startling event! The biggest yet

Eau Claire, Wis., April 10, 1910.
TORCAT AND M'LLE FLOR D'ALIZA.
With much pleasure I can say that your act is one of the most refined and novel features that I have ever had. Come again.
Yours very truly,
E. L. DOWLING,
Manager, Orpheum Theatre.
THE VAUDEVILLE SITUATION AWAITS ERLANGER'S RETURN

The Tables Turned; Now Stoll Threatens, and Beck Laughs. A Wholesale Combination, Perhaps.

John Cort sprang into international theatrical fame within the week. Before A. L. Erlanger had long been in London the cables burned with the news that Oswald Stoll planned to buy the Cort Circuit of theatres in the northwest to parallel the Orpheum theatres that way. Twenty-five million dollars was the modest sum Mr. Stoll gave out as the capitalization of the corporation he says will be organized to buy the Cort Circuit, build a few theatres and open up an English-controlled vaudeville chain in America.

The Herald carried the first cabled story, which had an Erlanger flavor to it, although the Herald correspondent in London took pains to say that while Mr. Erlanger was present at the interview, he said nothing (although it wasn't reported whether Erlanger wrote the cable). The story was greeted with laughs by the American vaudeville managers, who, without stopping to think that the same effect had been brought about in London when Martin Beck was announced as a future English manager, or what the condition of the Cort houses as regards "time" and "attractions" might be, set the tale down as a "scare."

The more thoughtful theatrical people, however, did not pass it over so lightly, saying that although there might be little in the story just now, the Cort Circuit may figure largely next season in the theatrical game somehow.

It is pointedly stated as an omen that the Shuberts quite recently laid a certified check for $1,000,000 before John Cort, while A. L. Erlanger was still in New York, as their price for Mr. Cort's circuit. Cort told this to Erlanger before he left, it is said, and also asked Mr. Erlanger to furnish some light on what kind and how many attractions booked by K. & E. would reach the northwest next season. The past season Cort has not been overrun with plays nor profits.

That this situation and the pending offer of the Shuberts may bring about a deal whereby to avoid the Shuberts taking over the Cort time, the K. & E. side will either have to buy or operate it is the opinion of the men who have driven deeply into the subject. They say that the base of supplies in the legitimate for the west (Stair & Havlin) is no longer to be depended upon, and that unless Cort sells, the only thing left for him to do with his theatres is to play vaudeville, either the cheap kind or the first class. That Mr. Cort has entered into a contract with Pat Casey for the latter to furnish his theatres with the cheapest brand of the variety shows over the summer is pretty well known. It is not known, though, whether this agreement gives Casey the power to extend the season under any conditions.

There are considerably over 100 Cort theatres west of Chicago, between twenty and twenty-five located and built in point of capacity for vaudeville of any class. Many of the others come under the typical "one-night stand" classification.

The entry in print of Cort into the vaudeville mess brings no joy to Sullivan-Considine, nor Pantages, who oppose each other on the smaller vaudeville time along the line of the Orpheum houses. One upshot of the latest development, it is reported, may be the welding of the western time into a booking combination, including the Orpheum, Sullivan-Considine and perhaps Pantages, with Cort "let in" to keep him out of the variety traffic in the west. This is to occur upon the promise of Martin Beck to give up his European involvements, leaving Mr. Butt and his English aides alone to fight the Moss-Stoll front. This will be, if it goes through, a sort of pooling arrangement, with the Orpheum at the head without that circuit becoming involved more than to take the leadership.

If Pantages does not join in his only hope continued on page 17.

MAKING UP "BLACK LIST" AD.

The theatrical papers have made so many wild statements regarding the "black list" against vaudeville acts that this week the managers of the United Booking Officers, with Martin Beck, of the Orpheum Circuit, were in consultation over advertising to dispel all doubt as to any likelihood of the "black list" being lifted at present.

Perry G. Williams, E. F. Albee and Mr. Beck each drafted an advertisement. The three copies will be placed into a composite notification. Before publication it will probably be submitted to Maurice Goodman, the attorney for the United, who will pass upon the phraseology to prevent a future connection with the wording and the law, the subject being a delicate one.

Though the managers have been deliberating upon this course, it was talked of during the week that two big Morris acts, which are on the "opposition sheet," have been booked with a United manager for next season, or negotiated with to the point when the contracts are in readiness to execute. One of the acts is a drawing card of some note on the Morris time. His salary with the United is stated as $1,500.

Confirmation of this was not asked for. A denial would have been expected were it so, and the report is printed for what it may be worth.

The $1,500 act might come under Martin Beck's own division of "star features which draw."

TROUBLE BREWING.

(Special Cable to Variety.)

London, April 20.

There seems to be trouble brewing between Walter Gibbons, Alfred Butt and Walter De Frece. The three men are in the Beck-Butt combination. It is said Mr. Gibbons, who placed his Gibbons Circuit with the combine, wants to withdraw from an agreement, which Messrs. Butt and De Frece claim has been signed and sealed, and is irrevocable.

Oswald Stoll has given public notice of a statement that he will enter America by the way of the John Corden theatres, and duplicate his London Coliseum in New York.

BIG ACTS IN ALHAMBRA.

(Special Cable to Variety.)

Paris, April 2, 1910.

Lady Constence Richardson has been engaged through the Marinielli agency to open at the Alhambra, May 18. "The Divine Myrna" will appear in the same house for the month of June, also engaged by Marinielli. The Alhambra will remain open this season until July 1. Last Saturday, Severin in "Conscience," opened there successfully.

The Alhambra is the Paris hall of the Beck-Butt-De Frece combination.

According to rumor, H. M. Marinielli may yet have the entire bookings for the Alhambra.

The import of the above cable is that there is a leasing by the American-English managerial combine mentioned toward the Marinielli international agency, which, of late, has been doing business with the United Booking Offices under strained relations. It might indicate that Marinielli would be in favor of making a booking agreement with the Orpheum Circuit, in any break between that western and the United, especially if the Orpheum entered New York City, upon which happening little doubt is expressed, as a future event.

Although H. M. Marinielli is personally interested in the management of the Olympia, Paris, his office placing all the turns for the program, the Olympia depends mostly upon revues, and would not break upon the Alhambra, even under the new policy of "big shows," as "opposition."

PAVLLOVA SENSATIONAL HIT.

(Special Cable to Variety.)

London, April 20.

Pavllova, the Russian premier, opened at the Palace, Monday, for her first English appearance, scored a sensational hit at once.

BOSTON'S ICE PALACE.

Boston, April 20.

The Boston Arena, Boston's first indoor ice rink, was opened April 16 on St. Ro- tolph Street. The arena is 367 by 150 feet. It is equipped to manufacture 110 tons of ice daily.
MORRIS CLOSURES FOR DENVER.

Denver, April 20.

The formal announcement that the William Morris, Inc. (western company), had leased ground and that a theatre would be constructed at once in this city has been made. The Morris theatre will be on Champa Street, between 14th and 15th Streets, within a stone throw of the Auditorium, and across the street from the telephone and new gas and electric company's skyscrapers. It will be the same distance from the main artery of Denver's streets, 15th Street, as the Orpheum, and a short block from the new suburban depot loop.

The Morris Co. has secured a lease on four lots for 90 years. The location is one of the most advantageous in the city. The rental charged for the ground is but $600 per month for the life of the lease.

Chas. E. Kohl said to the Variety representative that he would hereafter make all acts unknown to him appear on the program. He will give a full rehearsal of their number at the Monday morning rehearsal before opening the engagement at the Majestic. Mr. Kohl said that his company didn't make any difference to me what acts do in other theatres. Here is where I have my money invested. I am looking after my own interests and nobody else's.

"An actor wants to get the laughs, but if he doesn't get them the way I want him to he's got to cut it out. His money is here on board with such carefulness it is finished, and if he goes through without a laugh after I have cut out, what I don't want him to use, he's more welcome to it than though he kept the audience laughing all the time."

"An act plays here one week, while I am in business in Chicago fifty-two weeks in the year. The men are all on the road and I am going to make every act which I am not personally familiar with give a full rehearsal Monday morning before I can make any arrangements for acting in new acts after the Monday matinee at the Majestic. It has not always been the minor acts which have introduced material to which Mr. Kohl has objected. Headliners and other well-known acts have been called upon to change material, not always complying with good grace.

There is not a vaudeville house in America conducted with such carefulness that it is left to the nature of material used upon its stage as is the Majestic, and the line is being more strictly drawn every week.

A VERSATILE SKETCH.

Paul Armstrong, who wrote "Aisa Jimmie Valentino" among many other successful legitimate plays, has brought forth a manuscript for vaudeville. It is two years old, and the present conditions may make all the managers grab for the playlet, if Mr. Armstrong will permission to recast the names of the principals.

The piece is entitled "The Three Crooks." It may be adapted to any circuit, here or abroad, and will stand a change in the names on each one.

The sketch was originally written by Mr. Armstrong for Walter Jones.

AGREES TO FEATURE SIMMS.

Al H. Woods has agreed to feature Will Simms in the new Woods production. "Have You Anything to Declare?" which will be presented for the first time at the Cort, Chicago, next month.

The contract made, with Lewis Wey- ley as the agent, calls for Simms' services for eighteen months. The actor has been playing "Flinders Furnished Flat" in vaudeville.

Warrants for Royalty.

Chicago, April 20.

Ed. Gallager came in from Lansing yesterday morning and swore out war- rants in the United States Circuit Court for the arrest of Sherry and Collins, who have been playing "The Battle of Too Soon" with Fred Irwin's "Gibson Girls," near at the Star and Galaxy.

Mr. Gallager asserts that the team started the season under contract to play the act for him. They have now been doing it gratis without returning any royalties and have ignored his letters or demands for a settlement. Under the copy- right law he claims the right to arrest anyone upon his properties.

Next week Matthews and Basano, who are playing the act for Gallager, will be in the bill at the Redgie, and Gallager asserts that his present action is taken to further protect his property from two standpoints.

The trial has been set down for Sat- urday. Adolph Marks will appear for Gallager, and Solomon Lowenthal for the act.

STOCK IN ACADeMY.

Stock, June I, when the Academy of Music passes into the possession of William Fox, will be the moving picture shows. Corse and Payton will take the big house under lease until August 27, playing stock.

On Aug. 27 when the Academy reverses to its control, he will install the vaude- ville policy, but has not decided the grade of variety shows he intends giving there, nor the prices to be charged.

RATs ELECTION JUNE 17.

The election for five new members on the Board of Directors, besides a Board of Trustees, and president and vice-presi- dent of the White Rats will take place June 17.

Fred Niblo, the presiding officer of the organization, has stated he will not be a candidate for re-election. It is said that Junie McCree will likely be the next chief official of the order. Mr. McCree is very popular among the Rats. He is looked upon as a man of good judgment and common sense.

DALY IN A NEW SKETCH.

"How She Lied to Her Husband" is a sketch form of the play of that title which Arnold Daly will return the vaudeville policy, but has not decided the grade of variety shows he intends giving there, nor the prices to be charged.

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VIOLA GILLETTE SEeks Divorce.

Chicago, April 20.

Viola Gillette, who is playing the Lyric, and Jeff De Angelo, in "The Beauty Spot," began action for a divorce from Geo. H. Gillette in Circuit Court last Sat- urday. Miss Gillette testified that she was married to Mr. Gillette on September 22, 1909, and that after ten years, her husband deserted her.

MAY GET SOPHY SNOWDEN.

Vaudette for Sophy Snowden. Miss Snowden's last engagement was a brief one in "The Silver Star." She has been casting about for the prospects her affairs, but have gone out in vaudeville and is being advised by Jenie Jacobs of the Casey Agency.

FIVE ROUTED FOR NEXT SEASON.

Five acts thus far have been routed for next season on the circuits of the United Booking Offices, according to report. Taking the five acts, and the number who could exceed five by very little, the United Offices will have to pass through a busy period taking care of the acts its managers have under contract before the subject of the "black list" will come up to annoy any of them.

While the United has been procrasti- nating in booking the Orpheum Circuit, the Circuit has been making hay in that line, as it usually does each year, long before "the other side of the sixth floor" can place its future bookings in operation.

The Orpheum has been selecting acts in numbers for three months, giving each a future contract over the circuit. But the centre acts for next season have been issued by the Morris Circuit. Those made so far have been with foreign acts.

COLLIER REPORTED "FLOPPED."

Wille Collier will give the Shubert star next season, according to a manager who speaks with the utmost authority for the independents. He said: "Wille Collier has given his word to Lew Fields that he will play under Fields' management next sea- son. It is a perfectly legal verbal contract. There are other big and well-known stars who will also come over."

That William A. Brady and Daniel V. Arthur have "flopped" to the Shuberts is no longer denied. It is a matter of record that there has been formed a company with a capital stock of $1,000,000, of which Brady is president and Lee Shubert vice-president. The corporation is called William A. Brady, Inc. The papers were filed in New Jersey Monday.

DIXIE TIRES QUICKLY.

Henry E. Dixey has tired quickly of his proposed vaudeville tour. One reason ascribed is that the substantial proofs of a tour in the shape of many contracts did not flow into the actor quickly enough. One outstanding agreement calling for Mr. Dixey, his company of one, and the sketches from the Jewish Rarities, was presented to Hammerstein's May 2 has been canceled by him as a result. William Hammer- stein and Mr. Dixey's agent, M. S. Ben- tham, are both aggrieved over the cancellations, though Mr. Bentham takes it mostly to heart.

THE ORIGINAL "VAMP."

Eddie S. Koller has captured the original "Vamp" for vaudeville. "The Vamp" is Katherine Kaelred, who created the principal female role ("The Vampire") in Robert Hilliard's play, "A Fool There Was."

Miss Kaelred, with a company of seven people, will appear in sketch May 16, for her debut.

ROYAL FAMILY HOME.

Boston, April 20.

The Count and Countess Magri (Mrs. Tom Thumb) arrived last week on the (Ymirie after two years on London and Paris stage. The Countess reported their last tour successful. They bribed in to the Countess' home for a visit. Later they may appear in vaudeville on its side.
LEGISLATION IN QUESTION.

If the schedule at Albany has been carried out as it was arranged earlier this week, all agency bills now pending before committees will be submitted to the Committee on Rules. This committee will then commence the process of weeding out the measures which are to fall by the wayside.

While no one is able to foretell the destination of the agency bills, there is a general impression that none will come before the house, and that the present session will adjourn without having disposed of the matter.

Leaders on all sides of the contest for and against the regulating of agents reflect this attitude, and in one case at least, a bill has been prepared to present to the Legislature of 1910-11, thus indicating a firm conviction that the whole matter will have to be gone over again.

The other day a third bill covering the agency question was presented in the Assembly. No facts were obtainable in New York City as to the details.

On Monday Harry DeVeaux, president of the Actors' Union, received a communication from the union legislative agent in Albany saying that Assemblyman Green had prepared a bill embodying a composite of the bills now before the Committee on Laws, and would have it reported out. Mr. DeVeaux's information was to the effect that the new committee measure was based on the Wagner-Green bill, the original proposition placed before the legislature.

These developments led some to believe that the bill would be reported out of committee, in which case a certain degree of confidence was expressed that it would go through.

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GEO. GOLDEN WRITING.

In Los Angeles, where George Fuller Golden has settled, the founder of the White Rats of America is writing a series of articles which will be published. Mr. Golden has retired from the stage, his friends say, and will devote all his time to the manuscripts. He has located in Los Angeles permanently.

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REJOINS "THE FOLLIES." Boston, April 20.

At the last Monday Ewa Tanguy rejoined "The Follies" and appeared for the first time at the Boston Theatre. Last week Miss Tanguy was out of the cast while the company played Washington. Rosie Green had her part.

"The Follies" is scheduled for the City Theatre, New York, next week, or may close here Saturday night. It is said Miss Tanguy has consented to appear again for two weeks only.

McWatters and Tyson came on Monday to strengthen the show if Miss Tanguy failed to appear.

The report is that Miss Tanguy will enter vaudeville with a production in one of the Williams houses on May 18.

It has not been announced as yet if Miss Tanguy will be at the head of the new review of Ziegfeld's on the New York Roof this summer. Percy G. Williams stated on Wednesday he had not Miss Tanguy under contract to play in his vaudeville houses. Gertrude Hoffmann, who at one time was rumored to have engaged with Ziegfeld for the position that Miss Tanguy holds, may not appear this summer at all, at least it seems to be settled that she will not be in "The Follies." The United Booking Houses has Miss Hoffmann under contract for next season.

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MYERS IN HEAD.

London will see a "diving act" May 2, at the Coliseum. Nod, who has been appearing in the West, will show Londoners the first "tank turn" there.

R. A. Myers, the diver's agent, left with her Wednesday on the Louisiana. Mr. Myers has been in direct communication with the Moss-Stoll office in London for some time. Oswald Stoll operates the Coliseum.

Nord's appearance in London will antedate the debut of "The Divine Myrna" in the English halls. "Myrna" being engaged through the Mediterranean office to open at the Palace, London, during June. From London, Nord will proceed to the continent to fulfill contracts entered into some time ago between Myrna and Raimy.

While abroad Mr. Myers may produce one or two other acts.

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HARRIS GROWS MAGNAMOUUS.

Atlantic City, April 20.

Ben Harris is growing magnamous. He has rented Capt. Young's cottage of twelve rooms, with five baths, and has sent out a free-for-all invitation to those he likes for over the summer.

Mr. Harris says they are to come down, fill up the house, stay as long as they like, partake of his food and hospitality, and there's nothing to be charged up, but doesn't want anyone running around the house in bare feet or soiled slippers after dark.

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MID-SUMMER EXPOSITION.

Washington, April 20.

Contracts have been sealed, signed and delivered calling for the transformation of "Sunny Park" into a Washington mid-summer exposition, similar to the industrial expositions held at Cleveland, Pittsburg, Buffalo and other cities. Several concessions will be installed.

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GRAUMAN MATTER IN COURT.

San Francisco, April 23.

The Grauman-Pantages case came up in the General Court yesterday morning. It is an action involving the alleged transfer of the new Grauman theatre to other interests. Alex. Pantages claims a booking agreement with Grauman for the house when completed.

The court adjourned the motion for five days, sailing for briefs. It is reported that the attorneys may reach an agreement under which Grauman will admit the Pantages' contract, and continue with it.

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OFFERS FOR ELITINGE.

There are several offers pending for Julian Eltinge. One is said to be $1,500 weekly for next season, but the proposer of this salary is not known. It has interfered, however, according to report, with the arrangement thought to exist between Eltinge and Al Woods for a starting engagement next season, under the Woods direction.

The Morris Circuit is also out with a bid for Eltinge to remain a Morris star. Mr. Eltinge holds out some over at the American, New York, for next week. Before his New York engagement ends, he will have settled upon his next season's plans.

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MIKE BERNARD IN TOWN.

Mike Bernard, the Paderewski of 14th Street, New York, the impresario of Fillmore Street and the pride of Market Street, San Francisco, is back in Gotham after a lengthy stay on the Pacific Coast, where he learned everything from cricket to blackjack, the latter being a little western card game mostly patronized by easterners. He will make his initial New York vaudeville appearance at Hammerstein's May 2.

Mike is so used to pounding the hills of 'Frisco that he has to walk sideways to keep from flying. The ten-fingered wonder is sporting a light cravatette, which never saw the Golden State, for the nearest they have to rain out there is called "the Oregon mist." resembling a London fog, although it doesn't taste so bad, but blows in one's eyes.

The first thing Mr. Bernard did after hitting the big street was to buy a ticket for a ride on one of the rubber- wheel wagons bound for downtown, where he held a long conference with Mayor Gaynor in reference to the existing ex- cise laws. Mike is an almost "Coast Defender," and while he may linger a little longer, it's a safe wager he will soon hit the high spots, bound for the land of bullies and alfalfa.

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FRANCHISE THE ASSET.

Indianapolis, April 20.

The Colonial, a vaudeville theatre, which passed into the hands of a receiver last week, closed up tightly on Saturday night. It has been looked through by the Morris Circuit.

When the receiver looked for assets he found a string of "franchises" for which, the corporation when opening the house had deposited $5,000 with the Morris Circuit. The "franchises" will be disposed of at auction for the benefit of the creditors.

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IN CLINCH OVER "OPTION."

It is said that the "option" order issued for Keith-Proctor's Fifth Avenue Theatre resulted in a clinch between E. F. Albee and Martin Beck. Mr. Beck's forces have been the most active in gathering in for the Orpheum Circuit the desirable acts appearing on Sundays at the Fifth Avenue late. This clinch puts the new set of instructions to the house manager, who was called upon to oblige all "try outs" to submit to an option on their services for two weeks, without any salary mentioned.

From all accounts, it did not disturb any one whether the majority of acts playing there to "show" last Sunday were under contract. It is said that most were so poor a good act did not have a chance in the running. One of the acts to bring laughter was a pianist, Guy Maingy. The audience laughed and yelled itself hoarse, but Mr. Maingy, a tall fair haired youngster, manly arose from the piano stool, pushed his blonde locks away from his forehead with his left hand, and softly inquired "Am I as rotten as that?" Then the stage became his.

This week Gertrude Hoffmann is the big feature. On Monday morning bright and early it is said the house manager received notice that if he expected the Fifth Avenue's star for the week to commence the engagement, he should become busy at once, and remove the "Coming" frame containing the portrait of Date, standing in the lobby.

KARNO'S COMPANY GOING HOME.

Passage has been engaged by Alf Reeves, manager of the Kano Comedy Co., for the house members for departure this Saturday (April 23) on the Celtic. The company, with Mr. Reeves, will leave, excepting the comedian, Albert Weston, who has played "the drunk," following Billie Reeves in the role. The latter, who has been in "The Folles" for two years, may sail with his brother, taking a short vaca tion and returning to open again on the New York Roof with F. Ziegfeld's new summer revue.

Alf Reeves will bring Joe Kano company over here again next fall.

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SENATOR BRICE'S DAUGHTER.

From "The Jolly Bachelors," Elizabeth Brice, the daughter of a United States senator, will walk into vaudeville, along with Charlie King, best known to fame as "George Cohan's understudy." The act to be arranged will appear for the first time about May 2, booked by Edward S. Keller.

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SHEP CAMP IN THE LEAD.

Next season Sheppard Camp, a former baroness, will have the lead in "The Traveling Salesman" which is to go on the road, under the management of Henry Harris. Camp's tour commences in September.

"THE ECHO" IN CHICAGO MONDAY.

Chicago, April 20.

Richard Carle, who produced "The Echo" at Detroit last week, comes to the Studebaker Monday, April 23, to succeed "TheFourth Estate." The new Dilling ham piece is expected to make an all summer run on the last front.
GALLAGHER, SHEAN'S PARTNER.

Chicago, April 23.

Ed Gallagher has formed a partnership with Al Shean for the purpose of operating Rice & Barton's Big Gaiety Co. on the Columbia Wheel next season. The partnership papers are for five years.

When Gallagher finishes his present vaudeville bookings with "The Battle of Too Soon" and Shean and Warren conclude their vaudeville dates, Shean and Gallagher will at once begin preparations for their burlesque tour. "The Battle of Too Soon" will be a feature of the show, with Shean and Gallagher playing the leads. Arrangements have been made for the use of "The Girl from Paris," a musical comedy in which Louis Mann starred. It will be re-arranged to serve as the burlesque feature of the show.

PICTURES FOR ALL.

Providence, April 20.

The Westminster will close its season with burlesque on April 23, opening Monday as a picture house. The Imperial, which has played K. & E. attractions during the past season, has also gone over to pictures. The Empire will fall in line with pictures commencing May 2.

SUMMER PICTURES IN GAITEY.

Boston, April 23.

The Gaiety (Eastern Wheel) will run burlesque till April 30, then will put on pictures and vaudeville for the summer season, resuming the burlesque in September.

RECORD FOR THE DAY.

"The College Girls" took a record at the Columbia, New York, last week. The total on the six days was $6,000, but that figure was exceeded by Scribee's "Oh, You Woman Show." "The College Girls" record was on a single day's receipts. On Saturday the show drew $112 more than the best previous figures.

SUMMER BURLESQUE IN PHILLY.

Philadelphia, April 20.

There will be plenty of entertainment for burlesque patrons in this city during the coming summer season, according to present plans. W. B. Watson and his "Beef Trust" will come to the Bijou next month, leaving behind the Boston season. This will close the regular wheel season at this house, and Watson will continue for three weeks more, changing the bill each week. He made a success of a like venture last spring.

Next week will be the last of the regular season at the Trocadero. "The Jardin Chinois" and "Flat White's Gaiety" will also close, and the Casino will follow and then T. W. Dinkins will install a stock company to give burlesque shows.

The two Eastern Wheels will also close a summer season. Eddie Shayne is already forming a company for stock, and has secured John J. Black as one of the principal comedians. The summer season to know why burlesque should be singled out to be distinguished by name, without "musical comedy," "dramatic" or any other branch of the theatrically specifically denominated. Burlesque people do not relish being put up for the gaze of the public as a collection of "freaks," and there is a disposition on the part of most of them to aid the Fair by their presence on the floor as mere spectators, if the "freak" idea is gone through with.

ATHLETIC BLOCK SHOW.

Washington, April 20.

Esther Lawson, a chorus girl with the "Prewitt-Samuels" attached the show here for safety alleged due her. The burlesque show is owned by one of the Block Brothers, of this city. The case will come up before the Municipal Court.

BASEBALL CUTTING IN.

Burlesque managers are preparing themselves for a falling off in business with the coming of fine weather and the opening of the baseball park throughout the country. One burlesque show playing in Brooklyn drew $800 at the Monday matinee, when early rain gave warning that there would be no local game, but on Tuesday it did not commence to rain until late in the afternoon, and thousands of "fans" had journeyed to the ball grounds, the receipts falling off to half that amount.

NEW SUMMER "HI" WRINKLE.

Providence, R. I., April 20.

The management of "Vanity Fair," a summer park, has struck a scheme of which they expect great things. Instead of running a conventional summer park, they will meet the opposition of the baseball park hippodrome. Already contracts have been signed for the summer to a grand holding 10,000 persons. A stage will be placed in front of this and two performances will be given daily, acting selected from the best those that supply the ball park "hips." The usual park concessions will remain in the enclosure, but every thing will be suspended during the "hip" performances.

A special admission to the park will be 10 cents and this will entitle the holder of an admission coupon to a seat in the grandstand.

Contracts were entered into this week with the Independent Managers' Association, a coterie in the Independent Booking Agency, New York, to supply attractions. It is said that the scheme may be followed in many other cities where summer parks find themselves in competition with baseball "hips."

ENGAGES BASEBALL CATCHER.

Chicago, April 20.

Next week at the American in Joe Kling, baseball star catcher, will spend a week in the house delivering a monolog while attempts are being made to see that the fine of $750 imposed upon Kling by the National Commission for violating an agreement with the Chicago "Cubs" should be remitted. In order that Kling may return to his position behind the bat with that nine.

Kling was fined last season for having played a game, while under contract with the Chicago, at which team he became miffed when refused a leave of absence of a month to visit Kansas City. The Commission ordered that the Chicago Baseball Club must not pay the fine, and it is said the vaudeville salary for the coming week will be used for this purpose.

BAGGAGE EXCESS RULINGS.

Numerous vaudeville acts carrying excess baggage will be particularly the "combing live animals, complaint that the railroad rates have advanced sharply within the past few years although the increases have apparently attracted no wide attention.

It is claimed that the rates have become so high that they seriously interfere with the profits of trained horse acts and that eventually, if the present policy of the railroads continue will put that class of act out of business.

PANTAGES' OFFICE MOVES.

This week Louis Pincus, the eastern representative of the Pantages Circuit, will remove the office of the western chain from the Long Acre to the Gaiety Theatre.

For two years the Pantages Circuit has had its representation through Mr. Pincus in the Casey Agency.

"Teddy" Wenslick, representing the Jos. W. Stern Music Publishing Co., left for Chicago Tuesday. He will establish headquarters at the Hotel Grant in the Windy City.

ALONZO TURNS MOSO'S "SON."

New Haven, Conn., April 20.

You New Yorkers may hand it to Mr. P. Alonzo, of the Poli Circuit, though his Latin temperament does grow excited when he hears the prices of some acts. Mr. P. Alonzo is some wise boy, and he thinks as much of Z. Poli's money as he does of his act.

If he had not, Mr. P. Alonzo would have dashed a check last Friday night for an urban gentleman who blew into the villain's office as the agent of Sir Edward Moss, of the Moss-Stoll Tour, England.

Moss' "son" left the 7:02 train at the downtown station, and glided up to the Poli Theatre, inquiring for the engineer. He was ushered into Mr. Poli's office, and after some little conversation, following his description of identity, Poli passed him over to Mr. P. Alonzo to help Moss' "son" take a drink. This Mr. P. Alonzo did, politely asking Moss' son to see the show that evening. Sir Edward's reputed offspring did not care for social bills, but he didn't mind telling Mr. P. Alonzo confidentially what Moss-Stoll intended to do in the way of beating it over to America and figured up a few halls to place Martin Beck hors de combat in the coming great international battle of the vaudeville magnates (vide press).

Mr. P. Alonzo is a good listener, and has been known to keep his temper when told a "single woman" wanted $800 a week. So Moss' son rambling along, finally remarked that he thought the burg worth looking over before catching the 9:08 for New York.

Mr. P. Alonzo declined another draught at the poli, and ambled his horse back to the theatre. When he arrived there, Mr. P. Alonzo asked Mr. Poli if Sir Edward's boy had cashed a check. Poli said he had not, and lost twenty pounds at once wondering what he would have done had the man asked that. Mr. P. Alonzo offered to wager his boss a week's salary, for himself (Alonzo) against $250 the Englishman would be broke for a little coin. Poli wouldn't bet.

About 8:54 returneth Moss' son. "Have you any money handy?" said he to Mr. P. Alonzo, "I have $250.

"Money! In New Haven! It has never been." "Couldn't you cash me a little check, old man?" asked Moss' boy. "It's against the rules of the Union," answered Mr. P. Alonzo. "What Union?" asked Moss' son. "The Associated Order of Tight Wads," answered Mr. P. Alonzo. "Old rags are you speaking?" inquired Sir Edward's boy.

"Always serious," said Mr. P. Alonzo. "If Mr. Albe knew I had given up anything outside the United Booking Office, he might want to know why," talked on the Poli continuous star. "Who is Mr. Albe?"" said Moss' son. "Ah, ah! I thought so," gasped Mr. P. Alonzo as he ordered the usher to call the fire department.

"I have no money! I have no money!" and the Englishman vanished while the firemen played the hose upon Mr. P. Alonzo to bring his fever down.

"FOLLY'S" PLAYING AGAIN.

"Follies of the Day," the Minor Estate burlesque show which was burned out in transit to Louisville, was replaced on the Wheel, opening Sunday in Cincinnati.

Joe Keno, who recently closed with the "Blonde Typewriters," will probably head a new "girl" act called "The Manicure Girls."

Frankie Weston and Irene Goodwin, of Fred Irwin's "Big Show," intend to enter vaudeville at the close of the burlesque season.

Will Lester, formerly a partner of Sam Shannon, now operates a picture theatre in Detroit. It is called the Lester Theatre.

Jewell's Manikins have been placed by the Casey Agency for a return tour of the Orpheum Circuit, opening at St. Paul, in September.

"The New York Floating Theatre" will have the Musical Fakts as one of its acts. The Boater plays once daily, if the tide is behaving itself.

Griff, the English juggler, will play Hammerstein's May 2 as his final week over here, appearing in his own act, without a "producer." The management will miss him.

"The Lady from Lobster Street," at Weber's, closes this Saturday night. The company may go on the road or another show for the wilds made up.

Mary Manning will auction off a diamond brooch for the Actors' Fund Fair. It is valued at $350, and has been donated to the Fund by Miss Manning.

Ha Grammon plays Shea's, Buffalo, coming Monday, having been obliged to cancel Keith's, Boston, last week, also the week previous, through a severe cold.

Alice Lloyd will play Young's Pier, Atlantic City, June 13, sailing for England the following week. Until then, Miss Lloyd will work continuously almost.

Paul Kuhn, of The Three Kuhns, had an operation performed this week on his nasal structure. The trio continue their bookings next week on the United Time.

Charles K. Harris is one of the jurors selected in the trial of Albert Wolter for the murder of Ruth Wheeler. The jury box may suggest another ball to Mr. Harris.

Harry Von Tiller returned from London last week. The publisher-composer was away for seventeen days, ten spent on the water, and the remaining seven in London.

Lynn Pratt, who has been in stock at Kansas City lately returning to vaudeville with the sketch he last appeared in, "The Blue Danube," Bentham will take care of the time.

Prof. Barkenstos's horse "Marquita" is in town, with the professor, who has trained the animal, said to do everything from undressing to saving a child from a burning house.

Blanche King will close her run next week at the Herald Square in "The Yankee Girl," taking a vacation until August, when her tour in that production will be resumed.

Jock McKay has received contracts through N. Bentham for the Orpheum Circuit. The Scotch comedian has but lately concluded a tour over a section of that time.

Parent's Perfect People, a manikin act, opening at the Lincoln Square Monday afternoon, retired from the bill following the first performance. Considerable was looked for from the act.

Fred Ward is playing a return engagement at Hammerstein's this week. He is announcing the fight pictures, which close the program. Mr. Ward arrives at the theatre each night at 7:30 to be on time.

Anita Arlas will be seen in vaudeville this summer with a pianist. Miss Arlas was recently prima donna with "Girl Will Be Girls." Alf. Wilton will handle her vaudeville engagements.

The Three Richardson's will have their first vaudeville show next week at Union Hill, N. J., booked by Alf T. Wilson. They have played their farce comedy, "The New Pupil," out of town for some time.

Ernest Pantser while at Rockford, Ill., last week, appeared at the County Jail on Wednesday, giving his comedy acrobatic act for the amusement of Clinton St. Clair, who was hanged in the jail yard on Thursday.

Belle Victoria, the Mexican wire walker in the Barnum-Bailey Circus, has been engaged through the Marinelli office to appear in the second circus show of next season at the New York Hippodrome, during November.

Wells Hawkins, the press agent, successfully withstood an operation at the Flower Hospital, New York, Monday. He has been a patient there for some time. The doctors said he would probably recover in a month's time.

Joe Hart and Carrie DeMar sail for London the third week in May. They will return early in July. Mr. Hart's "Professor Winter" is scheduled to cross May 25, opening at the London Hippodrome the first week in June.

E. F. Albrecht continued with the last at the Plaza each week. Opposite his office in the United suite is an advertising board on top of the building, at the corner of Seventh Avenue and 43rd Street, carrying the Zoo program.

Pauline Chase is reported from the other side to have engaged passage May 4 by the Kaiser Wilhelm der Grosse for New York, reaching here May 16, remaining one day and returning to England by the Mauretania on May 17. It is said Pauline Chase will bring along autographed photos of English star celebrities, which she will dispose of at the Actor's Fund Fair during the day she is in New York.
**"FAMILY DEPARTMENTS" STAND.**

The various stories emanating from Philadelphia, and apparently given out over there for the purpose of spreading an impression that certain Philadelphia agencies are or will be in close union with the Family Department of the United Booking Office have been mainly the cause of that branch of the United agency allowing its position on the matters involved, as well as "opposition," to become known.

D. F. Hennessy, who is in charge of the United's Family Department, is a long-term vaudeville booking man, and it is well known that he has always upheld that the agency must of a necessity protect its clients. This is the policy Mr. Hennessy is pursuing.

The Philadelphia reports seem to have arisen from Taylor & Kaufman, an agency over there which had a mild form of a working agreement with the United on the "small time" bookings. This understanding was entered into before Mr. Hennessy took charge. It fluctuated afterwards, with neither party to it paying especial attention to the other. Taylor & Kaufman placed two United acts in Pottsville, playing against a house there booked by Mr. Hennessy's department. For the United, Hennessy strenuously objected to this procedure, and explicitly told Taylor & Kaufman that the United Family Department intended protecting all managers booking through it. Afterward Taylor & Kaufman accepted the bookings for Camden, N. J., theatre, with a United franchise for that town granted to the Broadway (W. B. MacCullum and Phil Naish's house).

Taylor & Kaufman have obtained the idea, from reports, that as the Broadway closes its regular vaudeville season this Saturday, there will be no objection to their bookings in that town by the United.

The United will declare all acts "blacklisted" playing for houses in cities where its franchise is outstanding, and a VARIETY representative was informed that this condition admitted of no exception whatsoever.

**TO DECIDE ON "SUNDAYS."**

Boston, April 20.

General J. H. Whitney, Chief of the Massachusetts State Police and, as such, chairman of Sunday entertainment at parks and beaches, has framed new rules for the regulations of Sabbath enterprises which he will announce soon. He is receiving continuous applications from summer attraction promoters.

"I have not yet passed on the applications," says Chief Whitney. "I think we will wait till later, when the season is about to open, before we do so."

The Chief has a room fitted up at the State House for inspection of moving pictures for Sunday entertainments. Pictures are inspected twice a week.

**SUMMER LAY-OFFS.**

There have been several reductions in the office staff of William Morris, Inc., in New York. Effective April 30, a number of junior positions at parks and beaches, has been appointed a new rule for the regulations of Sabbath enterprises which he will announce soon. He is receiving continuous applications from summer attraction promoters.

"I have not yet passed on the applications," says Chief Whitney. "I think we will wait till later, when the season is about to open, before we do so."

The Chief has a room fitted up at the State House for inspection of moving pictures for Sunday entertainments. Pictures are inspected twice a week.

**"SUNDAY" CONTRACT DOES NOT HOLD.**

Cincinnati, April 20.

In an action for salary brought by Milton Schuster and Florence Cole, vaudeviliana, against the Auditorium Theatre Co., the defense was set up that the contract called for a "Sunday" performance by covering seven days of a "split" week.

James J. White has dismissed this complaint on this ground.

The acts playing the small time in Ohio are in nearly all cases working under agreements of this nature, which have no validity in this State.

**CLOSED "COPY ACT.**

At the offices of the Loew Circuit it was stated this week that in accordance with the announcement of Jos. M. Schenck, the general booking manager, a few weeks ago in Virginia that "copy acts" when known, could not be permitted on the circuit. A. E. Farrell, a skitwriter who opened at the Columbia, Brooklyn, was closed after the night show on the ground that he did a "copy" of the act presented by Bert Levy.

**BUILDINGS A-PLenty.**

Reports of building contracts for theatres of small size and cost continue to pour in. In this week's budget are contained notice of the letting of contracts for the Oxford Theatre, Flatbush Avenue and Fulton Street, Brooklyn, to hold 700 people; a "pop" house at 141st Street, near Courtland Avenue (a remodeled office building); a $200,000 establishment at 151st Street and Morris Avenue, New York, and picture projects in other parts of the city.

Out of town there is a like activity. New York architects have been commissioned to prepare plans for theatres in Bristol, Conn.: Pittsfield, Mass., and Stamford, Conn. The last named is a named project. The building will be 80 x 100 feet and will hold 1,000. The construction is to be of steel, and the investment involved will be about $200,000. It is being promoted by a syndicate in which A. M. Miller and William H. Currie are associated.

**M. E. HOUSES IN MAY.**

About May 8 the Loew Circuit expects to commence a summer vaudeville and picture show in several New England theatres, on the Cahn circuit, which were lately turned over for the Shubert attractions. The Shuberts are interested in the Loew Consolidated Enterprises. Most of the houses are located in Connecticut, Rhode Island and Massachusetts.

Last Monday the Loew agency commenced booking the halls into the Auditorium, New Haven.

**HEIGHTS PROVIDED FOR.**

The Phoenix Amusement Co. has taken a lease upon a plot of ground 100 x 150 feet at the northeast corner of Amsterdam Avenue and 149th Street, New York, and announced its intention to erect a theatre capable of seating 1,800. Unofficially it is declared that Mr. D. Sullivan is one of the parties interested in the project. The investment will amount to about $125,000. No building contract has yet been let.

**CONFESSES JUDGMENT FOR RENT.**

Harrisburg, Pa., April 20.

On Monday the execution was issued against the A. C. Young Amusement Co., in favor of the Chestnut Street Market Co., for $2,700. The judgment was confessed with the Young Co., and covers back rent. The Young Co. has the Auditorium, for which the rent is due. It was stated by counsel for the parties that the matter would be straightened out, and that the judgment was a matter of form.

Keith's, Providence, will close April 30 with vaudeville, reopening May 2 with stock.

**"POP UNDER CANVAS.**

Philadelphia, April 20.

Philadelphia is to have a vaudeville and picture show under canvas as one of its indoor attractions this summer. Harry Schwall, who is in the film business here, has purchased the 80-foot-round-top and two 50-foot middle pieces along with the wagon chairs, and will have about 1,500 seating capacity, formerly owned by Dr. H. H. Long ("Diamond Dick"), who died recently.

The new owners will carry their own electric light plant and play week stands on the lots around the city, offering a good grade of vaudeville acts with pictures, at popular prices. The season will open May 7. The first stand will be Germantown.

**MAYNE FURNISHERS INFORMATION.**

Boston, April 20.

On account of the constant agitation which has been kept up in Boston concerning who represents the Family Theatre Department of the United Booking Office, the following extract from a letter received by Jeff Davis, vaudeville manager, for the Irving F. Moore Amusement Company, may be of some interest:

"Assuring you that your standing in this office is the same as ever, if not better, and that you need pay no attention whatsoever to anybody, and that you can proclaim any man who claims he is a representative of the Family Theatre Department of the U. B. O. is a FRAUD, except yourself, I remain,

"Truly yours,

"LESTER D. MAYNE."

The letter is written on U. B. O. Family Department letter paper, and is signed with Mayne's name in pen writing.

**$1,000,000 CASINO IMPROVEMENTS.**

Contracts have been let for the work of converting the Harlem Casino into a moving picture and "pop" vaudeville theatre under the management of Marcus Loew Enterprises. According to plans filed with the city building department, these alterations will cost $1,000,000. S. S. Sugar, an architect at 104 West 42nd Street, New York, will have charge of the job.

**McADOW IN CHARGE.**

It is not believed that George H. Nicol will return to his desk in the Stair & Havlin offices until close upon July. He is now in Europe. E. D. Stair, who is supposed to be the active manager of the firm, is spending most of his time in Detroit.

Meanwhile Fred McADOW, the general booking manager of the establishment, is handling the routine matters that come up in the headquarters.

**OPERA HOUSE ON MARKET.**

Hartford, Conn., April 20.

Notwithstanding the reports that the Loew Circuit would take over the Hartford Opera House as one of its chain for next season, that theatre is on the market, if to handle the routine matters that come up in the headquarters.

Keith's, Providence, will close April 30 with vaudeville, reopening May 2 with stock.
In this issue of VARIETY, I notice that:

Adam Sowerguy accuses Old Gentleman Silvey of having invited me to partake of an oyster stew at the Bodgca Cafe. Kindly correct that statement. It was not an oyster stew—it was chicken stew.

I have known Mr. Silvey since he was a little boy, and have received many invitations to dine with him always—and always declined, owing to the fact that, being connected with The Stadium, Mr. Innes and myself could not afford to be seen with the manager of an opposition house.

We have never played the "Opposition" and do not intend taking any chances with "The Big Smokes" now by being placed on the "bad list."

We have booked solid for all the big Ohio "time" for next season, including East Cranberry; hence the above statement.

Yours with love and kisses (if allowed).

Maud Ryan

(Innes and Ryan)

New York, April 16.

Editor Variety:

May we point out a case of "mistaken identity"? For some time past we (The Hanlons) have been confounded with the exponents of an acrobatic vaudeville act styling themselves "The Hanlons." Mr. George Hanlon (the father of the writer) together with his brothers (William, Alfred, Frederick and Edward) were the original Hanlons of gymnastic fame and were known as the Champion Gymnasts of America. They are in possession of gold medals in substantiation of this title, presented to them by General Sherman and the citizens of St. Louis in 1865.

A few years later they entered the pantomime field, and have been identified with pantomime and pantomimic productions ever since. With their personalities have starred for several seasons in "Fantasma" and "Superba," closing our present season in Boston on April 23.

As we have a pantomime specialty which we shall introduce into vaudeville this summer, we do not wish to be further confounded with the act billed as "The Three Hanlons." The so-called "Three Hanlons" have a good act in their special line and should be content to stand by their individual talent without using our name.

We understand that they were originally known as "The La Dent Trio" and assumed our name during an engagement in burlesque.

Fred Hanlon

New York, April 16.

Editor Variety:

Knowing you are always willing and ready to render assistance to all artists and deal justly in all cases, I beg to call your attention to an article in your issue of April 9 regarding Rossi's Musical Elephants. I admit that the elephants are the property of J. S. Rossi of Vienna, Austria, but allow an artist who hail from a well-known family an explanation.

As for any fear of spiriting elephants away from J. Oisichenko, I wish to say that I can perform without elephants. It was I who started the legal proceedings and made Onisichenko toe the mark. I am now engaged for the "Two Bills" Wild West show, a statement before witnesses that Charles Kushe, of the Williams-Kushe Co., asked Wiehe to proceed to Atlantic, obtain employment with Greenwood, and secure all the data he could while in Greenwood's employ from the Empire Exchange books.

Wiehe states that the scheme was for him to claim he was "broke," work on Greenwood, and only and only reading Sisters, and have used that title for the past twelve years. I wish those girls would please take that name off, as we are real sisters, and that is my name by birth.

Hamie Reading.

SOME PRESS NOTES.

In the Waterbury (Conn.) Republican last week, there appeared under the Win- sted notes, an item concerning Maurice J. Carroll, manager of the Scenic, a picture house in Winsted.

From the paragraph, Mr. Carroll may be the local correspondent for the Republican.

It said:

"Maurice J. Carroll, manager of the Scenic Theatre, spent Sunday in New York. He went to the metropolis to consult with Charles Frohman, the well-known theatrical man, about the services of a singer for the local playhouse, John Egan, the blind artist who has closed his engagement here and gone to New York. Mr. Carroll also visited Castle Garden."

AGENTS' SHIP WRECKED.

M. S. Bentham, who in his leisure mo- ments is a vaudeville agent, and a skipper of his own yacht when he is really busy, received notice Monday morning that the two-masted schooner Marshall O. Wells, a freight vessel of which he is owner, had grounded near Stonington, Conn., and sank. The ship is a total loss.

It had been several years in commission, carrying freight from New York to New Bedford, Mass., and was fully insured.

LOW IN BUFFALO.

Buffalo, April 20.

The Academy here opened this week with popular-priced vaudeville under the direction of the Mark-Hock Company. Ten acts are booked in weekly, divided between afternoon and evening performances. Joe Scherbon is booking the attractions.

The house has been reorganized at a cost of $2,000. The first matinee drew 5,000 people. Acts are routed to jump from here to Hartford.

The Matetti Troupe, formerly with the Ringling Bros. Circus, are in this country again after a long trip in Europe.

Lew Fields will render a benefit to the mother of the late Lotta Faust May 1 at the Broadway Theatre, New York.

ALLEGED UNDERHAND TACTICS.

Atlanta, Ga., April 20.

A bitter battle has broken out between the Empire Theatrical Exchange, of this city, and William Kushe & Co. Both concerns are vaudeville agencies, booking for the small time in the south. George B. Greenwood is at the head of the Empire Exchange.

It seems that Curt Wiehe, a former agent at Charlotte, N.C. (and later an employee of Williams, Kushe & Co.), has made a statement, before witnesses that Charles Kushe, of the Williams-Kushe Co., asked Wiehe to proceed to Atlanta, obtain employment with Greenwood, and secure all the data he could while in Greenwood's employ from the Empire Exchange books.

Wiehe states that the scheme was for him to claim he was "broke," work on Greenwood, and only and only reading Sisters, and have used that title for the past twelve years. I wish those girls would please take that name off, as we are real sisters, and that is my name by birth.

Hamie Reading.

The Morris Circuit press department is secretly a Philosopher, Al Davis, a young man of pleasant appearance, never known to buy a cigar, but with a nice way of asking for one, and usually referred to among the press agents to whom the “corker”- Davis made two big hits this week at the American Music Hall. His first was the “Chantecler” puzzle to advertise Cissie Culbert; the second is a large pamphlet card, headed “Rules of the Workshop” with the philosophical epigrams which follow below:

We believe that nothing that anyone says about us or does to us really matters. It is when we do and say this job that counts with the public.

This is an open shop. Workers and thinkers always welcome.

A moment’s careful thought saves hours of wasted energy and a heap of the firm’s money.

The fellow that says, "I’ll do it tomorrow," is sure to be behind with today’s work.

Be honest about your mistakes and spend the time you give to excuses trying to do better than your best has been in the past.

A brilliant workman is desirable but a loyal one is invaluable.

We have no time for hard luck stories, but you can always learn something from business propositions.

Don’t ridicule the other fellow’s opinion. It may be better than your own.

When the other fellow gets the plum you wanted with the firm boost for him. No one has any use for a new head.

If you pay envelopes brings you ten dollars a week, a good way to keep your job is to do fifteen dollars worth of work. It is not that man is getting less, but what he is worth to the firm that seems promotion.

Kick to get things right and don’t hitch up sympathy and business in double harness.

It is not money if the boss doesn’t praise your good work. Be thankful that he thinks enough of you to call attention to your faults.

VIOLET LAVINE (Rogers and Lavine) died last week at Denver, of dropsy of the heart. Will Z. Rogers is producing stock at the Alcazar in Denver.

Thomas G. Heath, an associate of Jake and Otto Wells, known as the father of Southern theatricals, died in Richmond last week.

$300 GROSS FOR FRIARS.

When the Friars cleared away for the home run in the count up of their third Annual Frolie at the New York Theatre last Sunday evening, the treasury showed a balance of $1,000 over and above all lia- bilities. The gross takings for the immensely successful affair were $3,700.

There may be a further addition to the bank account as an aftermath. Ben Harris, manager of Young’s Pier Theatre, Atlantic City, proposed that the Friars re- peat the minstrel first part at his house some Saturday, when he will turn the en- tire proceeds over to the Friars Fund. The society may decide to accept the offer, and make the annual pilgrimage of the order at the same time.

The minstrel first part Mr. Harris thinks so well of was composed only of Friars, with Lew Ducksteck and Neil Ollson as chief "ends."

In Memory of

JAMES (Tiny) McBarron

In Pure Goodwill

WILL MARGERY

Mrs. Elizabeth Garrity, mother of the Garrity Sisters, died at her home in Chica- go, April 15, aged 72 years. She was buried last Sunday in Forest Home Cemeter-

The mother of Frank Bush died Wed- nesday afternoon at Portersville, N. J., the monarch of scenes in Worcester, Mass., "buying" yesterday the bill and went to Falmouth.
London Notes

VARIETY'S LONDON OFFICE.

M. W. C.
(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, April 11.

Last week's bill at the Holborn was a mixture of the good and the indifferent, and, through the absence of poor numbers, a rather entertaining program. R. A. Hob- rets was at the head of the bill, and the protagonist could well feel satisfied, from the look of the houses early in the week, when capacity ruled. "Dick Turpin" was selected by Mr. Robert's from his repertoire for London showing, since returning from the States. The well-knit playlet was followed with the closest of attention by the audience.

Piers Cromer was allowed an important position and allowed two songs. Miss Cromer makes a silly announcement at the opening of her turn, stating that she will sing two entirely different styles of chorus songs. After the first number she repeats the announcement and then proceeds to sing a number no different from the other excepting the gestures in the first song. As the second number the audience answers. "One song is not enough." Dan Thomas sang one number with the usual monolog accompanying. Mr. Thomas appears to be able to handle material, but he isn't it in the "Chalryvan" numbers.

Powell and Veesy rightfully scored one of the big hits of the evening. The man is a good breezy light comedian who goes about the aid of a red nose and the dirty make-up. He is funny from his entrance, doing ad lib stuff, extremely laughable. Full of nervous energy, and the indifferent, the bit at top speed all the time, and is ably supported by a good-looking woman who makes an admirable foil for him. A lively and funny act, it is a finish painted the very best "straight" legitimate comedy offering that has been seen in the halls to date.

The "pantomines" is a combination putting and illustrated song number. A couple of living pictures are shown on either side of the stage, while in the foreground a man and woman sing to illustrations shown on a sheet hung in the centre of the stage. The voices are not what they should be. The man is especially weak, having an irritating nasal tone. The act is not—and in its present form, never will be.

Fred Earl, on early, got away with a couple of songs that were over the edge. It requires little talent to put over a song of this description. Earl may be a clever comedian, but he shows no class with these two numbers.

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PARIS NOTES

by E. G. KENDREW

The long Arc de Triomphe in habitants have been proudly parading about this week. Nearly all the occupants of the offices are concerned in vaudeville, one way or another, and haven't time for the customary couple of hours at the Temple Eglise Church in the suburban place. Mr. Delmar is a booking agent in the United Booking Offices. Frank Vin- cent is in the Orpheum Circuit, and I am told that Mr. Vincent says the reason he can't belong to any Mt. Vernon church because he is a minister's son.

A pretty little blonde is Violet McMill- and her pink and gold costume worn at the American this week just suits her particular type of beauty.

Pat Casey had to place the piano stool in commission Tuesday evening to ac- commodate the hand of the blueprinter who worked at the Casey apartment for dinner that night.

Either people in the show business be- come distrustful, or they grow "wise." I don't know which. There is quite a nice young man in one of the booking offices, even if he hasn't seen his wife for a very long time. The better half of the family lives up the State. Monday afternoon the married man received a telephone call from a young woman acquaintance, from his home city. He was delighted to hear her voice over the phone, and ar- ranged for supper before and after the theater. The girl was happy, too, because she had not many days in this big town, and an evening at the play would be something worth talking about at home, though her escort's name had to remain unknown. During two hours until the first supper engagement at six, the mar- ried man let out his thinker a couple of notches, and commenced to muse. "Sup- pose new dresses this week at the Colonial. Nellie's is a black satin over corsie. The bodice is half pink, tight fitting, while the other half is a peculiar cape effect in a lattice of brillantes. Rose has chosen the half-diamonds-to-shine-in-the-ville this season. It is a white satin foundation over which is a drapery of salmon pink chiffon, heavily embroidered in gold and silver, with a touch of silver. The underdressing is of a salmon color.

Evidently Miss Willette Whitaker took advantage of her many trips abroad to buy an Irish crochet gown on the other side. Made over white chiffon, ankle length, it is indeed a beauty. Miss Whitaker is much slimmer than in for- mer days. (Fifth Avenue.)

Amelia Bingham saved Billy S. Clifford a trip to Heaven, perhaps, last Sunday. Miss Bingham doesn't know about it yet. On Sundays at the American Music Hall, where Mr. Clifford (also Miss Bingham) plays at a second show is given on Sundays—upon the roof. Mr. Clifford did not know where the Roof was located, so naturally selected the wrong route. In the inner circle clothes with high wings, purple and all, he started upward, tolling and tolling until he thought surely the American Theatre must be thousands of feet beneath him. At last Mr. Clifford saw a ladder. It wasn't much of a ladder. Either, he says; just a little thin lot of boards close together. "Tis enough!" exclaimed the singer. "I'm sure Miss Bing- ham could never have climbed that without my having said about it." So Mr. Clifford walked back, back, "way down stairs again, immaculate clothes, hat, purple gloves and all, in a most distressing state." "That night," said Mr. Clifford, "after I got home, I dreamed of that climb to the stage that wasn't there, and I kept right on going, having walked up airy steps until I reached Heaven. The first person I met there was Miss Bingham. 'Hully gee, Miss Bing- ham,' said I, 'how ever did you make it?' "Oh," replied Miss Bingham, 'I came up the front way, where there are marble steps. Hard marble," she said, 'just like this,' and in my sleep I got the most awful bump on my head. In the morning when I awakened my head was just as sore as could be, I suppose, from trying to push rafter's away in the loft of the American.'

Miss Kent (Kelly and Kent) makes her first dress appearance in a neat pink dress, totally estranged with an Egyptian scarf. (Fifth Avenue.)

The new and handsome black satin dress Julian Eltinge wears for the "Myst- ery" song is made princess, the upper part of the bodice of silver, studded in tiny waltz. Torquosie satin rossets are used on the shirt. A black cape lined in light blue is worn over this gown. The black hat with white plumes and aig- rettes completed a fascinating picture. The Spanish costume will be the envy of every actress whose part calls for such a dress. The skirt of yellow embroidered mostly in amityhst, with a black shawl forming the bodice and overdress made a stunning combination. The perfection of Ettin's gags is quickly noted. (American.)

The Paris Alhambra will close as a variety hall for the summer season, at the end of May, and has been leased for light opera until September. It is possible "The Merry Widow" will be revived by Franck, and later the new work of Louis Gaume, which is to be given at the Apollo, will be shown at this hall. Franck of the Gymnase and Apollo, has not secured the Alhambra for the summer, but he has arranged with the new owner to produce, among others, the musical works in which he is interested.

George Grossmith, Jr., terminated a very successful engagement at the Folies Bergere April 7, having played a week in the box. Miss Beaton arose, shook his hand, and then the show proceeded.

Fred Nilbo and Josephine Cohan (Mrs. Nilbo) have in their young son the original of Sydney Grant's "Archie," the youngster of Mr. Grant's many stories. Mr. Nilbo, upon reaching his home one afternoon last week, was greeted by his friends with joyful shouts "'Day, Pop, I've got it!" When the excitement had died away, Mr. Nilbo learned his son had the measles. Speaking of the Nilbos, Miss Mary Cohan, who played the American Miss Cohan had a front row seat during the performance, and when her husband came on the stage with his bright monocle, she seemed to enjoy it just as much as I did, which is saying a good deal.

The Olympia revue was produced April 12. V. de Costees and II. D. Marinelli may again be congratulated on the production, for more credit is due them as managers than to the boxers. Lucien Boyer and Maurice Millot. All the new features are due to the mana- gers' initiative. The new revue is a gorgeous show, and will hold the stage perhaps for the whole of the summer. Ethel Levey is the headliner, and appears several times, being partic- ularly good as an English officer, a dandy, and "Sarah Bernhardt at a music hall." Billy MacLain has not much, but he does it well. Theodore Girard has improved— or rather, she is in the repertory of the last ballet "Psyche." May Allen, Miss Graham and the "8 English Blossoms" contribute good numbers. One of the best is a tableau representing a pen and ink sketch of a country picnic, but there are many other charming sets, with the finale showing the entente cordiale between France and England, symbolical of the same international understanding that has been brought about by the recent flood. Girar, Max Morrel, Mon- tel, Ress, Miles Bremonval, Montbrun, Dorma, Denabar, and other numerous local stars, play well. Among the vaudevilles acts introduced are Graham's live mari- nettes, La Fornarina, six Scotch collie dogs, Madish Surich with a real serpent dance, and Siti, Phory who sings in "double voice." The latest Olympia revue is not the finest we have had in Paris, but it is a creditable production.

The ill-fated Casino de Paris (one of the most famous resorts in Europe, which is unable to live on its reputation) has again closed. Vivian (not the French Minister of Labor), tried skating, but that failed, and it is the first Paris rink to disappear. M. Collin, who owns the night supper rooms up Montmartre known as Monic's, is to be the next tenant. He may open soon for a short season, then have certain repairs executed during the summer and start out brand new for the next season.

Bannal has resuscitated the success of Folies Bergere which was beginning to drop a few years back, while Marinelli has rendered the Olympia no longer a white elephant, and there is no reason why the Casino could not be made to pay expenses. Barras's idea looked very kindly on that hall some years ago, but not securing the lease on it on reasonable terms, backed out of the deal. The very same thing happened at the Moulin Rouge, and it is now equally well in evil days and is by no means the gold mine it was fifteen years ago.

William Morris has been in Berlin, ac- companying Geo. Fositer who was in Paris with him. "They say" reports lead one to understand that he is looking for a hall in the German capital—but Morris afterward left for Russia, so we can ask if he intends to open a hall in St. Peters- burg. When last in Paris Morris stated that he was not out looking for halls on this side.

A theatrical troupe in Dalmatia, fear- ing that "Hamlet" would not draw, billed the tragedy as "How a Step-Father Got His Daughters" and attracted a full house.

(Special Cable to VARIETY.)

Paris, April 20.

The Casino opened April 10. "Luna Park" will open April 23.

PAULA EDWARDS.

Paula Edwards, of comic opera and musical comedy fame, is pictured on the front page this week. Miss Edwards is resuming vaudeville for the first time, and will appear Monday at the Garrick, Wilm-ington, to "break in" her act, composed of five character songs, with changes. June Jacobs, of the Pat Casey Agency, is directing Miss Edwards' tour.

As the star for two years with "Win- some Winnie" and "The Beggar Princess," Miss Edwards established an international reputation, and was referred to as "The Dresden china Comedienne." Although closely identified with musical produc- tions, she appeared for one season with Ada Belhan under the management of the late Augustin Daly at Daly's Theatre, New York, playing the subdued role in "The Great Ruby." In vaudeville, Miss Edwards will present her turn all in one.
NEW ACTS NEXT WEEK.

Initial Presentation, First Appearance or Reappearance in a New York Newspaper:

Helena Frederick and Her "Singing Sextette," Fifth Avenue, New York.

Johnny Small and Small Sisters, Hammerstein's.

The McGrady's, Orpheum.

Leopoldo and Handley Fultons.

Clanton and Bobb, Fulton.


"The Hold-Up" will make a good, gripping melodrama of the stage. A train running away from a station on the western plains. This forms the climax, which is well worked up. W. S. Hart is the principal, the sketch being presented by Taylor Granville. He is Lonesome Joe, the expert in bandit tricks, and remote dispatch station in Arizona. A freight train stops (an excellently managed effect) for orders, and in conversation with the driver, Joe tells of a romance that ended unfortunately for him and sent him into the lonesome life. The freight departs and a masked bandit creeps up and enters the train. Joe decides to the force the operator to flag the train so that he can climb aboard and later on hold up the sleeper. The train is stopped beside the ranch house, while the bandits' revolver operator throws the red signal, seen through the office windows. Later by a well-managed trick the operator gets possession of the bandit's revolver and the tables are turned. It then develops that the bandit is an ex-telegaph operator on the same line who had once done Lonesome Joe a great service, and in addition is the brother of Joe's former sweetheart. Then the situation unfolds. The Limited is approaching. If it stops at the signal Joe will have to turn the hold-up man over to the police or himself be condemned for throwing the switch without orders. The suspense is sustained for a minute or two at high tension. The Limited passes. The curtain falls as the Limited roars past, visible through the windows at the back. The sound effects were capital, the rustling of the leaves in the treetops, and the panoply on which the train was painted caught and this effect was injured. Nevertheless, the sketch commands attention and the acting of Mr. Hart was splendid in its quiet forcefulness.

Julian Eltinge.

Characters: 18 Mins.; One (14); Full Stage (Exterior, American).

In presenting a new act or new characters in his creations of female types, more properly, perhaps, the presentation of female types, Julian Eltinge has got to equal or exceed the standards set by himself in the past. This artist in female drawings, who has no peer, is presenting new two characterizations at the answering the bank with four new fongs, composing for vaudeville a "New Act." In the first number, entitled "The Lady of Mystery," Eltinge wears a magnificent black gown. It is draped from his right shoulder. No woman could have worn the dress to more purposeful advantage. The song is one of Eltinge's soft melodies, up to it to his best. "Edison's July Time" Eltinge is the simple girl in a blue frock with black wig, though a blonde would have been more becom- ing the color. This is a pretty "Moon song with a neat lyric about the "Honeymoon." "The Days of Long Ago," in which Eltinge wears again the Colonial costume of a time, is a song for melody and words closely resembling the gem in "The Yankee Conrail" ("It Was Not Like That in the Olden Days"). For a finale that Spanish-American music is entirely new in the way of a dance following the song. He wirls around the stage gracefully, swinging his arms in perfect rhythm with the quick step, his melody and words closely resembling the gem in "The Yankee Conrail" ("It Was Not Like That in the Olden Days").

Bert Williams.

"Sextet," 15 Mins.; One; Hammerstein's.

With a routine of talk and songs entirely new, Bert Williams has again demonstrated his unique ability to produce pure delight out of materials that in other hands would be commonplace. He has two stories that are veritable gems, so that even his two characteristic songs guaranteed to win a hearty laugh from the most blasé. He opens with a comic "I Tell You Anything," which should have a place of honor near the finish in company with the ditty "Believe Me," which is used at the close. The yarn about the "African Dodger" is a capital bit of humor, but the yarn about a colored circuit preacher is probably a more intimate bit of southern negro story. The two are altogether delightful as told by Williams, who is a likely that two or more of them could also get them over. A "Chantey song won applause and laughter, and several numbers with which Williams has become identified filled in the rest of the act at Hammerstein's. Williams was an immense success. The net result of his Monday night appearance was encore until he had exhausted his repertoire and a speech of thanks at the end.

Brown and Ayer.

"Undiscovered Genius." Comedy, Singing and Music. 20 Mins.; One.

Alhambra.

A few good catchy melodies, some fairly good comedy and appearance will send this team over with much trouble. The pair is a reason on the stage, which accounts for the title of "Un- discovered Genius." They have been dis- possessed, but succeeded in pushing their plan up the sidewalk, and by lock (of which they happened to be) a drop showing the Orpheum, Brooklyn. The comedian (you can tell he is a comedian by the green Kelly) does most of the sing- ing while his partner, Ayer, tickles the ivories. Four songs are offered, each containing just enough spice to make it palatable, with the result that Brown and Ayer landed a big hit. For an encore Brown offered "Got 'em All Guessin' How I Do It and Still Keep My Good Name" (which, he explained, was an answer to "I'm Not That Kind of a Girl"). Brown and Ayer appeared "No. 2." This pair will go through, for they have something different, appealing to the whole house.

The Great Le Pages.

"In a College Boy's Den" (Jumping). 10 Mins.; Three (Parlor, with Special Effects). Comedy, Singing and Music. 15 Mins.; One.

American.

The Three Le Pages (two boys and a girl) make a novelty jumping number. Different for this week, the Le Pages is a "jumping man." Whether any of this trio has appeared in the past under the title or not, the boys now in the turn bear honor to it. Their jumps are those of novelty, trick work, alighting on eggs while in the centre of a leap, a sword, face, snuffing out candles, and so on, while also accomplishing the usual jumping tricks, high, and in barrels. For a finish a vaulting pole is employed, one of the boys making leaps into and through a barrel held by the girl, the latter jumping from pole to pole, while acting only as a general utility. Closing the show at the American was a poor act for thept to prove what an arrangement of toys of different denominations are also placed on the stage. "Uno" brings to his master, one by one, as he is told, without a mistake. A further on the bell concludes the act, making a nice finish to a good entertaining opener.

Gertrude Lee Folsom and Co. (g).

Comedy Sketch. 15 Mins.; Full Stage.

Small Time.

A good leading man, a fellow who at- tempts to put over a "kick" (without the slightest idea of the character), a better who handles three or four lines, and a woman who doesn't hesitate to give it to 'em good and strong, all play at a sketch with- out sequence or climax. The first six minutes, during which not a word uttered, is the best part of the offering. A mar- ried man comes home with a beautiful "house," and for those six minutes wan- der the room giving one of the best "silent drunken" seen in some time. Though funny in spots it will never start anything. The theme is old but it is possible for a good comedy offering, with about 17 minutes off. Wyna.

Sturm Sisters.

Comedy Sketch. 15 Mins.; Full Stage (Palace).

Small Time.

The Sturm Sisters have enough to hold them on the small time. They are not the conventional "sister act." One sings in costume, while the other attempts to dancing, well enough to send it over in this class of house. The singing sister has some personality, ability which can develop and plenty of it— together with instruction in proper enunciation. The Union Square management "stole" for the "See-Saw" parody this girl "pulled," and the last verse was very "w.a."

VARIETY.

Miss McMillan, as "A Semi-Taste of Comic Opera" Violet McMillan enters vaudeville from musical comedy. At the American Monday night Miss McMillan scored with an "audience" song, "clearly serious." She was "Wanted Somebody to Fly With Me," first sung by Annabelle Whittard at Hammerstein's (as the latter's second number) a few weeks ago. The selection served to pass Miss McMillan. She was aided by a "plant" in a box, who worked directly to good effect. Opening the second part of the evening's entertainment, the pretty young woman had to wear opera through "Call Me Up Some Rainy Afternoon" while the walkers were sitting. Her second song was "Back, Back, Back to the Bleachers," a "steel" on an "airship" song in use last summer. The audience liked Miss McMillan's version through the baseball interest in it. Wearing but one dress did not help the singer.

A "straight single" (as Miss McMillan is) without any particular point or method standing on can not go through in this way. Violet McMillan, like Baxter, but she won't increase her gait or position in the act now presented. It requires something else, even if all her numbers were of the "audience" variety. This and looks McMillan recalls Daphne Pollard.

Alice Mortlock and Co. (s). "Billy Boy" (Comedy). 13 Mins.; Full Stage. Lincoln Square.

Here is a sketch that should find its way to the big time after a little improvement in the work of the man. The punch line of an act has been arrested while carousing. He phones his chum that he expects an actress with matrimonial intentions to call on him at his apartment, asking him to receive her, and gloss over the cause of his absence, at the same time explaining that the absent one cannot entertain any idea of marriage as he has become engaged to another. A real Japanese servant in evening dresses starts the comedy by wreathing with the English language. It seems funny for a jap to do anything but hand out and balancing or juggling the stage. The young woman duly arrives, but she is Billy's regular girl. His chum unknowingly exposes Billy's fickleness to the girl, the girl learns all about her intended and decides to drop him. At the end she falls in love with Billy's friend, and the two leave to arrange for the wedding. Miss Mortlock carries her part to success from the start. Any number of good legitimate laughs are in the sketch, the idea affording numerous unexpected situations.


Hughes has a bunch of good stories which he tells in a dialect. For this reason he would go much better in blackface. The one about the "rat dog" has been killed around New York and does belong in his routine. While singing he seems to be straining his voice. Hughes made a fair sized hit, but in its present state the act will not outgrow the small time.
NEW ACTS.
(Continued from page 13.)

than human as she glides up the stairs and out into the night. While she is gone there is a scene of human interest interjected between the stove collector and the invalid, when, upon recommending a cure for consumption he finds she is minus the money to buy it; he loans her the amount—a little sidelong of kindness thrown upon the greater drama which is being enacted. Mary returns with a roll of money, gives the collector a tract, and goes. Mr. Birge asks her where she got the money. She answers: "None of your business; I've got to e'en it yet." She throws a long fur coat which she has brought with her around the shoulders of her sister, they take the baby from the bed, the lights are lowered, and when the two girls reach the head of the basement stairs the invalid asks: "Where are we going?" Mary answers: "You are going to the best hospital in town and I am going on the long journey the fortune teller told me about." The play should end without the last part of the sentence being spoken. The audience, the invalid, and surely most of all the girl herself knew where she was going; it would make a stronger finish if the spoken thought would direct the final attention of the audience to the higher and better motive which prompted the girl in making the plunge. In every particular "The Clay Products" is a great sketch. The cynic could probably dissect it bit by bit and find its faults—but the mosaic of tone, human interest forms a compact mass of logical motive. As acted by Jessie Stewart, Margaret Fisher, Ethel de Claire and Cora Coochin, its finest points, sharpest contrast and strongest developments were sent home in pulse-beats, heart-throbs and emotional vibrations which kept audience and player in perfect accord from the time the first word was spoken until the curtain fell upon one of the great sketches vaudeville claims for its own.
Walt.

VARIETY

Frank Loral and Co. (2). "Back to Earth" (Comedy).
21 Mins.; Four Interior.
Majestic, Chicago.

Frank Loral has just come over to vaudeville from "The Candy Shop," and has presumably brought some of the material which he used in the musical piece to build up his present offering. The plot of "Back to Earth" concerns an eccentric genius who has a daughter, loved by a young lawyer. The father is too much wrapped up in a mummy which he has put together to give heed to their pleadings to marry. The mummy stands on end in the living room where the act takes place. The legend surrounding it says it was mumified by lightning, and will some day be again struck, returning to life. The old man falls asleep. In his dream the mummy does come to life, and the principal part of the vaudeville resulted. Mr. Loral has a song which passed fairly well. The real hit was made in a duet he has with a member of his company (no names proclaimed), who is a woman of most generous physical proportions, playing the mummy. The contrast in size between Loral and the woman causes the audience to burst into laughter. The girl who plays the daughter has a routine of dancing which lost credit because the work had been so much better done by another woman earlier in the bill. Considered as a whole the present frame-up will not get very far in vaudeville. It passed only fairly well with the Majestic's Monday afternoon audience.
Walt.

McLaughlin and Lanry.
Comedy Acrobat.
21 Mins.; Full Stage.
Savoy, Atlantic City.

The two boys are young in the business and lack of experience make them on the small time. They try for some comedy, which isn't funny. One, without an excuse, sings a sad song entitled "She Went to the City With Her Boyfriend" (Comes new meaning—New York City). This lad has a good voice; perhaps that is why he did it. The couple are strong and agile, with good acrobatics to show. If they would secure new comedy and drop the vocal thing, a good act should result.
I. B. Pustek.

8 Mins.; Full Stage.
Le Compte.

Le Compte works rapidly. Though a headline act, he runs only eight minutes. Little time wasted in talking. He dresses and plays straight to the limit. Keith's Le Compte is a better act. Le Compte leaves a much better appearance here, with two small working tables for his few utensils. He starts by lighting the end of a stick of sealing wax to show the wax is hot. He then lights a candle which is still inside. Lighted a match on his teeth, a common boy's trick, he swallowed blazing cotton. His melted lead trick was one of his best. He heated lead in a small holder and gave it to the front row to inspect. Then he poured it into his mouth, immediately throwing out a lump of lead, still hot. It went well.

Louis Gurin.
World's Champion Jumper.
10 Mins.; Full Stage (Exterior).
San Francisco.

Gurin presents a novel and interesting routine, opening by kicking with both feet a tambourine held by his assistant standing on a chair, followed rapidly with several others, ending with a running hitch and kick with tambourine held at a height of about nine feet. A spectacular jump is from a table over the assistant seated in a chair and clearing fully sixteen feet to landing spot. Gurin dresses natty in negligence shirt and white silk knee breeches, but could secure a far more classy effect by wearing an athletic outfit and embellishing the act with a gymnasium or college campus set. His assistant, a pretty young woman, displays good taste in her dressing. A display of some interest in her partner's efforts would help some. Gurin's routine throughout is worked rapidly and was greeted with warm applause.

Sandy Roth.
Songs and Imitations.
12 Mins.; One.
American, San Francisco.

Sandy is a local boy with a reputation as a clever entertainer at clubs about town. His vaudeville debut was at the American. If a "plant" was not employed for the occasion it was a flattering tribute to his popularity, for the entire house amply attested appreciation of his efforts. The surprise of the act was a quack change to kill—a moving picture of Harry Lauder, and all that appeared to be missing was Harry's stocky legs. As a lifelong Sandy closed as a substantial hit. He is there with the singing, but requires coaching with his line of talk to overcome the tendency of anticipating points and watching for laughs, causing him to shift his routine with some uncertainty. With more confidence in himself Sandy will be all right for good time.

Walt.

Percy G. Williams sails for England next Tuesday on the Crown Princess Creole.

Walter Stanton and Co. (1).
"Chantecler." (Comedy).
23 Mins.; One (3); Full Stage (5).
Majestic, Chicago.

Returning from Australia, where he has been pantomiming. Walter Stanton, the creator of the stage rooster, dropped into the Majestic's bill on a little less than a week's notice. He has been playing west of Chicago since landing in Frisco a few weeks ago. Victoria Orville appears as his aid, but works indifferently.

Mr. Stanton opens in "one" with fifteen minutes of song and imitations, and while he is donning his rooster outfit, Miss Orville is called upon to hold the stage until he is ready to fare forth to the "chock fight" which brings the act to a conclusion. Twenty-eight minutes are devoted to the entire act; Stanton in his chicken costume, dance and "fight" takes about three minutes. Thus twenty-five minutes of preparation leads up to an original and clever poultry impersonation—the real meat of the act. Stanton scored a hit with a running trick of "pecking" up part of his opening contribution. If he can dig up some more stuff as good, and can frame his "Chantelev" finish into quicker action, there is little doubt that the15 impersonation (with good stuff preceding it) to help the act along as a vaudeville offering. Give Stanton all the credit in the world for his rooster—it's a wonderful and lifelike representation.
Walt.

Helen Carmen.
Singing.
12 Mins.; One.
Bell-Oakland.

"Girl With the Contagious Smile" reads the billing of Helen Carmen. It is most appropriate. Singing three songs and putting over Frank Fogerty's "Live and Learn" in splendid order are making Helen a big sized hit hereabouts. Miss Carmen cannot boast a voice much above the average, but does possess that valuable "individuality." Tastefully gowned, with an abundance of Titian hood hair the picture is a pleasing one. With an inimitable style of putting her material over and a smile that goes galloping out from the feet, there is no reason why Miss Carmen should not have the big time contracts.
Fountain.

James J. Ryan and Co. (3).
"Hallowe'en." (Comedy).
18 Mins.; Full Stage (Interior).
Orpheum, Yonkers, N. Y.

James J. Ryan, formerly in "The Climax," is well placed in this sketch, although "jocular acts" are numerous. The action of this piece is sufficiently different to redeem it. Several very dramatic situations are well acted, and held the audience.
Cris.

S. Leonard Davis (2).
Musical.
18 Mins.; Full Stage.
Orpheum, Yonkers, N. Y.

Leonard Davis, billed as "The World's Renowned Blind Master," is assisted by Arthur Payne. In a fifteen-minute musical number, the success would depend upon a couple of weeks' good practice before trying the big time.
Cris.
THE WINTERGARTEN THIS MONTH has Paul Cerny. Misses De Carlo, Klaw, Marx, Basset, Rosina Castelli's Dogs, Reda, comic juggler; Wardia Beketov, a very good looking school rider; Two Freser Fresos, gymnasts; Siegward Gentes, contortionist; Tiller Troupe, and Cino de Me- rode. Dr. Angelo's very pretty porcelain pictures are held over for March. Mr. Quick, caricaturist, left the bill the second night and was replaced by the Sackho Troupe of Russian dancers and singers, who are appearing at the Circus Busch in the pantomime "Marja."

The Apollo has at last done away with operetta and again plays vaudeville. The bill consists of Moran and Wiser, boomerang hat jugglers, meeting with big suc- cess; Melia and Doria, French singers and "Apache" dancers; Haley's Twenty Ju- veniles, Piccolo Midgets, Gialdini, waltzler; Dambofer's Tyrolean Troupe, Four Bernau- ers, and Leo Kules's mimodrama, "In the Slums of San Francisco;" Four Arcinies, acrobats; Milker, comedian, and La Gitana, international dancer. The Apollo will close during June for renovation.

Circus Schumann closed its Berlin season April 6, opening in Vienna April 9. Mr. Seeth, of lion fame, the brother-in-law to Albert Schumann, intends to play vaudeville in the Circus Schumann building commencing May 1. Mr. Seeth is the manager of the Schumann, Frankfurt-on-Main.

Circus Busch has Hendrickson's tigers and the Max Gregory Troupe of "Riely" performers. Both acts are meeting with big success. Busch closes April 29. Upon reopening in September, he will have the biggest horse act ever shown in town, Pierre Althoff's seventy trained horses. Mr. Althoff owns a circus circle called Circus Althoff, and has been engaged by Mr. Busch with all his horses for a run of six months at a record figure.

Walshalla: Blizer Duo, dancers; Hartle and Mitchell, equilibrist; Pin Carneri, harp virtuoso; Le Averionos, eccentric wire; Erna Koshel, soubrette; Satan and Venus, gymnasts; Hermann Meistrum, comedian; Leonard Gaussler's very pretty trained ponies, Sister Nancy, strong act.

Passage: Lobby and Carl, duettists; Four Stewards, acrobats; Gaysie Holl, diabolo (will show to appear in New York); Eduardo Co., French event; Four Weisons, gymnasts; Ayer, Danish dancer; George Kaiser, comedian, Maud and Till, tramplino act with trained dogs.

Salerno, the well-known juggler, is fly- ing about Berlin in his new aeroplane and intends to make it his business.

"A Midget City" will be seen in Berlin in the summer of 1913, in the new New Palace, Postdamstrasse, now in course of construction.

Morris Croman is in Leipzig at the Crystal Palace.

HERE'S BILLY GOULD

BY WILLY GOULD.

Los Angeles, April 13.

All you stray hat brigade, get out your bathing suits. Here I am, in my winter wardrobe, wallowing in hot weather. Math James J. Jeffries and Nat C. Goodwin. I believe one is a pugilist and the other an actor.

Will the "Solid Ivory Club" kindly let me know which one is the pugilist? This city and surrounding country make the garden spot of the world. Bright nights and many beautiful women. I expect to live here about three months in the spring of the year. The population is largely eastern people with weak lungs, who expect to find the climate a silent but healthy remedy. A song and dance man, suffering from weak lungs, was advised by his doctor to go to Pasadena, Cal. He found that the place on a farm that was also an eating station for S. P. trainmen. He struck up quite a pal-ship with the farmer, who was also the proprietor of the eating house. The song and dance man tried to teach the farmer "slang" and was always making wise remarks which he had to translate into English in order to be understood. One of the song and dance man's favorite expressions was "That's the con." He tried to explain to the farmer that "con" was short for "confidence game," " outlaw," that anyone who cheated you was throwing the "con." For instance, he said: "If anyone slaps you on the back and tells you what a good fellow you are and then tries to get money from you, he is shortening the 'con.'" While talking, they were walking through a field where a lot of cows were grazing. The farmer up to the leader of the bunch and started to pat it on the neck.

The song and dance man said: "See, even you are with it." Farm: "Why, that friendly pat you gave the leader, that's the 'con.' Farmer: "You're mistaken, isn't that the bull?"

On their way home they met a trainman in a blue uniform. The farmer said: "Glad to see you Bill." The song and dance man: "There it is again; that's the con." Farmer: "You're wrong. You're talking like the brakeman. The con lives in town." A little further they met a man with a very bad cough. The farmer handed the sick man an apple, which he had just plucked. The song and dance man said: "Now, you are on. That's the con." Farmer: "Shucks! that ain't the con; the doctor calls it a gripe." The song and dance man was giving up in despair when they arrived at the farm house. The ch thermometer was arranging pretty flower- ets and flowers in a hay bed in the best room of the house. The S. and D. man said: "Who are you fixing up the bed for?" The farmer replied: "For Lou for her bed-romer." The S. and D. man: "That's the con." Farmer, looking at the bed: "No, that's the bunk."

Talk is not cheap over a long distance telephone.

The Actor Newspaper Men's Club has the following members: Willie Collier, Bob Hickey, Lee Donnelly, Lee Harrison, Bert Levy, Max Stoweney Murphy, and the founder of the "Solid Ivory Club."
The Roosevelt Picture.

The big thing of the Motion Patts Co. list "The Roosevelt Picture" was released on Monday by Motion Pictures Patts Co. (Pathe Co.) and has received a good deal of attention. The general release brought great dissatisfaction among "trust" exhibitors, according to reports, the Patents Co. spreading the news everywhere and to everyone at automobile and ski meet at the Timepieces Co. in New York.

It is also claimed that the price varied, some exhibitors paying as high as $400 for the week, while others secured the same for $150.

Near New York, the exhibitors in Yonkers, including the two theaters there, received the worst blow. A small town in the country, when a picture show each had the "Roosevelt" for exhibition on Monday. The Warburton Theatre advertised the film as its headliner for the program, but had to withdraw the film Monday, owing to the competition at lower prices. The Warburton management returned the release.

In New York City William J. Gane of the Manhattan Theatre had all the cream of the free advertising. The Manhattan had the big news that it had acquired a great deal of free publicity, until the professional as well as the general public believed that only the Gane houses (Majestic and Channel) had the picture. The result by many along Broadway it was referred to as "Gane's picture."

Monday at eleven in the Manhattan a private press showing was held, with the local press present by invitation. All the dailies gave the picture a review, mentioning the Manhattan only.

The Time (Majestic) has a release on April 16 by the Lematone company ("Imp."). It is and was advertised in the paper. Also a release of the same title on the same day. It one can have little but contempt for a picture released to the public in this case. A picture that will find a public in this instance of an kind, and particularly where the only object seems to be to make a profit. Or, if a release, produced by the Motion Patts Co. (Pathe Co.), has caused a lot of opposition from the "Roosevelt" movie market.

It is the time that the public has in mind. There is no doubt that the "Roosevelt" picture would still be greatly connected with the former as people or pitiful scenes.

In Africa (Imp.)

The new catalog of educational sub-
jects, compiled and published by George Kleine, of Chicago, was received by picture managers and exchange men this week. It is an imposing volume of 500 pages, exceptionally bound in leather.

Mr. Kleine has written an introduction for the book which is dedicated to the efforts of all who have worked for the subject matter and the title. The work fills an important place in the trade, and should become a standard reference.

KLINE'S "EDUCATIONAL" GUIDE.

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NEW FILM CORPORATION.

The new film corporation of America has been incorporated in New York with capital of $500,000. Nothing is known of its purpose. The incorporators are W. J. Irwin, of Philadelphia; W. L. Flood and W. M. Pyle, of Wilmington, Del.

"Roosevelt in Africa" (Patents Co.).

A color film, "Roosevelt in Africa," was released on Monday by Motion Pictures Patents Co. (Pathé Co.). The film covers the spectacle on the morning of that day by William III of Holland before 10,000 men cut down from 3,000 to 2,000 feet, runs in two reels, and at the conclusion is met by the mayor of Amsterdam, at the part, much the better of the two sections. In the second the Dutchmen are met by a native tribe of Africa. These alone would be interesting for school children. It is, as a whole, to be utilized for an ad- vice for the young ones. All the scenes are thrilling. The film construction is a masterpiece. The Roosevelt in Africa is a real adventure. They run in London for about $65 per reel. The film is a wonderful success. The scenes are absolutely true to life, and are of great importance to Roosevelt. Roosevelt's picture, "The Roosevelt," is a real adventure. They run in London for about $65 per reel. The film is a wonderful success. The scenes are absolutely true to life, and are of great importance to Roosevelt.

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The time of film exhibition is a very important matter. All the exhibitors say it is the time that they need the "Roosevelt." The public has in mind. There is no doubt that the "Roosevelt" picture would still be greatly connected with the former as people or pitiful scenes.

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AWAITING ERLANGER.

(Continued from page 3.)

is Morris, who always has maintained that he wanted no western connections which would interfere with his progress to the coast.

All this while the show business is awaiting the return of Mr. Erlanger, due to reach New York on the George Washington between now and Sunday. On that boat, William Morris, who has done such splendid work with his seven days to learn all about the legitimate theatrical business, and inform his fellow tailor the "inside" of the vaude-

tiville competition.

The sudden acceptance of the entrance of Martin Beck into England through his connection with Alfred Butt by Mr. Stoll (after Stoll ridiculed the idea of Beck going across the Atlantic) is said to have been caused by information that Beck or the Orpheum Circuit has become heavily interested in the new hall Mr. Butt in-
tends to build a representative of London, and which will be called "The Standard," vying with Stoll's own Coliseum, for elegance and capacity.

The next explosive event for the other side on his customary summer pilgrimage

about June 1. This said week, while making no serious reply to the Stoll management, he will talk to the operators in the booking operations of the foreign

combine he is in, but that the head of the booking office will be duly selected.

The vaudeville managers fighting each other across the seas, Mr. Beck is still busy at home, from the best accounts.

It was said this week that the deal for the new theatre to replace the Broadway

Block at 47th Street and Broadway may have been closed or definitely arranged for during the visit to the city a few days ago Herman Fehr of Milwaukee, who

is handling a קישורים elsewhere, said to erect the building. When this theatre has

been obtained, if it has not so far, and the psychological moment has arrived, it

is intended to a vaudeville circuit will be introduced.

The Union Square members twice at once.

"The Call of the Heart" (Vitagraph).

In Vitagraph's latest picture is to be seen again. At first shown on an aloof "grouch," this time shows all the faults, although,

is wealthy. The minister crime a melody of every, but is incompletely refused. He

beats the poverty-stricken gait of a poor dying witch. Before dying she plans a note

down the little girl's leg, begging that the first person who sees it shall send it to the child.

The young lady wanders to the house of the minister, where she is

tells the minister he is to receive a note from his little girl, begging that the first

person who saw it shall be sent to the child.

The young lady returns to the home of the minister, where she is

treated with the minister's small boy, who

is brought up by a hooligan, and who

is given to the minister as a present, as is

wealthy. The minister crime a melody of every, but is incompletely refused. He

beats the poverty-stricken gait of a poor dying witch. Before dying she plans a note

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A SKY LARK.

It does seem rather a late day to discuss "The Sky Lark" at a time when that piece is just about to drop into oblivion. The Henry B. Harris show, which has been holding forth at the New York Theatre for some weeks past, makes way on Monday for "The Girl with the Whoopee Cough" and thus passes from the ken of New York. It well deserves its fate, for no more cumbersome, clumsy bit of jesting has been done this season at the expense of the "tired business men." "We're travelling for fathoms," the nagging wife, is a typical bit of dialogue. Another screamingly funny speech is: "I used to say to Michael Angelo." - "Michael? Are you a hundred years old?"

"My goodness, how time flies."

"The Sky Lark" is made up of such. At times the "book" is pathetic in its paucity of fun, but the ponderous humor drags itself through two long acts, and the stage people work valiantly—asbeit slightly—to extricate themselves.

There were two places where the audience (a fairly sizeable audience, at that) awoke to interest. Once was during the second scene in which Eddie Van Brunt, the second act, and the other was an odd bit of chorus business during the same period. In the latter instance the chorusists about thirty of them, were arranged in single line in the shape of letter S. The first girl fell against her neighbor, the latter fell against the next and the line fell down like a row of dominoes.

The interrelation of the two acts were about as intelligible as the two pieces of a burlesque. The first takes place on the deck of a ship, and in the second the audience is transported to Olympus in company of the classic gods and goddesses. This gave opportunity for much interesting costuming, but the whole proceedings were woe to the "tired business men."

John Slavin gives a conscientious impersonation of Clarence Wilbur, known to vaudeville and burlesque fans he did not have the liberties of Wilbur in going after his laughs. He had the principal comedy role, but it had scarcely a giggle in it. Eddie Garst's impersonation of a humor hidden completely under a part that an inspired genius could not have made funny. He did, however, win a laugh or two by the three words expletive of a ballyhoo speech describing New York as the steamboat moved down the bay by the simple process of moving a ridiculous panorama at one side of the stage. If this was meant for a burlesque mechanical effect, it was a wonder. Robert Pitkin and Harlie Fairleigh were almost visible, but they had the straight parts, and as much was to be expected.

May DeSousa is the much touted principal woman, a graceful young person, but without distinguishing virtues except a certain gracefulness most musical comedy women. Luckily for her, Gertrude Vanderbilt had only to dance, and she did this to the eminent satisfaction of the audience. Full of life and without any hindrance from the libretto. If everyone had been as fortunate the performance would have been much more entertaining.

Among other special features were eight show girls, dressed within an inch of their

HAMMERTHEIN.

The motion pictures of the Sam Langford and Jim Flynn prize fight taking up close upon half an hour made the second half of the vaudeville bill seem short. While the intermission came rather late in the evening, the pictures went on ten minutes late.

The last half of the show was well supported by Bert Williams (New Acts), who scored an exceptional hit with a complete new collection of characteristic songs and talk. The show opened nicely with Sid Baxter (New Acts) a slack wire worker, but dropped in "No. 5" during the series of impersonations by Ethel Hawkins (New Acts).

Gus Edwards "School Girls and Boys," following, gave the proceedings an immense boost, closing in a storm of applause, the charactter songs.

"The Franklin" a baseball song in which the singers throw about soft cotton balls which are returned to the stage by the audience. The song did not appeal to the audience with fidelity of makeup and gesticulation. The foppish Rigo the latter coming under quite a different classification. The Rigo imitation was the hit of the series, Loraine giving it a delightful twist into burlesque while still holding to the original with fidelity of makeup and gesticulation. The foppish Rigo is a capital subject to travesty, and Loraine got everything possible out of the "rag," including a "tag." The act finished in a whirlwind of applause, and the player had to beg off from further repetitions.

Maeve Raymond held the average up with her imitation of "Buck". Elye and Binnie finish aside from its topical nature. The Gordon Brothers fill in an entertaining interval with a sample of Eddie Leonard's impersonations and not a conceivable imitation of "Louisiana Lou" which new second. The turn was a tough one to follow, but Oscar Loraine was right there with his impersonation of violin maitre Rigo, the latter coming under quite a different classification. The Rigo imitation was the hit of the series, Loraine giving it a delightful twist into burlesque while still holding to the original with fidelity of makeup and gesticulation. The foppish Rigo is a capital subject to travesty, and Loraine got everything possible out of the "rag," including a "tag." The act finished in a whirlwind of applause, and the player had to beg off from further repetitions.

Alcide Capitaine closed the show following Williams. The gymnast made a neat and engaging number to round out a first-rate laugh program. The fight pictures were rather risome.

VALESA SURATI in "The Girl with the Whoopee Cough" opens Monday at the New York Theatre. They Skyllack is leaving there this Saturday night. If the "Whoopee Cough" proves sufficiently contagious, and is not considered dangerous by the authorities, they will be allowed to run as long as it can, even all summer.

lives in the first part, and scarcely audiences, and without dressed in all at all dressed in all. A few pretty number called "When Love Is There," by Miss DeSousa and a number of other songs which faded out of memory, as they were sung. Miss Vance's three or four selections was the only exceptions.

AMERICAN.

When the Grand Order of Monologists hold their annual convention around the 41st Street corner, they can award gold medallions to Fred Niblo for his fairly and valiantly and safely guarded the hardest spot ever given to a single talker to protect, bar none, or any of the many orators who have been by reason of having "made good" at 10:15, 10:55, or any other old time.

Monday at the American, following a swell five minutes of everything, by singing, talking, and comedy, Mr. Niblo held the house down, coming on at 11, after "The Star Bust," an act that by itself is introduced, have been built for the aid of the framers of vaudeville shows, should have closed the American program. After the hip, hip, hurray of that funny applause, fifty feet, and the red fire in the hill, from "The Giants" to "The Flag," Niblo had to walk out, fighting a battle all by himself to keep the people in their seats. He did it. Of the audience of only pro left, and he walked sideways as if regretting to leave through an appointment. Mr. Niblo handed out a new monolog, encored, and conserved. He was delivered in his lightning fashion, a fashion of Mr. Niblo's that covers as much ground in eight minutes as another man takes in fifteen. It doesn't wait for laughs. He didn't dare to Monday evening. For an encore, which he had to give, a very laughable little song was introduced by the acrobatic or the caper, and was as accurate as the matter. Mr. Niblo delivered ahead of it. "The Star Bust" coming second after inspiration purposes, the Le Page and New Acts) to close the show, another unfortunate placement of the arrangement. The position for the fighting sketch was just suited for simple applause, however, the act, with Taylor Granville and Laura Pierpont leading, closed to several curtain calls. It is well played, with its quite realistic, and very fast, boxing finish.

In the assembly of only pro left from everything appeared to move with a rush. Though the show ran to a late hour, several of the acts were brief in time, and served the purpose.

In the first act "The Watermelon Trust" held up the performance by remaining in sight too long, something that has always been the fault with this colored act, otherwise very successful for laughter making and applause.

The Orlick, Russian dancers, opened the bill and worked much better than they have been seen, the man's dancing receiving solid rounds. Jere Sanford (New Acts) was second, and the Mayvilles, in the living marqueterie cabinet ideas, third. Fields and Lewis, held over, had a good spot for the second week.

Violinsky, after the long stretch taken up by the colored people, came through nicely, then, Violinsky should play the same "rag" tune on the violin that Rinaldo does not appear, especially since it makes the obvious comparison which must follow more acute.


SINE.

EARL D. WILSON, the midshipman, who died April 10 of a broken neck, received while playing football last October, was a son of Hans Wilson (Hastings and Wilson).

FIFTH AVENUE.

Despite adverse weather conditions the Fifth Avenue filled up early Monday night and the audience seemed to leave thoroughly satisfied after witnessing Otho MacRuthe Hoffmann's fifty-minute performance that carted away all records for laughter and applause. It's a good thing the weather didn't keep this week. The weather man didn't start off in a good mood.

After "Oboe," the "mind reading" dog (New Acts) had started things going. Kelly and Kent offered their endeavors with unusual success to the house-full of enjoyment seekers. Kelly clad in a black coat and teddy, as a neat aspect, his comedy lines landing every time without a miss. The "spelling" finish will touch the best of its kind, while the make a favorable impression. Miss Whiteaker is as lively an ever, while Kelly seems to be slowing up in his dancing, perhaps because of his weight, which seems to have increased of late.

El Cota has laid out a routine on the xylophone that is bound to go big anyplace. With this instrument El Cota is in a position, with his new cornet, to make a treat, while his classic numbers are not the kind to send the upper part of the house into a trance, and this, along with a little personality thrown into his work, sent the musician over a great big hit. "Single" xylophonists seem to be regarded as a thing of the past, but El Cota once more, knelt before the audience, with their well-known acrobatic novelty scored a big hit without trouble. Charles Burns would look much better were he to make up his neckerchief in detail.

Willette Whitraker, aided and abetted by F. Wilbur Hill (who acknowledges his applause from the orchestra pit) also made a favorable impression. Miss Whitaker has a sweet tone to her dialect, and offers something new in "coon" songs. The spotlight man was a little off Monday evening, and didn't connect with his target until. Burns was half through his opening number, but it didn't hurt the singer's chances and the team finished one big hit. Miss Whitaker finally giving way to the handle of held to "go the limit in encore and bows."

Tom Nawn and Co. offered the new act "When Pat was King," for the first time to the Fifth Avenue patrons, and finished a solid laughing success, although the changes could have been accomplished considerably more swiftly, but even this unpardonable fault failed to affect the Irish comedian's reception.

WASHINGTON.

A bill prohibiting discrimination by theatrical managers against persons wearing Uncle Sam's uniform has been introduced by Senator Chamberlain, of Oregon. The bill was prompted by the recent refusal of P. H. Chase to admit men of the Marine Corps into Chase's Theatre. The bill provides for punishment by fine and imprisonment and will apply to every theatre in the nation. The War Department is interested in the matter.

Jean Senell (Brothers Senell) met with an accident while playing at the Chicago, Illinois, is at the 86th Street Hotel, Chicago.
And hear the Riot they raised with the “SHAPIRO” Song Hit

"Johnny Stanley’s 1939 hit song, "Angel Eyes," was released after the hit made by Harry Foss two weeks ago with his song at the same house. But it’s a different song with the different method of singing."

"Their act opened with Johnny passing water in the audience while Mildred Morris was attempting to sell the water. No Water Boys are not on the Hammerstein's schedule, but the audience took kindly to the introduction.

"Miss Morris is once a millioness. Though she doesn’t black up, she is still one, as her staging shows."
THESE BOYS SAY THEY ARE MAKING THE HIT OF THEIR LIVES SINGING THESE SONGS!

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MAJESTIC (Arnold S. Cohn), Thursday openings—This is an old-
phoned circuit, Monday rehearsal—In one of the old-
ment, but three numbers demonstrated any con-
venience to cover its' own business. This is the best-
ner and Brown, and Marian Morris and Co.
and others were the remaining contributors, offer-
weary lengths or passed without striking any-
more than a passing sensation from the rattle-ry-
and orchestras of the Four Hundred. On this-
to day they had fulfilled their regular work and-
beak of the circuit, it is a safe bet that Mr.
(Act 2) who was in seventh position at the-
Saloner and Brownson worked to show that
beautiful and clever dancing number to far
ues, as it was considered a signal for the
degree. Their Saloon in "one" was
pointed out to Miss Marguerite La Plage as
immunized and working as a circus. This-
points that such a side could be sacrificed if a
that, for the times, would not last long.
the house picture better. It was used for the
announced without any acting as a curt.
which the act displays by Miller's Model passed
the MSKs of this act. The results are shown by the
the Coliseum, and the other two, "Whistling Co.-
and Fox and Icke on "one" to precede Frank La-
New Act, which gives a new light to the show,
act to weeks in to go down the show. This-
that this act is very well adapted to the
Target, and Chicago as a new light to the show.
the act that brings the musical comedy.
the "one" act.

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"Tele Singing Girls," Elsie Wales, Mabelle Meredith and Evelyn Ellison, present a winning and lovely picture. Their voices, soprano, contralto and mezzo soprano, are delightfully blended, and win for them an abundance of applause and several rapturous applause on the stage. The girls are young and lovely and present a winning and lovely act that is all melody."—Victoria "Daily Colonist."
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LOUIS WESLYN

Begs to announce to his many friends in the profession that he has signed an exclusive contract with the well-known firm of M. WITMARK & SONS for all his present and future compositions. These are a few recently issued by them:

"Down Where the Big Bananas Grow," "There's Nothing Else in Life Like Love, Love, Love," "The Yoo-Who Stole the Girl GIS Liped," "Evil" (Vocal), "Temptation Rag" (Vocal) "Love-Sick," "I Am Awfully Fond of You," "Charmed d'Arrangement" (Vocal), "You Don't Know How Much You Have to Know in Order to Know How Little You Know," etc., etc.

Some of my sketches being successfully vaudeville are:

"After the Shower" (Merrill and Otto), "At the News Stand" (Pat Rooney and Marion Bent), "The Girl and the Pearl" (Wilbur Mack and Nella Walker, "Levinsky's Old Shoes" (Lew Welch and Co.) and "The Other Half" (Mintz and Palmer).

In the near future I return to vaudeville with my new original musical comedietta, "Around the Corner," assisted by Miss Louis Richmond.

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Vaudville's Classiest "Girl Act."

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O'NEIL
BLANCHE

ENNA

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"Smiles and Songs"
NOW PLAYING FOR SULLIVAN-CONSIDINE
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And Excellent Co. in the Laughing Success. "The Nutty Family."
Always working. Written by Ella Cameron.

Haymarket, Chicago: "A good laughter piece." Variety Star. Chicago: "I would like an act like The Nutty Family on my bill every week." Manager Comady, Victoria, Wheeling: "The best sketch and best acted sketch that has played any house. Manager Schaefer: "For a clever little comedy, fast and full of fun, it would be a hard matter to better Ella Cameron and Co. in The Nutty Family." —K. Liverpool "Review."

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Chappelle
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"Why Hubby Missed The Train"
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A baffling illusion different from all others. No Disappearnce! No Trap! No Mirror! No Substitutions! Write or wire to WILLIAM BENOL "MENETEKEL" April 14—Headliner, Colonial, Richmond, Va. April 15—Headliner, Majestic, Norfolk, Va. May 5—Headliner, Orpheum, Portsmouth, Va.

O'REILLY

In "A RARE BIT," written by Frank E. Mitchell
Permanent address, VARIETY, Chicago.

DOROTHY DAINTON
"The Girl from the Blue Bar." Refers Managers to report of Patsy Morris, Rockaway Beach; Mr. McClell, Fifth Avenue; Mr. Schwartz, Yonkers. "New Acts" Variety Week, March 25—Citis last issue. Inspection of the Act is invited at M.T. VERNON THIS WEEK. Thanks to Mr. Lyons.

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NO NOTHING ELSE LIKE IT ON THE MARKET

Poem by GORD ROMA. Music by ERNEST B. BALL. THE BEST PROOF THAT THIS SONG IS ALL WE CLAIM FOR IT IS THE FACT THAT THE FOLLOWING WELL-KNOWN ARTISTS ARE SINGING IT:

CHANGY OLCCOT, IN HIS PLAY, "RAGGED ROBIN"
OSBORNE CLEMMSON, IN "KING DODO"

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JOHN McCLOSKY
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IN THE EXCEDAR COMEDY "THE NEW PUPIL"

At UNION HILL WEEK NEXT (April 25)

At A. T. WILTON, Agent

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REPRODUCING FAMOUS PAINTINGS. Beautiful Models.

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Will soon produce a NEW ACT in "ONE," written by JUNIE McCREE.

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This Week (April 18), ALHAMBRA, NEW YORK. Next Week (April 25), TRENT, TRENTON.

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Introducing their own Original Novelty, consisting of EMPIRE, JAPANESE MANIPULATION AND BARREL JUMPING.

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**SIG. LUCIANO LUCCA**

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VARIETY

AABBIE MITCHELL

"Abbie Mitchell, late prima donna with Williams and Walker, the celebrated colored organization, is about the cutest little chocolate bun-box going. She is good to look at, and has a brilliant appeal, much to the dramatic. She is of a rich brown shade, is possessed of resource and magnetism, and her singing of "My Osiris, Caruso," is what would be technically known in vaudeville as a success." — Portland "Oregonian," Feb. 29th, 1908.

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ANNE VARIETY, CHICAGO.

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"The Village Lockup"

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Radiating Charm, Infectious Humor.

Beautiful as a miniature carved in old ivory.

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"WE TOLD YOU SO!"

Presenting A DAINTY SINGING and DANCING NOVELTY in "ONE."

Are a Hit on Every Bill. Address VARIETY, or WHITE MAIL.

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"GIRL WITH THE CONTAGIOUS SMILE."

They say she knows how to put a song over. Don't Miss! Ask Norman Jeffries.

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VAUDEVILLE'S LATEST SENSATION.

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KING OF JUMPERS

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Assisted by beautiful MARGARET CANADA.

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HEAR THE QUEEN OF SONG THIS WEEK AT HAMMERSTEIN'S
MAURY RAYMOND
SING THE 2 SENSATIONAL SONG HITS
"THAT DREAMY BARCAROLE TUNE"
"UNDER THE HEBREW MOON"

NEW YORK: "Good" Dec. 13; "Come, let us sing unto the Lord a new song". "Ring out, wild bells"—O. W. Holmes.

BUDAPEST, HUNGARY: "Ave Maria"—H. Schubert.

VILVOMOS, HUNGARY: "Sing, O heavens, to the Lord"—H. Schwan.

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"NOTICE"
If about 5,000 of the active magicians withdrew from the stage, then without any doubt I would be
THE GREATEST IN THE WORLD.

THE NEAR-GREAT MAGICIAN

CHARLES AHEARN

"THE RACING MAN"

WEEK APRIL 18, DEPUE, SALT LAKE.
JAY GATT, Agent.

HUGH LLOYD

THE BOUNDING ROPE ACT.

Majestic, Jacksonville, Fla., April 25
Booked up to May, 1911, on
UNITED AND ORPHEUM TIME
A LITTLE SKILL AND A GOOD AGENT
DID IT.

AERIAL LA PORTS

NEXT WEEK, APRIL 25
PHILADELPHIA
Morrie Time.

BETSY BACON & CO.

Present "Deborah's Wedding Day," war time playlet. Support, Jane Foyly and Lloyd Bacon.

SPRINGFIELD, M.A.

POLLS (S. J. Brown, man mgr.; agent, M. B. 0.; rehearsal Monday 10.)—In Maze, Qual and Tom, archetypal, open; Bobbed Brothers, were a pleasant surprise with the acrobats, Harvey Good, who was the "Great Harry," a painter for Frank B. Grange, straight. lava. They closed clean; Pringle and Wethington, excellent; Al Kavanagh's Ugs, closed same. — BUTTLE (Henry Butterfield, mgr.;).—18-20. Bobta's Kibbelbar-tiers, good show, good box. — BIZARRE (E. E. Knight, mgr.; agent direct).—Colonial Rango Trio, added feature; m. p. and III. songs.

NOTE.—This city is well supplied with pictures of Rosenow in Africa this week, they being on at both the Nelson and Bijou, with the independent film on at the Edison.

SPRINGFIELD, O.

NEW BUN (One Sun., man and agent; rehearsal Thursday 10.)—Very strong Mill. Four Managers.—Nine managers for a big. The color, the girl at the piano, good. Lightweight trumpets, head and head playing. A pleasant surprise was the final. Bobbed Brothers, Fred, and Ramadales and Ramadas, better, very good. The Four Girls, being magnificently dressed, were the highlight.

HIPPODROME (M. Rossman, mgr.;).—Pictures and stage.

The Fairbanks, 32 E. 42nd St., closed its regular season Saturday and plays pictures and vaudeville for the summer, booked through Corby Mansfield, of Chicago.

SYRACUSE, N. Y.

GRAND (Joe. Furtos, mg.; agent, C. B. O.; Monday rehearsal 10-10.)—The Palms, platform; girl, Miss T. W.; playing; he played for Frank B. Grange, straight. lava. They closed clean; Pringle and Wethington, excellent; Al Kavanagh's Ugs, closed same. — GRONFELD (Henry Butterfield, mgr.;).—18-20. Bobta's Kibbelbar-tiers, good show, good box. — BIZARRE (E. E. Knight, mgr.; agent direct).—Colonial Rango Trio, added feature; m. p. and III. songs.

NOTE.—This city is well supplied with pictures of Rosenow in Africa this week, they being on at both the Nelson and Bijou, with the independent film on at the Edison.

TOLEDO, O.

THE ARCADE (Will. C. Betes, mg.; agent; rehearsal Thursday 10.)—The Vary and Trumper, open with a comic horizontal bar act; Leslie W. Betes, ballad; Gilmore, Warriner and Perry, comedy; Robert H. Betes, maid; Miss Betty; playing; he played for Frank B. Grange, straight. lava. They closed clean; Pringle and Wethington, excellent; Al Kavanagh's Ugs, closed same. — BIZARRE (E. E. Knight, mgr.; agent direct).—Colonial Rango Trio, added feature; m. p. and III. songs.

NOTE.—This city is well supplied with pictures of Rosenow in Africa this week, they being on at both the Nelson and Bijou, with the independent film on at the Edison.

TORONTO, ONT.

MAESTRICE (William Morris, mg.;).—Franklin. Melot and Co. and Co., Perry's Palace, a nice motorcycle; Sonny, Vernon and Senor, good; Rice and Tude, placed; Medical Minstrels, clever; Raymond and Vera, funny; Albert, Spencer, fair; views. Summertime picnics started this week at this house. — MIHEOON (J. C. Nur, mg.;).—Dan Burke and the Wonder Girls, a big novelty; Med and Gladys Foyly, sensational; Ferral-Taylor Trio, a scream; and Mrs. Bunn, good; Three Da Bells Trio, a hit; Raymond and Carrey, very good; Harry Brown, did well; views. — GATET (T. H. Gay, mg.;).—The Merry Widow with the 24属性 Scotch Ladies, did well. — STAY (T. W. Stahl, mg.;).—Star Show Girls and Minstrels, Waseka, very well. Pictures, Allison. — STEVENSON (M. O.)—DANIEL STREET STREET, (See page 26.)

THE BLACKS

COLOR COMEDY ENTERTAINERS

Being widely talked about. Ask King John J. McGuire.

Hugh J. Emmett

Said by MILNER BENTON, "A STANDUP AT HOME! A novel and classy offering... nicely adapted to stage. A very beautiful set. Four of a kind that takes the place.

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"Those Boys with the Loose Feet"

NORTH ROYALTON, O.*

WALTHOUR TRIO

ACROBATIC CYCLISTS

UNITED TIME

FLORENCE TROUPE

With BARROW & BAILLEY CIRCUS, Season 1910.

TUCUMCARI, N. M.

PARK (John Elliott, mg.;) and GRAND (Joseph Schapper, mg.;)—Both combination houses, will open with summer vaudeville May 2. Joe Foyly and Ross will handle both. The United House will have a Lithuan act. The United House will have an "Empire" act, "Tumwater," and "Carrie Act."

YORK, N. Y.

WARRENTON (Joseph B. Schenck, mg.; agent; Edward A. Kelley, Monday rehearsal 10-10.)—Pictures of "Roast Beef in Africa," headlined: Jolly Blog and Co., appreciated. Wane and Woods, comedians; good; Charles and Anna Minstrels, comedy; great; Mr. and Mrs. Sydney Reynolds, good; Frank Wilson, comedy; Haydn; Baker, dental. — GRAND (W. Black, mg.;).—Agent, U. B. O.; Monday and Thursday rehearsal 12-14-16. J. Lumber 111 and "The Ban Bells," very well; James 1. Ryan and Oo. (New Act); S. Leonard, as "D. A. North Pole," screen. Oska Trope, Japan, good workers, but need practice. Sister Blodgett, good.

A surprise was coming in the ranks of "A Night in a Police Station" here last week, A. J. Millinery and Blue Sprout having gone to Jersey City on the night of the 14 where they were married. Another scrap event is expected this week in the same company.

Both the Warrington and Optimum and a picture house had the much-ballyhooed "Roast Beef in Africa" pictures, and all advertised extensively, not knowing till too late that others had it.

TODAYTOWN, 0.*

PARK (John Elliott, mg.;) and GRAND (Joseph Schapp, mg.;)—Both combination houses, will open with summer vaudeville May 2. Joe Foyly and Ross will handle both. The United House will have an act. The United House will have a "Tumwater," "Carrie Act."
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Animated Picture and Phonograph Business
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THE GUS SUN BOOKING EXCHANGE CO.
The Largest Family Vaudeville Theatre Circuit in the World
Not Only the Largest but the Greatest

VAUDEVILLE ACTS WANTED AT ALL TIMES
In your open cities. Performers desiring to book their circuits between New York and Chicago, and New York and Philadelphia, will be listed at all times to assist you, and can book you on short notice. We control the best time in this locality, and performances of ability can always be met. Furthermore, we only book responsible houses.

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 Reach the A. M. V. R. R. in the VAUDEVILLE STEAMSHIP AGENCY.
 Write, call or telephone. My representatives will deliver the tickets at your hotel.

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Acts to write with writers.
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VARIETY ACTS, ATTENTION
Fred Mardo
of THE WILLIAM MORRIS, INC. CIRCUIT.

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When answering advertisements kindly mention VARIETY.
REYNARD
Samuel West, Newberry and Jacob Javenson in
"MORNING IN MIDVILLE,"
Direction: Jack Levy.

Blomphin and Hehr
The Champion Singers of Vandalia.

Sam J. Curtis and Co.
BARLOWS
The Loyal and Humorists.
In the Original "School Act."

ARCHIE ONRI TROUPE

Van Cleve, Denton and "Pete"
We are engaged to play the New York Park, Hoppings
for the summer.

THE THREE KEATONS
Buster Keaton is the toughest Keaton that there is.
Buster can bump with any bumpers in the Ring.
The Bumps that Buster bumps with are bumpers to their graves.
But Father sends him all those bumps to make the Kid Solves.

GARTIELLE BROS.
Introducing Slinging, Raising and
SKATORIALISM
Director: James E. F. FRANK.

MASON & KEELE
The World Will Tell You
Gavin and Platt
THE PEACHES
Presenting "THE STOLEN KID."
Permanent address: Clifton, N. J., Box 156.

THE THREE COLES
Directly Tight and Broaching Wire Airways.
Season '99-00, "FOLLY OF THE CIRCUS."

WALTER STANTON
"THE GIANT ROOSTER"  
This week (April 11), Majestic. Chicago.

LOTTIE BELLMAN
TIVOLI, LONDON.

CHARLIE OLCOTT
A Comic Opera in Ten Minutes
3-SURE FIRE HITS-3

"THAT MESMERIZING MENDELSSOHN TUNE"

Words and Music by IRVING BERLIN.

THAT BEAUTIFUL, CLEAN, IRRESISTIBLE CLASSIC.

A song that managers like to hear you rehearse on Monday, and a song that your audience never gets tired of hearing you sing. Get it and make good with those who want to see you make good.

"YIDDLE ON YOUR FIDDLE PLAY SOME RAGTIME"

Words and Music by IRVING BERLIN.

An overnight hit. All WE ask is, put it on for one performance. Your AUDIENCE will ask you to keep it on for ever. IRVING BERLIN has written a great patter for this number. Get it while it's new.


Words by VINCENT BRYAN. Music by TED SNYDER.

If you want to put life in your act and wake up your audience, get "O-GALALLA," a new style of Indian song.

Remember we are in a position to give you the greatest STAGE SONGS you ever had

We have your interest at heart, and you can always find what you want at the

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YOU CAN STEAL THE NAME, BUT YOU CAN'T STEAL THE TALENT

VIOLINSKY

Just Returned East After Twelve Successful Weeks Over the Pantages Time, and a Bigger Hit Than Ever.
THIS WEEK (April 18) AMERICAN MUSIC HALL, NEW YORK

MORT SHARP and MONTGOMERY

Black-Faced Duo
PLAYING NOW FOR THE WESTERN VAUDEVILLE ASSOCIATION
THIS WEEK (April 18) TEMPLE, FORT WAYNE, IND.

MANAGERS, GET BUSY — Look!! We're in Vaudeville!!!

Address care VARIETY, New York City
ELIZABETH M. MURRAY

AS “MME. SHERRY” AT

COLONIAL THEATRE, CHICAGO

(HER FIRST APPEARANCE OUTSIDE OF VAUDEVILLE)

MISS MURRAY REAL STAR OF “MME. SHERRY”

By Ashton Stevens.

Miss Murray has earned the “feature.” But my story was Elizabeth Murray. Sometimes I can’t pick my stars out of the electric light signs, and this was an instance. Whenever Miss Murray was on the stage she made the rest invisible—for me, positively—and the rest of the audience seemed to agree.

Miss Murray a Vaudeville Veteran.

Miss Murray has served long and gloriously in vaudeville, songs have been written for and about her. Last nightchalked her first appearance in anything approaching the legitimate. It was commonly supposed that her brogues would freeze and that she would go to pieces.

Vaudeville admirers were thick in the throng, hoping for the best, but pre- pared for the worst. Miss Murray disappointed them agreeably. She might have been one of the Yasmina Family Robinson. She landed on two realistic feet. She was Irish without offense to the Irish. She was humorous. She was in character for every little moment that I beheld her on the stage.

And when she sang her big song—“The Dublin Rag!” if you please—she sang it without the aid of choristers. She made it entirely her own and won the good will of the audience. No Disgrace for the “Star.”

(And let me tell you that there are others hurried by salary in vaudeville who could crown musical comedy if their expenses permitted. Miss Murray was a treat. She was the real citrus in the lemonade. She was bitter and tang without torture).

THE CHICAGO EVENING POST

Miss Elizabeth Murray has a “Dublin Rag” that will shortly be rising metallically in every 5 and 10 cent theater from Portland, Me., to Portland, Oregon. This versatile young woman, we are told, left the vaudeville stage for this production. After last night nothing less than a writ of habeas corpus will be successful in getting her away from the producers of musical plays.

THE INTER OCEAN

Miss Elizabeth Murray was highly effective, keeping her role of an Irish matron away from the stereotyped tradition, singing in brogue with much gusto, and handling broad comedy, including an episode of inebriation, with uncouth.

Evening American

By Constance Skinner.

Elizabeth Murray, of course, had her usual success. No one can take thepublic’s favor away from her. Everyone should hear Elizabeth Murray sing “The Dublin Rag.” There is a combination of song and slapstick that will continue nightly to get its many encore.

THANKS TO THE MANY VAUDEVILLE FRIENDS AND WELL WISHERS FOR THEIR ENCOURAGEMENT AND MESSAGES OF GOOD CHEER.

IT WAS MY FIRST ATTEMPT TO PLAY A PART AND A NEW STAGE IRISHWOMAN WAS CREATED.
A SPECIAL DEPARTMENT of the
PAT CASEY AGENCY

has been organized for the purpose of placing

VAUDEVILLE AND LEGITIMATE PLAYERS

in

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Productions by

MR. AL H. WOODS

are now in preparation

ARTISTS (men and women) in the VARIETIES or LEGITIMATE WISHING TO BE CONSIDERED BY MR. WOODS and "legitimate" managers, forward applications by letter, giving all particulars (briefly) including lowest salary for production work.

This data will be filed in our office for ready reference and submission to fill requisitions made upon us by producers.

Address MISS JENIE JACOBS
IN CHARGE LEGITIMATE DEPARTMENT

THE PAT CASEY AGENCY
LONG ACRE BUILDING, NEW YORK CITY

BOOKING REPRESENTATIVE FOR MR. AL H. WOODS

When answering advertisements kindly mention VARIETY.
MANAGERS’ ROW MAY BE OFF
WHATEVER SIDE CORT FALLS

Northwestern Manager Reported Still on the Fence.
Beck and Stoll’s Interchangeable “Invasions”
Likely Off.

Whether John Cort remains with Klaw & Erlanger to secure legitimate bookings for next season, or “flops” over to the Shuberts by a declaration of the “Open Door” for the Cort theatres, it will probably mean the abandonment of any intention there may have been to play high-grade vaudeville on the Cort Circuit.

With a final conclusion reached by Cort, the disposal of his house for the summer will come to the fore.

S. Morton Cohen, one of the western pioneers in the cheaper brand of vaudeville, has been in New York for two weeks. Mr. Cohen, according to reports, wants to take over the Cort theatres for the summer months, playing the “small time” vaudeville bills in them, assuming any booking agreement Mr. Cort has made with Pat Casey.

The attitude of Cort on his legitimate connection will likely determine the stand of a large majority of the “one-nighters” all over the country. Upon the return of A. L. Erlanger to New York, Moyal, he is reported to have called all managers rumored to be on the fence into his office, where a heart-to-heart talk followed. The head of the Syndicate is said to have instructed each one that if he saw sufficient money in sight or other inducements were offered to leave the K. & E. booking office, such had the firm’s full consent to do so. On Tuesday the M. Reis Circuit legitimate theatres in the smaller eastern cities declared for an “Open Door.”

In the first convention of the week between Moyal, Erlanger and Cort, the latter is reported to have declared for K. & E., but was reported to have hopped back on the fence Wednesday afternoon, leaning to Shubert propositions.

If Cort remains with the “syndicate” the “opposition vaudeville” scheme for the benefit of Oswald Stoll may be forgotten, if Martin Beck withdraws his deposit of the money deposited to bind the Beck-Butt deal. Should Cort “flop” over to the Shuberts, the vaudeville tangle where his theatres are mentioned is at an end.

The Reis Circuit is a corporation in which K. & E. are reported to hold 25 per cent. of stock. Cohen & Harris are also stockholders, and it is said there are many houses now booked by M. Reis which may not take up the new policy.

Marc Klaw leaves for England April 29. It is expected that while over there he will resume the discussion of vaudeville matters with Mr. Stoll where Mr. Erlanger left off. Morris Meyfield, Jr., is due to reach New York today. Martin Beck, hurriedly left New York Wednesday for Chicago to meet the president of the Orpheum Circuit. Meyfield sails for Europe May 11. If Mr. Beck accompanies him then, there may be a general consultation in London between the representatives of the Beck-Butt combine (if only represented by Mr. Beck) and the Moss-Heath interests, as represented by Mr. Stoll and perhaps Mr. Klaw.

A story around this week was that the chief mission of Mr. Erlanger on his recent trip abroad was to meet James Gordon Bennett, publisher of the New York Herald. It is said that a deal was arranged for the purchase of the New York Theatre (owned by K. & E.) by the Herald for $3,500,000, provided the prevalent Herald Building is taken over as the Herald Square station of the tunnel.

SOUTHERN PARK CLOSES.
New Orleans, April 27.
“White City,” lately opened, closed Sunday. Management claims cold weather retarded business. The park will reopen when it grows warmer.

BECK-BUTT’S BOOKING MANAGERS.
(Special Cable to Variety.)
London, April 27.
Will Boardman, manager of the Pavilion, New Castle, and Archie Farnell have been selected as a booking committee for the new Beck-Butt combination. Mr. Boardman accepted the office under the condition made by him that he take his New Castle house and the Hippodrome, Sheffield, into the agency. Otherwise Boardman would have declined.

The latest report regarding Walter Gibbons’ connection with the new combine is that Gibbons is in a free position to book as he will, not having bound himself firmly to the Beck-Butt proposition. In connection with this, it is said that the return visit of William Morris with his lawyer, to be made very shortly, will have to do with an affiliation of some kind with Gibbons, negotiations having being going on for some time between the two circuits, as previously reported in Variety.

PARIS OPENING POSTPONED.
(Special Cable to Variety.)
Paris, April 27.
The reopening of the Folies Bergere has been postponed until May 4. “The Girl and the Eagle” opens at the Folies Bergere May 1.

The Moris Circuit has engaged Battle and Pils to play in America, commencing next September.

POOR POSITION SPOILS ACT.
(Special Cable to Variety.)
London, April 27.
A poor position on the Tivoli program for her first London appearance spoiled the chances for Gladys Sears. Miss Sears was on very early.

Miss Wool, another American, at the Hulbourn Empire, did big at his London reappearance Monday.

“HONEY BOY” HAS AN “IF.”
Philadelphia, April 27.
George Evans, “the Honey Boy,” is contemplating a plunge into vaudeville after the close of his minstrel show in Brooklyn two weeks hence. Evans has had offers from the United and placed a big figure as his price. He may appear at Hammerstein’s week May 16, if the money end is right.
MORRIS LEAVES NEWARK.

The Morris Circuit has thrown Newark off its list. The American Music Hall in that city, taken over by the circuit about January last, was finally given up as impossible last Saturday, following the edict of the authorities that no performances would be allowed Sundays could be given in the Jersey city.

Newark has been rated as one of the losers on the Morris time during the past season. With the obliteration of the Sunday shows (the maintenance of the house for an "even break") was dropped as expected. Newark would be dropped. F. F. Proctor has taken over the house.

Technically the Morris regime was forced out of the American Music Hall, but as a matter of fact the independent retired voluntarily. Last November the owners of the property brought suit to evict the tenant, who held a thirteen-year lease. The Morris legal department secured a court order holding up the eviction proceedings, but in granting the injunction the Court ruled that the lease could be carried out if Morris went into default on payment of rent. The owners had only to serve one day's notice to accomplish this.

Rent payments lapsed for a period of some days, and House, Grossman & Vorhaus, acting for the landlord, served notice and dispossessed the tenant, thereby breaking the lease. It is unlikely that there will be a suit to recover the amount of the rent, for the Morris people have said that they will make it good up to the last day of tenancy.

Meanwhile both sides of the legitimate field have entered offers for booking contracts, and no less than twelve "pop" vaudeville and moving picture producers have made bids for possession of the theatre.

The last report was that F. F. Proctor might take over the theatre.

Indianapolis, April 27.

Report says a deal is in between the receivers appointed for the Colonial and William Morris Inc., whereby the independent circuit will take the house, running the theatre next season again, with vaudeville, under its own management.

MORRIS' GARDEN VAUDEVILLE.

St. Louis, April 27.

William Morris vaudeville is announced as the attraction in the second theatre at Delmar Garden, beginning April 30.

This is the house that was built for dramatic stars and was a failure last season, after Leslie Carter, Nat Goodman and others played there. Opera will be the attraction in the old house as usual.

CONEY'S LARGE "POP."

The big building on Surf Avenue, Coney Island, formerly housing "The Girls of the Galveston Flood," and more lately "The Fire and Flames," show, will open May 14 with "pop" vaudeville, booked through John Daly, of the William Morris office. It will be called the Morris Music Hall and principally compete with [illegible]. The Borough Amusement Co. has taken a long term lease on the premises. Sam Morris, once a German comedian, and Sam Berman, a real estate broker on the Island, will manage the house.

A QUESTION OF CONTRACT.

A question of contract may arise in the engagement of Bert Williams, the colored comic, for F. Ziegfeld's "Follies of 1910," to play the New York Roof this summer. Williams signed an agreement to appear last Wednesday.

Now the colored song monologist is at Hammerstein's, and will under contract to Comstock & Gest, who starred him in a production last season. That contract has about two years to run yet, according to report, though it is said Williams bases his independent action with Ziegfeld upon an alleged violation, alleging that the firm did not book his play at all of the same grade houses, as agreed.

Whatever changes in the route were made, says the story giving Comstock & Gest's side, had Williams' consent, and the fact of the colored man's appearing at Hammerstein's under their management is looked to as a link of evidence to support the validity of the agreement by Williams' sanction, the present engagement having been entered into after the colored show closed.

The courts may call upon him to give a legal adjudication if Mr. Williams pursues an independent course and appears for Ziegfeld.

Gest was lately concerned as "manager" in the matter of Gertrude Hoffman and F. Ziegfeld, although Mr. Gest denied knowledge of the negotiations everyone else had heard about.

THE CORT'S SUMMER SHOW.

Chicago, April 27.

"The Girl in the Taxi" has two more weeks to run at the Cort. It will be succeeded by another Al H. Wood production, "Get Busy With Emily," a translation from the French original, "Have You Anything to Declare," by Ag. A. Bens, Edward Donnelly, H. L. Franklin. Lester Brown, Helen Robertson, Edith Conrad and Eleanor Rorsch will complete the company. Frederic V. Bowers and Willard Simms will be featured and Laura Guerrite and William Hawtry will be prominent in the company. Before opening at the Cort the show will have a preliminary trial for a few road performances.

Louis Wexlyou, the well-known writer and composer, has joined the staff of M. Williston & Sons, under contract.

PANTAGES HAS MILES HOUSE.

Louis Pincus, the eastern representative of the Pantages Circuit, from the circuit's new quarters in the Gaiety Theatre Building, announced Monday that Pantages had secured the bookings for the new Miles Theatre at Detroit, which will open May 16 with vaudeville bills costing about $1,100 weekly at admission prices of 10-20-30. The new house has capacity for over 2,000 people.

The Miles in Detroit is one of three houses owned by the man the theatres are named after. The other two are in St. Paul and Minneapolis, the latter couple booked at present through Sullivan-Condit.

Routing on the Pantages time hereafter will open an act at Detroit, thence going into the two Canadian houses, and on to the Pantages time proper, giving thirteen weeks in all.

In Detroit the first class house is the Temple, while John H. Harris, of Pittsburgh, has the largest "small" house. Each does a capacity business at every show.

Winnipeg, April 27.

It is reported that Alex. Pantages is trying to secure the Walker Opera House, now playing vaudeville secured from William Morris, who also books the Dominion houses. Both theatres are under one management.

HAMMERSTEIN GIVES UP OPERA.

Oscar Hammerstein has left the grand opera field, leaving through an arrangement with the Metropolitan Opera House directors. The New York Herald printed $200,000 as the sum Hammerstein received.

He retains the Manhattan Opera House, which may yet play vaudeville, perhaps at "pop" prices.

REVOKES LICENSE IN BERLIN.

Berlin, April 17.

Herr Zickel, manager of the Lustspielhaus, a popular theatre here, is on trial for the revocation of his license, the charge being based upon the allegation that his improper relations with actresses in his playhouse have become so notorious that he is an unfit person to control a public institution. The prosecution is made by the police.

A number of actresses have appeared against the manager, but the trial has been adjourned so that they may confront him on the witness stand.

NEW YORK

HIPPODROME

THE LARGEST PLAYHOUSE IN THE WORLD

Entire Block 6th Ave. 43rd to 44th Street.


To them it may concern:

Buckner Cyclist.

"Horse Cyclist" (on his elevated stage) opens at the Hippodrome September 4, 1909, with his new act.

His offering is O.K. in every respect, a preventative, big, strong and extremely sensational act.

The Schubert-Anderson Co.

Booked by the Buckner Agency, Long Acre, N. Y. City.

PORTO RICO MAY GET SOMETHING.

A million dollar hotel and theatre are apt to happen in San Juan, Porto Rico. Rudolph Aronson, the showman from away back, led on this proposition, and the company he has formed is nearly ready to finance the venture. Mr. Aronson thinks a couple more weeks will see the deal in shape to go ahead.

The scheme is a large hotel, with a theatre as a separate building. San Juan has nothing in either line to boast about. The island is twenty miles wide, and one hundred long. Its population is 1,200,000. The president with his private secretary came to New York last Monday on a visit of a few days.

CASEY'S NEW DEPARTMENT.

A new booking department was created in the Casey Agency this week, and placed in charge of Jesse Jacobs. It will handle all applications for legitimate productions, principally with Al H. Woods.

Miss Jacobs has been instrumental in securing many people, including a star or two, for Mr. Woods, who is branching out as one of the largest producers in the legitimate.

Casey has been called upon so often to supply acts and people for Broadway plays that the "Legitimate Department" is the result.

Miss Jacobs said in speaking of the departure: "Managers call upon us in a hurry. They know the part written, and the kind of actor or actress they need to play it, but don't know just who, in vaudeville especially, will fit. So we have to think over everybody until the right one is found."

"The new department will have files for reference that may be quickly gotten at."

15 PLAYS FOR WOODS.

Fifteen plays, maybe more, will be the productive output of Al H. Woods by the commencement of next season, or shortly after. They will be built all for the legitimate, with several at the $2 scale.

Among them will be "The Other Woman," in which Laura Nelson Hall will star.

Another may be a new play for Valeska Suratt, to be written especially for her by Stanislavski Stange. The new piece has been arranged, it is said, regardless of the success of "The Girl with the Whooping Cough," in which Miss Suratt opened Monday night at the New York Theatre for a summer run.

WESTON WALKS IN.

The seventy-one-year-old walker, K. P. Weston, ought to stride down Broadway today or tomorrow, completing his walk from Los Angeles to the New York City Hall.

It may be the pedestrian will walk into a vaudeville theatre. He has been well advised in the sported columns of all the papers since starting on the long grind Feb. 1, last.

SPRING ENTRIES.

Following the closing of Fritz Schell's musical comedy act, William Harcourt will offer his services to the vaudeville managers. This will happen early next month. M. N. Bentham will convey Mr. Harcourt's representations to the mag- nates.
THIRD YEAR OF "OPPOSITION"
BY WILLIAM MORRIS STARTS

The Independent Manager Says Prospects Are Good.
Satisfied with Past and Present.
Future "Morriss Towns."

William Morris has returned to New York from Europe in time to offer William Morris, Inc., his felicitations upon the opening of the third year for "opposition vaudeville" in America. The anniversary is Sunday, May 1, when two full years of the "Ink" will have passed, much to the annoyance of several vaudeville managers who predicted even unto the point of "consuming themselves" that first the "Ink" and then the "William Morris" of "William Morris, Inc." would disappear.

Reminded this week by a Variety representative that his second year of a manager was draging to a close and that an annual statement became due with its departure, Mr. Morris said: "I could talk myself black and blue in the face, but I couldn't tell more than is told by the fact that William Morris is still on deck, after the second year, and about to enter the third. We are on the job, working just as hard as ever, the banner is flying and any battles it may bring we are ready for.

"I suppose after this interview something will happen. I have a holy terror of talking for publication. Every time I do, I think it means my saying it's somewhere. And speaking of houses out, brings me around to something I have made up my mind to. That is a theatre of small capacity, say, 1,400 or 1,500, is not of any practical use for high grade vaudeville. Big houses and big shows are the thing. That is what we shall follow hereafter. No good placing a big feature in a theatre and being held down to a low figure for the remainder of the bill, ruining a program for the week."

"We have so far survived the trials of establishing an independent vaudeville circuit. These trials have been many. Upon the scores of different things attending our efforts, we have had to contend against the malicious rumors spread by our competitors, but I repeat that William Morris, Inc., is still dealing out the best vaudeville it can procure, and we shall keep right on doing it."

A summary of his circuit's activities for next season was requested of Mr. Morris, and an estimate of the number of houses or weeks the Morris time would open '10-'11 with. Mr. Morris answered: "We hope to open with twenty weeks. There are now under construction or planned, with everything in readiness to build, theatres in San Francisco, Los Angeles, Salt Lake City, Denver, Omaha, Portland, Seattle, Spokane, Vancouver, Sacramento and Oakland. These will all be American Music Halls."

"Negotiations are under way for new houses in St. Louis, Minneapolis, St. Paul, Detroit, Washington, Baltimore and Providence. These latter cities were arranged for while I was away. In Newark and Toronto we have given up one of our theatres the vaudeville has played for this season.

We shall re-enter Newark and Toronto in new theatres of the capacity that I mentioned.

Any information concerning his trip abroad was declined by the manager, who stated he would return to England in about three weeks, in company with Mabel Leventritt, his attorney. Mr. Morris refused to express an opinion upon any phase of the vaudeville business in which his circuit was not directly interested.

Over 100 foreign acts have been signed for the Morris Circuit for the coming season, but Mr. Morris would not announce any plans for the future booking of American acts. That had not been settled upon, he said.

"I have a novelty for the American Roof when it opens," he remarked, "and I think you will see it quickly copied after we produce it."

In an announcement sent out from the Morris office upon Mr. Morris' arrival, it was stated the Circuit held options on Sarah Bernhardt; also Mme. Rejane, for this side. Other foreign acts listed to open on the Morris tige, including Harry Lauder for eight weeks or more, are Muzzi Hoji, Hungarian actress (for the American Roof this summer), Sylvester Shaffer (reported to have asked $1,000 a show), and Hodge Leasing, formerly an American musical comedy star.

Will Bishop, an English producer, has been engaged by Mr. Morris to stage a series of ballets to become a part of the Morris vaudeville bills.

ANNOUNCES A NEW COMPOSER.

A new composer to this side has been announced by Jos. W. Stern & Co., the music-publishers, who have the publishing rights for the music to "Miss Dixie Daffodill," "Miss Dixie Daffodill, sack," a piece to be given production on this side by klaa & Erlanger. Mr. Nelson wrote the music of the operette.

WANTS TO SEE FIRST.

Before Pauly G. Williams sailed for England Tuesday it was reported he had declined to book any foreign acts sub- missed to him by agents or managers in the United Booking Office, and he would see them for himself while abroad, making his own selections, something Mr. Williams has been doing for the past two or three seasons, with more or less success.

While away Mr. Williams will watch the "Passion Play," which is put on during the summer. The manager has the hope of bringing some of the players in it over to this country for vaudeville, surrounding them with music for a choir effect on the stage.

Just before the departure for Europe of Mr. Williams, there was a sudden burst of activity in the booking department of the United. The system remains unchanged. Slips bearing the names of various acts are passed among the managers. Each signs his name and specifies the number of weeks offered. When the entire process is completed the work of routing the act commences.

The understanding is that Williams signed for a number of standard acts & that his theatres in order that a certain amount of routing could be done during his absence.

COAST TO COAST IN S. A.

(Special Cable to Variety.)

Paris, April 27.

There is every prospect of a coast-to-coast tour in South America, according to Charles Seguin, the Latin American vaudeville agent, who said last week Mr. Seguin told your correspondent today that with the operation of the trans-Andes railroad, he would open next August Caine theatres in Santiago and Valparaiso, Chile. Both towns are on the Pacific Coast, Santiago being the capital of a rich country.

The Andes Mountains have heretofore practically made a barrier to a coast-to-coast tour. The railroad crossing from Argentina Republic to Chile gives the new highway. Mr. Seguin added that he also open a theatre at Mendoza, on the Argentine side of the mountains, breaking the jump from the east coast. Bookings for the tour will be made as before in Paris.

"THE GODDESS" REOPENS.

Philadelphia, April 27.

"The Goddess of Liberty" reopened here Monday night at the Walnut. The show has been fixed over and is scheduled for a Pittsburgh showing following its stay of two weeks here.

Mr. Howard is playing the Lord Jack Wynegate part, and the cast includes Stella Tracey, Nella Webb, Violet Colby, Marie Richmond and others. The opening performance was well received by a big house, and the press notices were favorable.

TWO SILVER ANNIVERSARIES.

Chicago, April 27.

On May 1 Kohl & Castle will have in possession of the Olympic Theatre twenty-five years. On the same date Abe Jacobs, now stage manager at the Majestic, will celebrate his twenty-fifth anniversary in the employ of that firm.

BEAUTIFUL LA TITCOMB

Equestrienne hoofing Stepping Novelty. Equestrienne act at present with ORCHESTRAL ROAD SHOW.

Obtainable through

BUCKNER INTERNATIONAL AGENCY.

Long Ave. Rk., New York City.

IDA CRISP.

Who will enter vaudeville to sing the first time this season. IDEAL MILLIION VICTOR FINE THEATRE, ATLANTIC CITY, WILLIAM L. LYNN, manager of the CARY AGENCY, has secured MISS CRISP with the engagement, to "show" her songs in concert.
ANCHIT AN IRWIN SHOW.

Chicago, April 27.

Fred Irwin's "Gibson Girls" show was attended last Saturday night by a Jack Burnett, who alleges he wrote the burlesque and has a claim for doing it. Since Mr. Irwin has a show which may be attached for alleged debt, and Mr. Burnett has nothing to satisfy a judgment as far as any one knows, the alleged writer proceeded in this way.

A bond was filed and the property released without any delay to the show's time of departure.

MAKING PHYSICIANS TALK.

Baltimore, April 27.

Oliva, the "Samson Pearl Diver," is springing a new stunt in "diving" acts. The girl is at the Maryland this week, and at the Tuesday matinee, as a test, remained under water three minutes and thirty seconds.

Dr. Albert Carrol, of the Johns Hopkins Hospital, examined Oliva immediately afterwards. He is a specialist on the lungs. Dr. Carrol pronounced Oliva a wonder and said her lungs are perfectly normal. The medical profession here has been stirred up over the event.

"The Vacuum," with Herman Lieb ("Dope") in the lead, will play at the American, Chicago, next week. It is by Preston Gibson, and was employed as a curtain raiser at the Hackett for a time.

FOREIGN ACTS PLACED.

Several foreign acts have been placed by Paul Durand, the agent, for time on this side, either through the United Booking Offices or the Orpheum.

On Durand's list are Goodman's Cats and Dogs, making a return appearance here during September, preliminary to a tour of the Orpheum Circuit; Josie O'Meara and Co. (Miss O'Meara was formerly of the sisters of the that name, the remaining girl being with the Nettie Carroll Trio in the Barham-Bylley Circus); Bert Coole, who will return in his own sketch next fall, bringing back with him also "The Chanteur Girls," eight in number, both turns being placed for the Orpheum time; and Durand's own act, Those Four, renamed and returned from The Paul Durand Trio.

Another act placed by Mr. Durand is Paul Sundberg and Adeline Reese, two dancers. Mr. Sundberg danced with Adeline Genee at the Empire, London. The Amoros Sisters, under the agent's guidance, will come before the vaudeville public in a big spectacular June 5 at the Fifth Avenue.

On Monday, at Yonkers, Coccia and Amato present their new pantomime production, placed by Durand. The act is called "Canque-D'Or."

"By-Products" has been held over at the American, Chicago, this week. The new sketch opens at the American, New York, May 9, for two weeks. Frederick Donaghy has the management of it.

MANAGERS' ASSEMBLY IN TORONTO.

Toronto, April 27.

The local theatre managers have formed an organization and are looking around for club rooms. Jerry Shea, of Shea's, has been elected president. The organization will be a protective and social order.

BLAZER SISTERS. (Drawn and lettered.)

As they appear in their musical act.

The circumstances are regarded as freakish as the peculiarity of the twins itself.

While the twin, who has become the mother, married, the other sister has remained single. In all but the point where the sisters hinge on to each other, they are perfectly formed, as two distinct women.

San Francisco, April 27.

Filipino twins, rivaling the Siamese pair, have arrived here. This nature freak are boys, two years one month old, named Lucio and Simplorio Mendoza, hailing from the Philippines (Island of Samar). The twins are accompanied by their parents, typoral Filipinos of the poorer class, and were brought to this country by R. J. Louis, who discovered the youngsters. He will exhibit them.

Joined by a ligament near the base of the bodies, they are in many respects independent of each other. While standing they can by a slight effort both face the same way, but are compelled to remain back to back while sitting. Their emotions and appetites are independent. While one is crying the other may laugh. Both are healthy and seem fairly intelligent.

FIFTH AVENUE QUIET.

Peace has reigned at the Fifth Avenue this week. Nothing has happened to disturb the solitude of the neighborhood, accustomed to hear a little news from the Fifth Avenue during or after each performance.

A slight disturbance broke out Monday, but E. F. Albee rushed "down town" and straightened it out. Princess Rajah, the headliner, made the noise. Rajah did not want to do the show, and wanted the management to supply her with the young women needed for her present act. The management suggested she give the old act, without the girls, a money saving proposition for the house. Rajah won on the girls but lost out on the position.

Charlotte Townsend in her newest piece, booked by Al Sutherland, is playing at the Trent. Trenton, N. J. this week.
Morris set the example for "opposition." He dared to tread where the great Klaw & Erlanger had failed—and Morris has been good. Any circuit living for four years may be said to be fairly established. In our opinion, William Morris' American, New York, is a money maker of sufficient amount yearly to take up any deficiencies the Circuit may have had. For the past season Morris has had two losers of his own, Majestic, Toronto, and American, Newark. The Majestic has never been a winner; it never can be with high class vaudeville. Newark, under Morris' own management, "broke even" until the elimination of the Sunday shows.

The Colonial, Indianapolis, under other management, has failed. The fault is probably local. The Orpheum, Cincinnati, will show a slight profit. Any circuit living for two years it is claimed, though this is open to doubt. In Winnenberg, Morris has booked two houses for one management, and the gains there have been large.

It is a remarkable record for a remarkable man, for Morris is remarkable in the show business. He operates at Idaho Falls, Idaho; Oakland, Cal., this summer. He will command a company of fifty singers. Grand opera will be the rule.

Alexander Bevan, of the Romany Opera Troupe, has been engaged to prepare and direct a new vaudeville for the Palace, Oakland, Cal., this summer. He will manage a company of fifty singers. Grand opera will be the rule.

Harry DeMuth, who engaged for one week as the star with Olga Netherole in "Sapho" at the Academy of Music last week, remains with the star for this week, playing in "Carmen." Jenie Jacobs arranged the engagement of Mr. DeMuth.

Joe Welch will present a new sketch for the second week of his stay at the American, Chicago. It will be "The Marriage Broker," written by Herbert Hall Winnick, employing five people. On May 9, commencing his first week, Mr. Welch will present "At Ellis Island," carrying two companies to the Windy town for the engagement.

Louise Dresser and Ethel Green were newcomers to the cast of "The Matinee Idol," with which De Wolf Hopper made his first appearance at the Shubert house at Daly's, New York, last night (Thursday). The show is presented by Daniel V. Arthur. Miss Dresser replaced Harriet Burt; Miss Green has the role formerly played by Bertha Mills.

Annette Kellermann is playing at Kellermann's this week, and was a report last Saturday that Miss Kellermann jumped on a boat that day bound for England, where she would appear to forecast her return to the other side. Her diving act is attractive to anyone else over there, and now having sailed the previous Wednesday to open at the Coliseum, London, May 2.

The Great Northern Railway has issued a directory of all theatres and halls in Minnesota, North Dakota, South Dakota, Iowa, Montana, Idaho, Washington, British Columbia and Manitoba located along the line of the road. Population, capacity and other necessary information are given. The directory will be mailed free of charge by Mr. J. S. Ellison, General Passenger Agent, St. Paul.

William Morris reached his office Monday and immediately pointed for the Hotel Astor to obtain lunch. In the restaurant he met Percy G. Williams and William Hammerstein. "What did you do on the other side?" asked Mr. Williams, "I got a house in Berlin. Now you tell one," replied Mr. Morris. "Well," said Mr. Williams, "I had a house in St. Petersburg once, but they wouldn't allow Jews in Russia and I didn't give a show."
VARIETY

JAIL MANAGER FOR "CLASSIC" DANCE.

Tampa, Fla., April 27.

Can a dance labeled "classical" be uncrowded? The local authorities have decreed against all precedent that it is possible. The authorities have arrested and confined in the city jail. They have charged with violating the immigration laws. It is for the benefit of the community invited. At the same time the disorderly conduct cases are still pending in the court. If the immigration officials rule against the women, they will be deported.

The Alhambra is a new house and opened recently. The dance which involved a row display of nudity was performed three days before the arrests were ordered.

GOING AROUND THE WORLD.

Chicago, April 27.

Charles Hugo, a brother of Vic Hugo, the Cedar Rapids vaudeville manager, has arranged to take Nicola, a magician hailing from Monmouth, Ill., upon a tour of the world, starting April 10 from San Francisco, with Honolulu the first stop. It was Hugo who directed the tour of Carter, the magician, who returned from a trip about a year ago. Guy Lundy has been engaged as advance agent for the organization, which will comprise eight people in all.

CLOSED AT THE FULTON.

The combination management of the Fulton, Brooklyn, closed an act last Monday afternoon, following the malaise. The authorities, surveillance, claim authorities. The act appeared at the American, A large publisher stands at the bottom of the list, with nobody excepting some one who has received a "gift car" to be placed below.

Last week Lundy purchased an American. It looked good to him and he thought it would run alone, by just sitting at the wheel. Taking the machine out for a "break in," Mr. Lundy alighted to speak on this theory. The machine did quite well until it attempted to climb over the back fender of a trolley car.

Not discouraged, Mr. Lundy pushed his American back to the barn. The next day, after listening to a long conversation by an experienced chauffeur on how to drive a machine, he invited a party to see Atlantic City. They started early, reaching Newark with a record of only two wagons smashed (Watterson at the wheel). At Philadelphia the machine lost the total stand: 3 wagons, 2 dogs, 28 chickens, 2 punctured tires, 1 ruined "shoe."

Mr. Lundy remained at the wheel, and his party bought a few more accident insurance policies, while he waited. Leaving Philadelphia, nothing of consequence happened, barring the taking away of an end of a bridge and the loss of an off wheel by another machine (lucky enough to pass Mr. Lundy while running) until about twenty-five miles away from the seashore, Mr. Lundy then had a hunch and stopped. He had noticed on the route that many squirrels clampered up a tree with much ease. All of a sudden the music publisher attempted the innovation. He went to it slowly in order not to harm the tree. When the experiment was over Mr. Watterson remarked he didn't think it could be done with only one machine. His party reached New York at noon.

There is a $5,000 machine down around Atlantic City with $5,000 more necessary for repairs before the car can run again.

BRIGHTON SEASON STARTING.

The Brighton Beach season of vaudeville is starting through the booking departments. Dave Robinson of the Brighton Theatre, and William Masaud, of the Brighton Beach Motor Hall, are out for "big stuff" this fall.

The campaign of vode-by-the-sea will be fought out between the couple all through the summer. Mr. Robinson taking a running start with his house, which will open first.

CLAIMS ILLNESS IS PAYMENT.

Chicago, April 27.

Max Weber, the Chicago vaudeville manager, raised a peculiar point when he refused to pay McFarland and Murray their salary when one was taken sick during an engagement at the Columbus Theatre. Weber claimed that the illness of one of the men brought the entire contract, refusing to even pay them for the time worked. The act is suing for a full week's salary.

BETTER PUBLISHER THAN DRIVER.

Henry Watterson, general manager of the Ted Snyder Music Publishing Co., has a reputation as a rattling good music publisher. His friends say that in this respect Mr. Watterson has ever been noted for his correctness, but that as a driver of an automobile he has to be excused for his many mistakes.

Last week Watterson purchased an American. It looked good to him and he thought it would run alone, by just sitting at the wheel. Taking the machine out for a "break in," Mr. Watterson alighted to speak on this theory. The machine did quite well until it attempted to climb over the back fender of a trolley car.

Not discouraged, Mr. Watterson pushed his American back to the barn. The next day, after listening to a long conversation by an experienced chauffeur on how to drive a machine, he invited a party to see Atlantic City. They started early, reaching Newark with a record of only two wagons smashed (Watterson at the wheel). At Philadelphia the machine lost the total stand: 3 wagons, 2 dogs, 28 chickens, 2 punctured tires, 1 ruined "shoe."

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WHEN IS A HOTEL?

Does the Coney Island amusement sur-veyor of Filsinger and pictures run a hotel or a concert hall? That's what the city authorities want to know. By way of finding out two Surf Avenue (Coney Island) proprietors have been brought into court under warrants by the authorities. Both proprietors have picture exhibits. The patrons enter without cost and sit around at tables while waiters circulate and book orders for "schooners." Both have hotel licenses. The city declares that they must have either common show licenses or music hall licenses. A common show license costs only $85, but a place which it covers may not sell liquor. The sale of bar goods is not subject to a music hall license, but then that costs $200 a year. A liquor license, costing $1,200, and a hotel license make this a pretty high total, and it is said that the moving picture men of the "Island" have "pooled" a fund to make thorough test cases of the two proprietors arrested.

The cases in point were up in the Coney Island Court this week and litigation promises to stretch far into the distance.

LOSES PIN; FRATURES WRIST.

In a perfect state of sobriety and on his homeward way, Edgar Allen was held up at 424 St. and Sixth Ave. last Saturday at midnight. It's a popular corner, even at that hour. Edgar was beating it to the feathers when a negro stopped him for a little change. Edgar wanted to argue. While talking it over the colored man threw Mr. Allen's chin back, removing a scar pin. Allen chased the thief to Broadway and 38th St., where he fractured his wrist in punishing the rude action—but did not recover the pin.

Monday morning the negro, who gave his name as Geo. Thompson, was held for trial. The colored man's face was so badly battered that Mr. Allen with some difficulty identified him.

E. S. Kyle, who visited Springfield, O., claiming to be a confidential representa- tive of Percy G. Williams, was convicted in a police court last week of passing several bad checks.

FORTUNE FOR MRS. POTTER.

New Orleans, April 27.

Mrs. James Brown Potter, niece of Commodore C. L. D. Vanderbilt, is bequested $40,000 in the will of an aunt, Mrs. E. H. Richardson, a local philanthropist, who died recently. Mrs. Potter is at present in England. Her last engagement in this country was as a feature on the Morris Circuit. She was born in this city and spent a few weeks here prior to her last departure for Europe.

EDWARDS HAS "THE FOLLIES."

The music for this year's "Follies" on the New York Roof will be composed by the late Edward, Harry H. Smith will write the book and lyrics. Mr. Smith is under engagement to Jerome H. Remick & Co. Through this the Remick firm will publish the music, although Mr. Edwards remonet his own music publishing business this week.

Among the attractions in the new Zieg- fold show will be Bert Williams, the colored comedian.

INNES AND RYAN.

This is the way INNES and RYAN bound their letters, when they began doing an act together.

The book the same now, only MADE UP and more and much more clothes, in another ten years they will have this lettering on the top of the paper. They have played every "windmill" and "alleed" week in the west.
ESTIMATES 50¢ BY SEPT. 1.
The Family Department of the United Booking Offices is estimating that by Sept. 1 there will be on its books 100 of the “small time” houses of the country. At present the department has about 60 theatres, giving about 40 solid weeks, many of the quota being “split” towns.

Many of the Family Division, when asked by a Variety representative this week how he thought the large number of theatres drawn into his book would be received, under the new plan, was in a situation in general, replied: “It will be a survival of the fittest, both with theatres and agencies. This thing is but working itself out now, and time will regulate the hills, the stable and agents connected with it.”

Although Mr. Hennessy would not go farther into his impressions of the situation, there is reason to believe the Family Department will follow to secure business and retain it.

When the Vaudeville Managers’ Association was formed some years ago (and known as “The Association” for a long time after it had passed away, to be succeeded by the United Booking Offices), Mr. Hennessy was the first office manager. He has had experience in every line of bookings, and the condition of the present confronting him on the cheaper vaudeville market is a repetition of what he discovered long ago.

From stories and reports about the Family Department and the present trend of the “small time” house, it is seen that the agency that used to regard the “small time” house as a present an end of “education” seeking to bring the untutored manager to a sense of what is necessary to hold his prestige and business, and to advance his business, keeping abreast of the time by successfully forestalling or withstanding opposition.

In the “survival of the fittest,” Mr. Hennessy’s concise summing up, may be read his belief that the managers who will remain are a tribe capable of offering a bill of merit must either quickly or slowly, but surely, drive lesser competition to the wall.

A small time booker, speaking of the coming season, said the other day: “It looks as though the United’s Family Department is looking to line up the small time bookings in a symbiotic booking connection with the Western Vaudeville Association of Chicago and the Sun Sun agency, along with perhaps a Southern connection. Whether that can be done, I don’t know, but if, as you say, the United will have 100 small time houses to book, counting those that must be dropped out besides, the many agencies around over all are going to receive a bump, that’s sure.”

“There’s great competition for bookings, and the one that makes good is the one which will hold the business. That’s a fact, now, next fall, or any other time. And to make good, an agency must supply a bill of quality at rock bottom prices, giving a better show at the same price or less than the other fellow can turn.”

NEW ‘FRISCO HOUSE.
San Francisco, April 27.
The Market Street Theatre opened last Saturday with continuous vaudeville and pictures to favorable business.

Molano’s new pantomimic production will be shown at the American, New York, Monday.

HOLD UP LICENSE RENEWAL.
The New York Booking Office’s (Joe Wood) application for a renewal of license to conduct an agency has been held up in the office of the Commissioner of Licenses, through a protest filed by the White Rats of America. A hearing on the complaint was held in the Commissioner’s office Monday morning. It appeared from the testimony that the Rats sought to prove a member of Wood’s office staff had offended a woman client of the establishment.

After the hearing Monday the Commissioner announced that he would reserve decision. New licenses will be issued May 1, and thereafter as rapidly as the office can handle the business.

PROCTOR ACQUIRES TWO.
F. F. Proctor has completed arrangements for taking over Hoy’s Theatre, South Norwalk, Conn., from Walter Rosenben. Negotiations are now pending looking toward the same manager acquiring the Criterion, a picture house on Atlantic City’s Boardwalk. The Criterion is now controlled by Rosenben. It tried vaudeville last summer, booking an independent line of attractions under the management of Louise Wesley. Proctor will use both houses for the picture style of entertainment.

SUMMER CLOSINGS SOON.
A turn in the weather at any minute now will cause the wholesale closing of the theatres. A few days of high temperature will scratch dozen of them from the list. The Orpheum’s house in Memphis was scheduled to close last Saturday, but the weather remaining cool, a shift of purpose was decided upon at the last minute and a show was booked in for this week.

No one knows when the sun will drive the managers to cover, and, except for theatres where summer vaudeville is the regular thing, looking is most irregular.

THAT’S NOT THE END OF IT.
Philadelphia, April 27.
The Girard Theatre is added to the vaudeville-picture field this week with the Flying Huslons, Lee and Lane, Mamie Remington, Carlo’s Animals and Harry Gilbert on the opening bill. Three shows a day are given, with the prices ranging from 5-25. The house has been playing Stair & Haylin attractions.

Next week the Grand Opera House will start its summer season of popular price vaudeville with pictures. This house was operated under a like policy last summer and is said to have netted the managers something like $300 profit.

The Girard and Grand Opera House are only a few squares apart and in the same zone as the Park, with which they will likely divide patronage. The Liberty is just around the corner from the Grand, but will be torn down after this week and a big theatre is planned.

EDITORS SORE.
Philadelphia, April 27.
Most of the daily newspaper editors here are murmuring “Stung!” Last Thursday a mysterious voice called the print shops up on the telephone and imparted the information that C. Alfonzo Zeleya, son of the ex-President of Nicaragua, was registered at the hotel, being in this country on a mysterious “diplomatic mission of great delicacy.”

The “city desks” all over town fell for that “mysterious errand” thing hard and interest waxed warmer when it was discovered that Zeleya really was registered at the Bellevue. Even the conservative papers devoted a front page column to vivid guessing. Then on Saturday the Victoria Theatre, a “pop” house, bussed forth with announcements that the son of the ex-president would appear there this week. All gossip ceased with abruptness and the Vaudeville & Moving Picture Co. of America, which operates the Victoria, had to advertise in the papers to let the clamorous populace know where C. Alfonzo was.

The president’s son has a “plano act.” This is his first engagement.

ANYTHING DOING WITH LOEW?
There is talk about that the Loew Circuit may shortly make a booking connection with one of the larger agencies. Several names are advanced for this Loew’s stands half way between the big and the smallest time.

It is said that both the United Booking Offices and the Morris Circuit would like to see the “small time” houses of Loew anchored to one or the other of the large offices.

I. B. A. BOOKS “COPY.”
Farrel, the vaudeville sketcher, who was engrossed by the Loew Enterprises last week upon satisfactory proof being offered that he was doing a “copy” act of Bert Levy’s specialty, has been contracted by the Independent Booking Agency, in competition with the White Rats, through their Investment Fund, is interested.

On Monday an official of the I. B. A. admitted that Farrel would work for the establishment, but did not specify dates of engagements.

POLI TAKES HARTFORD O. H.
Hartford, Conn., April 27.
The Hartford Opera House has been taken under a five-year lease by S. Z. Poli who will operate it as a “small time” vaudeville house, under the booking direction of J. J. Clancy, and in conjunction with the other Poli “small timers,” booked by Mr. Clancy, at New Haven and Waterbury.

Poli will step into possession May 2, playing the bill for next week which has been placed by the Loew Enterprises, which closes its stay at the Opera House this Saturday night.

Under the Poli direction the Opera House will “split” the bill with the Bijou, New Haven. Commencing May 10, the Bijou shows will move into the larger Poli theatre for the summer only.

THE “FIVE-A-DAY.”
Acts on the “small time” of any merit or quality will not play in the houses calling for “five shows daily,” according to all information on the subject. In New York City the Proctor-Keeler picture theatres have this “five-a-day” policy in practice, with a result that the Keeler Proctor small time bilks are usually referred to as “the limit.”

One small time agent claims he has difficulty in securing acts to play over three shows daily, and in exceptional cases where extra inducements are offered can be persuaded an act to “do four. Where three a day are played, every act on the bill taking part there during the period, there is little difficulty.

Vilmos Westony, the Hungarian pianist, who has played the Orpheum Circuit, will appear for the first time in New York at the Fifth Avenue this Sunday. Buchner is handling the engagement.

BUCKNER’S SENSATIONAL BICYCLE.
2,000 LBS. NICKLE APPARATUS.
GOOD COMEDY ASSISTANT.
Horace Samuel, well known Mideast, will be the assistant. BUCKNER, Exclusive Agent.
Long Acre Bldg., New York City.

MEIER AND MORA.
Pareek, the vaudeville sketcher, who was engaged by the Loew Enterprises last week upon satisfactory proof being offered that he was doing a "copy" act of Bert Levy’s specialty, has been contracted by the Independent Booking Agency, in competition with the White Rats, through their Investment Fund, is interested.

On Monday an official of the I. B. A. admitted that Pareek would work for the establishment, but did not specify dates of engagements.
VARIETY

CROSS, $350 FEATURE.

Next week the Grand Street Theatre starts with a feature, the "East Side Favorite," Lesch Cross, a fighting-actor-dentist. For the telling why Mr. Cross likes the East Side of New York, the pogul is to receive $350, under the management of Loney Haskell. Cross and Abe Attell lately appeared together at Harmswoman's. A feature of this proposition is a step out of the ordinary for the Grand Street, which is "small time" at Forty-Second Street. It is a house of extremely limited capacity for a theatre. The popularity of Cross among his fellow townsmen is expected to make up plentifully for the large outlay.

"HIGHLANDS" HIP OFF.

There will be no summer hippodrome in the American League Park, New York City. The baseball club applied for a license, but a public institution which is located close to the grounds entered an objection and the license was denied. Meanwhile the National League local club has set up big announcement cards at the Polo Grounds, setting the opening of the hippodrome there for some time in May. Secretary Grey of the club will attend to the selection of acts for the al fresco resort.

LONG "SMALL" JUMP.

The Morris office is booking six acts weekly into the Majestic, Toronto, which is now playing the smaller vaudeville. Josh Daly, of the Morris office, is attending to the bills, with no connection near the Canadian town to shift acts in or out of. Most of the turns leave New York, going direct.

"SPIDER GIRL" DEAD.

Washington, April 27.

In a cheap lodging house last Sunday Mary Jenkins was found dead in bed, killed by suffocation. The gas jets were wide open. The woman was known as "The Spider Girl," and arrived in Washington with the Big Otto Show. She left a note giving the addresses of relatives.

BUCKNER PRESENTS
LA VALERA
SPANISH DANCER.

Foot Characteristic Different Dances,

Kaleidoscope Contrasts, wonderful effects.

May 9th, Proctors, Newark. Stalling for Europe June 1st.

Everyone in her favor: youth, beauty, dash and grace.

BUCKNER, Exclusive Agent, Long Acre Blvd., New York City.

19 WEEKS OF HARRIS "HIPPS."

Twelve "Hippodrome" weeks are now given under contract through E. M. Robinson, of the United Booking Offices, for the benefit of Harris. "Summer Hippodromes.

These "Hipp" are the baile parks in the large cities. Good sized salaries are being offered, with a set of cost of work running to $2,500, with but six or seven performances weekly.

TWO NEW IN OHIO.

The Family Department of the United Booking Offices has added two new bookings in Ohio to its list. The first will be Schulte's Opera House, Zanesville. It starts May 2 as a week stand, and has placed a standing order for a high grade show of the "pop variety.

The other is Keith's, Columbus, to turn over May 9 from the high class to the combination picture and vaudeville policy for the summer. Previously Keith's in Columbus has played stock after the close of the regular vaudeville season.

"VODE" IN LOUISVILLE.

Louisville, April 27.

Louis J. Dittmier, part owner of the Majestic, has a "pop house" in Fourth Avenue, has just announced that in connection with other Louisville promoters he will build a new vaudeville theatre at a cost of $40,000. The "jondring" the Majestic has been taken under a twenty-year lease as the site.

The plot is occupied now and is under lease to other parties until June, 1911. Mr. Dittmier hopes to secure these leases before that time, and will commence building next fall if possible.

ALVA YORK.

Returning to the east after her rather sensational departure several weeks ago, when William Morris captured her for her time (after witnessing her performance at Ferris Williams' Bronx Theatre), Alva York brings new songs to interlard with the favorites she made popular while here before.

Oddities of titles go along with the songs she presents, "We Only Got Married This Morning, So He Can't Go Out Tonight!" and "All the Lady Wanted Was a Name," being captions equally as droll as "If the Wind Had Only Blown the Other Way!"

Miss York's individuality and personal charm, backed by good looks which she possesses in pronounced abundance, have won for her an established place in the affections of theatregoers during her stay in America, and with a wardrobe expensive in the matter of material and elaboration from the viewpoint of design, the young woman presents a picture so attractive that her battles are half won before commencing.

While Miss York looks nice in nice clothes, she introduces character work to diversify her offering, the strongest point of which is originality and "copy of none. In this line she is as gifted and convincing as in the songs where her costumes and dashing appearance are in strongest evidence.

Tom Hackett, since closing with the Russell and Horan minstrel act, is again in the act at the Yorkville Casino, New York.

MAY CLOSE OUT LEGITS.

San Diego, April 27.

There is every likelihood that the legitimate attractions will be frozen out of this town by Sullivan & Concerts a reported in negotiation for the Garrick Theatre, a larger house than that firm's Queen. The S. & C. people want it at a monthly rental, and Manager J. M. Doock is preparing a grand repertoire. The closing of the deal rests upon a compromise between these two parties.

The Isis Theatre is used Sunday nights by a society and cannot be secured for that evening. Legitimate attractions invariably make San Diego Saturday, Sunday or Monday and the closing of the theatre for dramatic purposes on the Sabbath will keep high class productions out of the city until the new Spreckels Theatre is completed, expected in October, 1911.

GOING AFTER "SMALL TIME."

Two agencies will move this week. Each is interested in the "small time." Feiber, Shea & Coutant will remove from the Long Acre to the Kniekerbocker Theatre Annex, taking a suite of seven rooms in the third floor. Into the suite will also move Charles J. Fitzpatrick's office, which has been the ostensible booking agency for the F. S. & G. circuit since it left the Independent Booking Agency.

The former offices of the firm in the Long Acre Building will be taken over by Al Sutherland, who will extend his present row of two adjoining offices to six in all, including the two rooms occupied by Max Hart, who will become Mr. Sutherland's tenant by the arrangement.

The addition to the Sutherland agency is for the purpose of giving Al Gallagher more space to build up a "small time" circuit of houses, Gallagher having been placing acts for several smaller vaudeville houses with considerable success for Mr. Sutherland's bank account.

Dan Sherman's annual barn dance may not take place on his farm at Center Park, L. I., this summer. The Jeffries-Johnson right takes place on the date the dance would have been held.

THE HEAD OF THE HOUSE.

"Hey," said the Head of the House at breakfast the other morning; "Have you gone plum nutty?"

"Talking Tom," says T. Beekman, "You'll say that.

"Well," says he, "it's either that or you've mixed with a new dame.

"Get to the question," I says, "and keep that off side stuff out.

"Last night I laid a spizl while asleep and I listened," says she.

"What of that?" says I. "You have ever missed anything?"

"There's nothing doing," says she. "You're going on," she says, "but this was strange stuff you pulled.

"You kept hollering 'They've missed Spain! They've missed Spain!'" says she. "Is that all?" I says.

"That's enough, and I want to know who missed Spain," says she. "Who's going to duck to Spain?"

"Now," says I, "don't forget I warned you.

"Slip it to me," says she: "I don't care what it is.

"If you must know," I says, "there's no vaudeville manager claiming a house in Spain.

"Oh, so!" she says. "I never thought of that. They've got everything else!"

"Everything else!" says I. "Why, they are making new maps.

"Tell me about this vaudeville muddle," says she. "I can't understand it?"

"There are ten thousand like you," I says. "Leave it alone."

"The way I frame it up this is," says she: "but of course I have only read about it in sixty or eighty papers: Mr. Beck has made a bargain with Mr. But that they purchase every vaudeville theatre in the world except those Yonkers houses, and Mr. Morris is going to take them all, including Yonkers, while Mr. Williams has gone to Europe to show Mr. But it couldn't be done, and tell Mr. Stoll to get them instead."

"That's not so bad," says I, "and it is as near right as anyone else has it."

"What I don't understand," says she, "is why Klaw & Erlanger don't buy all the vaudeville theatres on earth and give them to the Shuberts and make Mr. Frohman trade one of his stars for vaudeville for a Shubert theatre. Then everything would be lovely, because Mr. Klaw and Mr. Erlanger wouldn't be sore at the Shuberts any more, and the Shuberts would still be in the show business."

"But how about the vaudeville managers?" I says.

"Well," says she, "they would be out of vaudeville then and wouldn't have to worry telling what they are going to do, and then they would have time to make up some good shows."

"But you said they wouldn't be in vaudeville then," I says. "So what would they want shows for?"

"I can't help it," she says. "They just keep me half awake all the time. Do you know what they are going to do?"

"You make a guess," I says.

"All right," says she. "The vaudeville managers are going nutty, too."

List
Editor Variety:
It has come to our ears that Howard and Walsh are doing a portion of our act. We hold the copyright and patent of our "Baby in the Cradle" act. These people have just bodily stolen the opening of our act, and we ask all White Rats, of which I am a member, to do all they can to stop them.

Miles and Raymond.

New York, April 24.

Editor Variety:
I must say that if the reporter of your paper was a little more just with the acts of last week that played in the Famous house in Philadelphia, he could not help but say that the "sister act," Farlowe and Fowler, went fair with the audience. They should bear in mind that this theatre is situated in the centre of the business district, and it is always full of tired shopkeepers who do not always feel like exerting themselves in applauding an act. But that our act was well liked can best be proven by the manager.

Your report read: "Farlowe and Fowler, 'sister team,' of the general clowns, hoopla girls can help themselves considerably in appearance. They also yell their songs and talk too loud for results." I admit that there is no room for improvement in our appearance, as this is almost a new act. We must creep before we can walk, and as we have no angels on our staff, and must pay for what wardrobe we use out of the very extensive salary that the houses are paying at the present time, we cannot wear dresses studded with diamonds. Our wardrobe is neat and, furthermore, 'clean,' and that is the main point nowadays.

We do talk both loud and distinct. We always bear in mind that the people in the rear have also paid admission and want to see and hear just as much as those that are in the reserves.

We know full well that he is there for the purpose of pushing our wardrobe for improvement because that is what the notice said. And Edna takes credit because the wardrobe of a "new act" (and a "sister act") is "clean." There is no girl who is entitled to credit for that that those who do not should be "panned." These "kicks" from beginners on the "small time" are very tiresome. They ought to be ticked to death that they are working in the first place, and are noticed in the second. When they become a regular act is time enough to take exception. Until then they should attempt to be something for which they may be a regular act some day by having the good sense to listen to an unbiased observation in the hope of bettering themselves.-Ed.

Farlowe and Fowler.

(For a "new act" Edna isn't a bad little press agent herself, but she was foolish to admit there is a room for improvement because that is what the notice said. And Edna takes credit because the wardrobe of a "new act" (and a "sister act") is "clean." There is no girl who is entitled to credit for that that those who do not should be "panned." These "kicks" from beginners on the "small time" are very tiresome. They ought to be ticked to death that they are working in the first place, and are noticed in the second. When they become a regular act is time enough to take exception. Until then they should attempt to be something for which they may be a regular act some day by having the good sense to listen to an unbiased observation in the hope of bettering themselves.-Ed.)
London, April 20.

Hippodrome business since the advent of the French legitimate star, Mme. Rejane, has continued brisk. The problem now is, will the crowds continue to come after Rejane makes her departure?

A. J. Goldstein has left the William Morris office to join the Will Collins Agency.

The Variety Agents' Association held its first annual meeting Tuesday, last week. General business was transacted. The members agree that the first year's work of the Association has been satisfactory, as well as beneficial. The fundamental principles of the Association are unquestionably sound. If adhered to, they should prove advantageous to artists and agents.

Pavlova, the Russian dancer, was a big headliner at the Palace Monday. So certain was the manager, Alfred Brittt, that the dancer would prove a big card that he offered to wager every seat in the house would be sold during her twelve weeks' stop at the house.

Vardon, Perry and Wilber open at the Tivoli, Dublin, April 22. This is their first appearance in Ireland.

Syd Walker is hurting an excellent comedy number, "The Debt Collector," through dressing it unduly. Walker employs four people in what really amounts to a comedy sketch, and a good one, too. He should not allow a little thing like dress to interfere with its success.

Ben Tieber, of the Apollo, Vienna, is in Town looking for talent. Two American acts, Barnold's Dogs, and McCallen and Carson, are under consideration. The latter will probably open in Vienna some time next month. Barnold will not be able to accept any Continental time before 1911.

Beatrice Allen, a young and good looking girl who doesn't display any remarkable talent, deserves credit for the care with which she has taken Allen. Miss Allen dons two costumes, neither elaborate, but each becoming, and models of neatness. This is not often noticeable here (in the smaller halls, especially). As Miss Allen displays the same attention to her work advancement in store for her.

I was rather startled upon looking over the program at the Empire, Shoreditch. The other night to note that Bert and Dora were billed "Irresistible Humor with Vulgarity." Turning to one a bit more familiar with the workings of a variety hall than myself, I requested an explanation. After studying the program a minute or two, we found that I had my card crossed, cutting the "out" from "without." "Irresistible Humor Without Vulgarity" is just about as odd, however.

It is not always safe to print the Continental bookings of artists in advance. Most of the contracts made for the Continent contain a clause which stipulates they are subject to cancellation if publicly before the opening date. This a bit about the opponents reading these notices and similar features into their own bills before the originals opened, thereby taking away the novelty.

Patty Yole, a singing and dancing comedienne, should discard that Mother Hubbard garment used in the "Father" song. The dress makes her look more like an old woman than a "kid," as intended. It gives the audience poor inspiration from the start. First impressions are sometimes lasting.

George Hall, John L. Sullivan's manager, at the Empire, Shoreditch, last week described the pictures of the Corbett-McCoy fight in a funny way. Hall, at great pains, advised his London audience of the famous murder trial, and the pictures had been taken in Philadelphia a week or more after the fight had taken place, it was a smile.

As previously mentioned in Variety, two houses formerly listed with the Barrasford Tour will probably not be on the books of the new combination. They are the Hippodrome, Sheffield, and the Pavilion, Newcastle. The halls have not yet been stricken from the list, but it is understood certain conditions have been made under which they will remain. These conditions are impossible for the Variety Controlling Syndicate, Ltd., to meet. This leaves but five of the original eight Barrasford halls looking at Granville various tickets seated around the ringside, pointing out Perry Belmont, Steve Brodie and Harry Thaw. Over the latter George spent some time telling of the famous murder trial, and the pictures had been taken in Philadelphia a week or more after the fight had taken place, it was a smile.

Ed. Blodell has been booked to open at the Paragon, Brixton, April 25, with the Empire, Holborn, to follow. It is agreed in Mr. Blodell's contract that he is to be bottom of the bill both weeks and that he is not to appear before "No. 9" on the program.

Rosie Lloyd and Victoria Monk, one following the other, to appear at the Paragon, following a program with which littered the stage with various dirty substances, without having the stage cleaned, seemed unwise management. Not only was it almost certainiration to the dainty satin slippers worn, but both girls took a chance of receiving a nasty fall from the slippery spots made by several pools of water.

J. E. Cohen, the six-foot-five manager of the Paragon, will be shifted to the Cauterbury when his present house closes.

Fred Karpo produced a new act called "R. S. Woolbertania" at the Paragon last week. Topping the bill with the new act and Harry Lauder, Mr. Karto took over the house for the week. Business was tremendous. Whether the business is due to the new Karto show or Lauder has been debated. Lauder was at the house the week before, when business was but ordinary.

William Morris was looking over a show in one of the outside halls this week, a "posing act," which didn't appeal to the American, and he said as much to the house manager. The house manager agreed with Mr. Morris that it was pretty poor, saying, "You know your office booked this act in here." Since this incident happened Morris has given up passing opinions, although he says nothing can ever stop him from thinking as he likes.

It will take some going to beat the orchestra leader at the Paragon. His music is worth the price of admission alone, and the help given many acts by him cannot be estimated.

There is some anxiety expressed in agency headquarters regarding the closing of the Paragon. The date set for the house to jump out of the mutt line is May 25. What will follow variety there is not settled. Harry Jacobs has the place after the date mentioned, and boxing has been thought of as the future draw. There will probably be some trouble if this is the plan. It will not be an easy matter to secure a license for boxing as there is a bar in connection. The anxiety is with the agents over commissions. The Paragon, although booked by the Syndicate, is controlled by a separate company. The commissions are hurt out of the pay envelopes each week. Two or three agents who have booked turns into the Paragon regularly, are wondering if they will collect after the company closes the house. The agents will take concerted action, probably through the Agents' Association. The usual 10 per cent. has been the commission. The Paragon matter takes up of the coming another hall recently (where the agents were forced to take some much on the pound like other creditors) will likely culminate in the agents demanding that artists be allowed to pay commissions direct in the future. Many agents have now adopted this plan.

Clasie Lofts' severe attack of influenza has clarified her opening date at the Colliseum until May 9.

Madame Rejane's success at the Hippodrome has stirred the Stoll office into hot pursuit of other legitimate stars. The recent appearance in the halls of Cyril Maude, the present engagement of Madame Rejane, and the future engagements of Madame Bernhardt have caused the big stars to overcome the idea that appearing in the halls means the loss of prestige, and there would be no surprise no matter whose name was mentioned as a possibility now. It is almost a certainty that Sir Beboehm Tree will be seen in the varieties in the near future. The only question is, the alarmed actor away from the easy money now in the limitations on sketches.

Zona Vevey, at the Pavilion last week, has been booked to appear in America, opening in July on the Morris Circuit.

Frank Curzon, manager of the Prince of Wales Theatre, is the first London manager up against the large hat question. Women who refuse to remove their headgear in the theatre, were politely asked to exit. The women compelled, but a summons for Mr. Curzon followed the next day. The managers will watch with keen interest in the theatrical circle. It will probably not reach a hearing before the fall.

The advertising scheme in vogue in many of the London halls will probably have a showing in the Morris houses on the other side in the near future. During the overture before the show the house is dark and the advertisements are thrown on the picture screen. Many are used with the moving picture machine, and are very attractive. Whether the idea will do for America or not is a question, but as they stand for disfiguration through advertising curtains and "drops," Americans certainly should not object to this form of advertising, far in advantage of what they are accustomed to.

Bert Howell, of the Morris office, is dickering with Sydney Hyman for Barnold's Dogs, and Lottie Bellman for South Africa. The Barnold act will follow with keen interest in the theatrical circle. It will probably not reach a hearing before the fall.

Report has it that the "Two Merry Monarchs," now running at the Savoy, will shortly be condensed, and with an entirely new cast, produced twice nightly at the Strand. This is the first time the two nightly idea has been thought of in the legitimate for London, although working successfully often in the Provinces.

L. Vint, with fifteen picture houses in the Provinces, is casting about for London headquarters. Mr. Vint has no idea of invading the picture field in London, being well satisfied with his present holdings. In many of the present picture houses under his control, Vint uses two or three turns in conjunction with the spools. Business in all the houses is first-rate, and he says good in fact, said he, that he had no idea whatever of carrying the music hall idea further than the couple of acts now employed. The picture houses in no way have hurt the business of the halls in the various towns, states Mr. Vint.

William Morris thinks that Sylvester Schaefer, Jr., the German, who has given an hour and a half entertainment, has gone to the limit in the demand for American dollars. Mr. Schaefer asks $1,000 a night, not including matinees, Schaefer declining to do two-a-day.
EMPIRE, SHEPHERDS BUSH.
London, April 18.

The bill at the Empire, Shepherds Bush, one of London's best looking music halls, ran until eleven thirty, second show, last Tuesday night, which was number two. The two or three had waited may have been left in to string out the program, but, eliminated, the bill would have been a better, even if shorter one. With the Karm’s book the big type. The travesty is one of the best in the Karno trunks. "Skating" alone suggests a world of things, when coupled with the broadest of the fun, however, is derived from the opening scene, the exterior of the rink. Sid Chaplin is the chief comedian, and he brings a laugh well-realized; a Chaplin uses rough methods, but he does one or two quiet bits that tell he can be funny without the bladder. The rest of the company stands up, and a rare skating scene at the finish relieves the strain of too much comedy.

Anna Chandler, the American "coon shooter," who has been in London showing in the Hippodrome the week before, had a real ring at it in this house. The singer has nothing to worry about, if the Shepherds Bush is any indication, as the music numbers are well produced. They liked Miss Chandler all the way, and were most generous in applause after she had sung four songs. Miss Chandler might profit by changing her songs about a bit, closing instead of catching, as Miss "Southern Rose," a song that she sings to perfection. The mugging should be dropped, as well as the little talk which she indulges in. An observation that once out of the Hippodrome Miss Chandler would be a hit holds good.

Gwennie Llewellyn is a little girl with a great big voice, and with a manner that twice knows how to handle. She is making a mistake trying to fool the public into the belief she is an infant prodigy. The Smythe’s men, and two skating scenes are, according to the program, "Presenting one of the most successful antedates to melancholy yet produced." Whoever wrote that billing should be commissioned to write them a new sketch at once. His imagination is marvelous. The act has nothing to recommend it. There is a little girl who seems to have ability, but no opportunity of displaying it to any degree.

Frank Maura showed a very pretty foot juggling act. Maura is to be commended for his swift, sure manner of working, and for the very neat appearance of his apparatus. The act opened the program, and was more than generously received.

Lub and His Dogs did nothing out of the ordinary in the dog line. One animal picking out numbers attracted attention, but aside from this, other than the general good appearance of the dogs and the kindly manner in which Lub handled them, it doesn’t go far.

H. O. Wills must have a body best sense of humor, as he makes that the dirty makeup he wears is a comedy one. Not content with this, however, Wills started picking flies and other things out of the piece of roof over the stage, and with the rafter poor house present at the time. It takes a keen sense of humor and a fine intellect to appreciate that sort of thing. It does seem that the front of the house is overpopulated with ideas about what comedy really is. Lottie Govell, a one-song girl, was also there. Darraq, New Arts.

EMPIRE, HOLBORN.
London, April 20.

Last week the Holborn show was not a good one. The bill ran as usual, but was a long drawn out slow affair. No big name at the head of the bill had something to do with the rather poor turnout at the first show Monday night. The show was run off in silence, not any number receiving much applause.

George Gilby, a Holborn favorite, held the stage for a prolonged period and managed to carry the house out of its sorrows for the time allowed. The comedian gave two very good numbers with the "dame" bit the most popular. Gilby’s "dame" is away from the old "page" and "pouf" bagging a welcome departure. An excellent straight man is equally important. Ragulus and assistant opened very well, but the act began to drag toward the middle and finished badly. Ragulus is a juggler who might not be doing a juggling act if W. C. Fields had not found that good comedy would be derived from the handling of tennis balls. Ragulus goes its a wonder for the time allowed. The comedian is funny in an original style. The talk is brighter than the usual run, the absence of old "gags" and "poufs" being a welcome departure. An excellent straight man is equally important.

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CHANGING "CINDERELLA GIRL."  

Chicago, April 27.  
"My Cinderella Girl," which William Norris is presenting at the Whitney, is gradually undergoing a change from comedy to musical comedy. Norris is singing a couple of songs incidental to his role and using a model picture with songs, dances and "numbers," with a view to introducing them in the show probably by the end of this week.  

A great effect is being made by putting the show over, and it is handled by James J. Brady, the publicity man of the Whitney, that business in increasing continually.

DEPARTED  

ANNABELLE WHITFORD  

Opereum Circuit.  

May, November, 1919.
Fred Ginnett has returned third of his companies to England. Ginnett himself appears to have settled on this side. He recently purchased a home on Long Island. The Plaza has upheld business to an extent which permits of the house remaining open with vaudeville beyond the date set for the closing of the regular season there.

Frank Morrell has purchased a home at Freeport, Long Island, opposite one owned by Leo Carrillo, and among a large colony of vaudevilians in the town, each a property holder.

Tim O'Donnell will have charge of Annabelle Whitford's act over the Orpheum Circuit. Miss Whitford opens next Monday at Omaha. Tim has been with Gertrude Hoffmann's revue.

"The Divine Venus" will be a concession at "Dreamland" at Coney Island, this summer, under the management of Clayton Willet and Adam Fox. Harry A. Bailey will be concerned in the management.

Vivian Montgomery, of Skarp and Montgomerly, suffered a nervous breakdown while playing Fort Wayne, Ind., last week, and has been compelled to retire from the stage, for some time at least. Skarp may do a single.

Andrew Charlton, New York representative for Sherek & Bruff (English agents), leaves May 14 for a visit of three months abroad, returning to resume charge of the agency branch in the Knickerbocker Theatre Building.

Charles E. Evans will return to vaudeville on May 9, appearing in "A Foolish Combination" ( lately written for him), with a company of three. William L. Lykes, of the Casey Agency, is attending to the bookings.

Jack Shea has been awarded a judgment of $350 against the Post Graduates Hospital in his suit to recover damages for injuries to his wife on Sept. 24, 1906. Hot water bottles applied to the patient burned her body.

Felix Adler "walked out" of the Majestic, Chicago, Monday night, displeased with position on the bill. Joe Heather took his place to fill out the week, making a return engagement at the Majestic within a month.

**Kling Keeps Contract.**

Chicago, April 27.

John Kling, the crack catcher of the National League, is at the American Musie Hall this week, drawing business in mobs. Kling was notified by the League that it was not desired he should appear upon the stage, but the catcher immediately informed the Morris people that his contract stood as it read. This happened last week. On Friday Kling sent word he didn't think he could do much for the house "just talking," and he would rather give something for the money he was to receive. The baseball player suggested a billiard act and his suggestion was accepted. Kling is in the first rank of all billiard players.

"Covering Up" in Youngstown.

Youngstown, O., April 27.

The circus war is on here between the Ringlings and independent circus owners. No sooner had the Wallace-Hagenbeck paper been posted announcing the appearance here May 8 of the show, than the Barnum-Bailey opposition brigade jumped in and commenced to "cover up." Right on the heels of the "Big Show" came the "Two Bills" advance forces. The three-cornered "call" for billboard space and banner locations has caused a flood of circus announcements. There is scarcely a square foot of available space in the town not covered by one or the other of the show factions.
VARIETY

STEINER'S CONCERN IN TROUBLE

On Tuesday three creditors of the Imperial Film Exchange at 44 West 29th Street, New York, petitioned in the United States Bankruptcy Court to have the company declared bankrupt. It was alleged that the company made payments and transferred merchandise and accounts worth the amount of $10,000. The liabilities are assessed at $20,000, with assets between $3,000 and $5,000. The creditors filing the petition were William Newton, Francis Werners, and George Co. $1,022, and the Kalem Co., $1,026. The matter was sent before a Special Master, appointed by the court.

THE PICTURE GAME SALVATION

An interview printed in the New York Herald the other day with William J. Gane is believed to contain the kernel of the future existence of the moving picture industry. Mr. Gane is the merchant who, in his statements in the interview which are largely shared by the great mass of people who see a menace for the future in the present stage condition of the trade, caused by a ding-dong variety of releases week after week.

Mr. Gane said, in effect, that picture manufacturers would have to employ stock companies, with a pronounced star at the head. Instead of the picture being the drawing card when this occurs, the name of the star will be planned outside the theaters for the attraction.

While Mr. Gane set the time for this revolution in the industry some two or three years ago, some who agree with him on the essential point say that they expect to see the advancement arrive within a much lesser time.

NEVER ENTERED A COMPLAINT

The report spreading that Wilmer & Vincent, the vaudeville managers, has complained to the Motion Pictures Co. has been finally denied by Walter Vincent, of the firm. Mr. Vincent has a letter from the Patents Co. which says that while complaints against the Patents have been received at its office, Wilmer & Vincent have entered none.

MILES IS OUT

The Miles rental exchanges at New York and Boston have been dropped by the Motion Pictures Patent Co.

CENSOR IN TEXAS

Dallas, Tex., April 20. Dallas, which has come to be known as "the model" city through its novel scheme of administration, is to have a moving picture censor of its own. Following an appeal from the city Federated of Women's Clubs, the commission which runs the city adopted a resolution instructing the city attorney to draft an ordinance requiring moving picture films to be submitted to a committee of three appointed by the Mayor before they are placed on exhibition. The committee must be a member of the Board of Commissioners.

"BIGGEST YET!"

Rochester, April 27. Strangely short and curt is the announcement in the local papers that Rochester is to have at last a moving picture theatre in the world. Altogether it takes up about twelve lines in the Times to this effect. The announcement was to be the largest motion picture theatre in the world to be erected by the Geneseese Theatre Co. in connection with the Geneseese Recreation Association, to be site just north of the Temple on Clinton Avenue North. They will have a seating capacity of 2,000. C. M. Hirschfeld, of Rochester, is the architect.

Kansas City, April 27. The lot at 11-13 McGee Street has been transferred upon a long-term lease to the operators of the theater to be erected there. It will have a seating capacity of 1,200. We has another "picture house" here. The manager hopes to have the house ready for opening in the fall.

GRAND JURY INVESTIGATING

Baltimore, April 27. When the Grand Jury makes its report tomorrow, it is expected that the body will have a white hat under the regulation of the local moving picture places in Baltimore. The jury has been conducting an investigation into the methods of running these places, their facilities for disarming an audience and the matter of admitting children under 14 years of age.

The special investigation is the result of an inquiry conducted by the last Grand Jury. The members of that body recommended certain reforms. Some of the local operators took the suggestions to heart. Others did not. Hence the renewed activities of the reformers. Those who paid no attention to the recommendations are expected to hear something due.

GOVERNMENT FORBIDS "PILOTS."

Paris, April 18. The Council of Fine Arts and Antiquities in Italy has just issued strict instructions to keepers of historical monuments, State castles and government buildings to discontinue any practice of allowing any such property to be used as the scene of a moving picture, particularly when it has a theatrical action. A somewhat similar regulation now exists in France.

A small moving picture theatre, bearing the name of American Biograph, is being constructed at 7 Rue Talbaut, Paris. It will open in about a week, under the direction of Ralph & Roberts. Another American moving picture theatre, called Cinema Odeon, recently opened at the Place Pigalle. An American is in charge.

NIBLO HAS TEN FILMS

Ten reels of films, taken at a big expense during its several years of travel all over the world, are the property of Fred Niblo, the humorist. Mr. Niblo gathered his moving pictures for a travelog.

During the past week the views of the "Roosevelt pictures" described in the March 26th number, of which Mr. Niblo to place his own films on the market, and he will either sell or lease them to the highest bidder. They embrace America, Egypt, Russia, Spain, Portugal, Ireland, Scotland and England.

"Othello" (Palais)

Actor has turned out a beautifully colored "Othello" that should prove a big seller. The "Othello" is a well acted and offering any number of laughs. A woman wades a dog, but her husband changes. Her dog is about to be whipped while wishing to start a row, carefully places the bit in the dog's mouth, and the latter with the little one is sick. The mother brings the dog to the doctor but when it comes down the hall, family places the dog on its stomach and has the doging her child, as the little one is sick. The mother brings them to the doctor but when it comes down the hall, family places the dog on its stomach and has the doging her child, as the little one is sick.

"The Wanted New Boy" (Ravell)

One of the best queer picture yet produced. The leading boy is being aided by a good comedy girl. The new boy has does not appear, and for dramatic purposes does not belong. It is neatly done under condition supplied by the imagination alone. The first year-old daughter is in high spirits. The latter girl is the child of a "pristine schooler" in the wilderness containing a good comedy girl. The new boy has does not appear, and for dramatic purposes does not belong. It is neatly done under condition supplied by the imagination alone. The first year-old daughter is in high spirits. The latter girl is the child of a "pristine schooler" in the wilderness containing.

"The Angel of Dawson's Camp" (Lambert)

An Angel in a picture called "Aces of the desert" there appears in many places. The "Angel" is a very light dramatic. The seven flies in a mining camp. One of the miners shows a "pristine schooler" in the wilderness containing a good comedy girl. The new boy has does not appear, and for dramatic purposes does not belong. It is neatly done under condition supplied by the imagination alone. The first year-old daughter is in high spirits. The latter girl is the child of a "pristine schooler" in the wilderness containing.

"Darby Crockett" (Vigah)

Darby Crockett, according to the story "Owen was a man," fails in love with a poor girl he had seen in the town and she is thrown out by Darby. He leaves for another town and comes back to it.

"The Wreck" (Palais)

French attempt at python. The son of a poor family would rather play truant than do anything else. His teacher succeeds in a note home saying he has been absent. When the boy arrives home, his father flies into a rage, scolding a young girl. The camera now shows the old man in bed, slowly turning over. The man asks for his son, and when the father is called to the door, the old man says his son is coming home. The father is dead. The family would prefer that the boy should come home, and they all have dinner. The young girl goes out.

"The Misfit" (Pathe)

A French talent in panto. The son of a poor family would rather play truant than do anything else. His teacher succeeds in a note home saying he has been absent. When the boy arrives home, his father flies into a rage, scolding a young girl. The camera now shows the old man in bed, slowly turning over. The man asks for his son, and when the father is called to the door, the old man says his son is coming home. The father is dead. The family would prefer that the boy should come home, and they all have dinner. The young girl goes out.

"The Insect and the missile" (Eisenberg)

One of the best queer picture yet produced. The leading boy is being aided by a good comedy girl. The new boy has does not appear, and for dramatic purposes does not belong. It is neatly done under condition supplied by the imagination alone. The first year-old daughter is in high spirits. The latter girl is the child of a "pristine schooler" in the wilderness containing a good comedy girl. The new boy has does not appear, and for dramatic purposes does not belong. It is neatly done under condition supplied by the imagination alone. The first year-old daughter is in high spirits. The latter girl is the child of a "pristine schooler" in the wilderness containing.

"The Critic" (Vigah)

A French attempt at python. The son of a poor family would rather play truant than do anything else. His teacher succeeds in a note home saying he has been absent. When the boy arrives home, his father flies into a rage, scolding a young girl. The camera now shows the old man in bed, slowly turning over. The man asks for his son, and when the father is called to the door, the old man says his son is coming home. The father is dead. The family would prefer that the boy should come home, and they all have dinner. The young girl goes out.

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William Curtis, superintendent of canvas of the Sells-Floto Show, has completed his mammoth reel for winds up the big top. This is a new labor and time-saving device.

Louise Arimod did in New York recently, being exhibited as a "fat" woman, having weighed 500 pounds, and but four feet four inches tall.

William Plains has raised the cirrus line from 825 to 500 a day. White Plains is in Westchester County. Hur! New York State, of course.

There is due to be a large gathering of circus men in Columbus today (Friday) to watch the proceedings when the Hagenbeck-Wallace and "101 Ranch" shows make a change of exhibition. It is a great chance for the man who can identify the same lot there. Gil F. Robinson went to Columbus from New York to be in on the "doings." Men interested in circuses and other cities also were due to be on hand.
BUFFALO RANCH WILD WEST OPENS.

Corry, Pa., April 27.

Jones Bros. "Buffalo Ranch Wild West" opened here last Saturday. Rain had fallen for several days. Despite this, however, the parade was given and the two performances were well attended.

J. Augustus Jones is active manager of the outfit. He has been badly disappointed by the fall, and several Indians were given in its stead.

During the first week the show was lost, but the show at length made Oswego. Here, it is said, Samuel V. Thompson, the captain of the troupe, had a number of tickets to take the outfit into Louisville. Two performances were given in that town Monday and Tuesday. Cold weather interfered with business, but the outfit made a good showing.

The report is current here that a disagreement exists between Rowe and Walter Shannon, the new partner, over the payment of several personal bills entered by Rowe for personal expenses and charged against the partnership account. Shannon is understood to be well fixed financially. He formerly operated the same privileges with the Norris & Rowe Circus under the original management. He advanced a good deal of money to the show and was finally induced to buy in a half interest to protect his investments. He did this at the close of last season.

During the winter a "hooch" seemed to hover over the troupe, and several other animals died, including a bunch of draft horses purchased in Minneapolis this spring. An unfortunate incident occurred when the ward-robe mistress accidentally killed an alleged "peeping Tom." Now the show is involved in a heavy damage suit. Added to this is the threat of ten days just following the opening, bad weather greatly injured business.

ROBBINS' MISFORTUNE.

A "blow down" overtook Frank A. Robbins circus at Jersey City Monday night, while a big wind and rain storm swept over the coast. Fortunately no man of the show was killed in the ruins of the merchandise tract, which was torn from its foundations, and another barn was wrecked. The circus was named "Mike, and the injured one, removed to the City Hospital, is known as "Jack." The tent was picked up by the wind and carried a block away. The workmen were struck by a supply wagon under it, which toppled over. The animals in cages started the neighborhood for long afterwards by their frightened roars. The circus is at Ocean and Bidwell Avenues in Jersey City.

HUTCHINSON PLANNING.

It is said that Fred Hutchinson is the "planner-in-chief" with the Sells-Floto Circus. It was he who framed the show up for this season's tour and schemed out the opening campaign against the Ringling Bros. and Barnum & Bailey. It is also stated that H. H. Tammens has given his general boss carte blanche, and declared his willingness to back his policies to the limit. Fred Hutchinson, who has traversed India from youth and knows every wrinkle in the same, is expected that he will evolve some starfinders before snow sends the white tops back to winter quarters.

OKLAHOMA COWBOY HELPED.

The Oklahoma cowboy was in his element at the finish of the episode when he raced around the ring spinning his wide "crinoline" loop, the other workers having already sworn to give the feat prominence. Rogers is playing the Colossian this week and worked the Garden show in addition.

George Connor ("Blackjack"), the versatile performer who has worked with the cowpokes post in the cowboy division.

The Grand Review is well dressed and the riders superbly mounted. The Pony Express was represented by a broncho rider, a native of the "Wild West." The Statesman is somewhatthrown. Ray Thompson's equestrian exhibit is slightly changed by the addition of the six blacks owned by Rhoda Royal,Changeover in the "Wild West" style. "Ray Bailey" and "Irma G." or their successors go through the same remarkable series of feats while the Royal twice as long without wearing, under the guidance of men and women riders.

The Dirtwood Stage Coach is again running and giving the cowboys and Indians and later with U. S. Cavalry being worked better than formerly to show the shifting of the victory. Devil's Zouaves do their familiar drill.

"The Hunt" has developed into a real game involving skill, frightness and real handwork by the riders. The game is now three years old and the riders have not combined to put together these displays and trick formations for ground-gaining quite so complicated and interesting to watch as a well executed college varsity football game. Instead of a novelty, riding freak, horseback football has evolved into a keen contest of brains and riding skill quite the equal of polo. The Grand Review has a riding motif and the score is five out of ten minutes of play, and the teams galloped off with the audience still at tip of interest. The display could have been twice as long without wearing, under the guidance of men and women riders.

Improvements are noted in the staging of "The Battle of Summit Springs." Buffalo Bill is first shown entering from the Madison Avenue gate, and riding into the cavalry camp to summon the soldiers. The troopers ride off through the Fourth Avenue set sevency, a change of picture made to bring the crowd down the mountain and pitch camp. The rest of the episode proceeds as in former years, ending with the battle and the duel between Buffalo Bill and Tall Bull. The cavalry drill was there with its thrill and the bucking broncho and "cowboy tune" made its old-time appeal. The cowgirl rider in this division is missing this year. The wild riding of the Cowpokes and the final salute bring the entertainment to a close.

As just the audience was rising to its feet, the wagon of the Fourth Avenue horses was drawn away and a pretty tableau, showing an Indian posed on horseback and dressed in full war panoply of paint and feathers on a one side with the features Indian camp just below, was disclosed under the combined calling of the lighting battery. Across the base of the tableau appeared in illuminated lettering the single word "Farewell." Black.

The Policemen and Firemen's Benevolent Association of Chattanooga, Tenn., three days, the latter part of this week. Under the arrangement the association gets 30 per cent of the receipts.
NEW ACTS NEXT WEEK.

Initial Presentation, First Appearance or Reappearance in or Around New York.


SMALL TIME.

C. Alphonso Zelaya, Manhattan. Burden and Dunlap, Lincoln Sq. Beeson and Bell, and with special drops for two of her numbers, her act builds up considerably in “night” features. She opened before a house drop on "costumes," singing a typical English song, something about the "drummer in the band." She then went to her own drops in "three" for her two ensuing songs, and for an encore returned to a house backing in one. Lily looked statuette and standing in silk knickerbocker costumes, one cream and the other black, with long capes to match, in which she said "The Monte Carlo Girl" and "Castles in Spain," a brace of love songs rendered in front of pretty and appropriate scenery. She closed with a "jeweled" arch and silenced the house with a plausible winner. The act passed nicely with the Majestic’s Monday afternoon audience.

Marion Shirley, Songs. Fifth Avenue (April 24).

Opening with "Coming Thro’ the Rye" and closing after an opportunity with "The Last Rose of Summer" in between, tells the tale of Marion Shirley, a "straight" singer, at the Fifth Avenue last Sunday—for a "film" Miss Shirley’s idea of vaudeville is on a par with that of the management which permitted the waste of time she consumed. Many acts around would wish to receive the opportunity. The girl, wrongly garbed as a "kid" (in a rather a severe gown for that age), has a voice for the parlor or possibly in an ensemble or in a production, but could not pass in vaudeville as a "single," did she have the songs.

Gene Greene, Songs. 20 Mins.; One. Trevett, Chicago.

The senior member of the old vaudeville firm of Greene and Werner has been with the company two or three months in Chicago for the past couple of years. While he is said to have cleaned up a bankful of nickels, the call of vaudeville has been strong and in the spring he broke out in his own town. Charles Straight, who has helped him in composing singing songs, presided at the piano, putting the black notes in between the white ones with a deftness which helped vastly in rounding out as good a singing turn as vaudeville has seen, for while Greene has been operating a picture machine he has lost none of the cleverness which kept Greene and Werner working until they took the film route to fortune. After ninety-nine out of every hundred singers of "coon" songs finish, Gene starts in and cleans up. He has an original manner and method, interjects a whole lot of comedy where others have skipped chances to get laughs, and puts across his songs with a directness and force positively refreshing. Turning to other styles, he makes "Yiddish Rag" sound like a new song, and closes with "Casey Jones" graded to equal the best methods of putting it over. He dresses in immaculate attire (both Tuxedo and evening clothes with and without an Inverness) and in attitude and delivery can make a place for himself anywhere on any bill. Wilt.


Bob Albright is from the West. He is a "freak" singer, calling himself "The Man Mella." The instructive point about Mr. Albright is that he does not require the soprano at all. He is a manly and very good looking fellow, sings in evening clothes, and finishes in his own tones (though "The Southern Rose," using Edie Leonard’s roll without announcing an imitation. This song alone puts him over, safely, for Mr. Albright is a first class singer of "coon" songs. In the two selections for which he utilized his soprano, the effect was sufficiently strong for solid recalls. In the "freak" portion of his singing Albright resembles a ventriloquist in the manner he has of using his powerful voice, normally a man’s, without an effort, and the surprise of the act is that Albright sings soprano at all, with his appearance. There’s no doubt that Mr. Albright can put it over whichever way (or both) that he chooses to select for him to have in the two essentials for a singer without his memorable "double voice": appearance and personality. Albright is also a yodeller, gaining something by it.

Walter C. Kelly has joined the guests at the training camp of Jim Jeffries in California, and will remain there until the big fight. After that "The Judge" proceeds to Australia on his "round-the-world trip."


Darracq divides his specialty into two parts, each a distinct act. His first number is the act with a bill. The second part closed the show. The first part is the better and the arrangement should be reversed. In striving for something that is sensational, Darracq has hit upon a very pretty, attractive apparatus, on its appearance alone almost good enough to stand up. The sensationalism is not quite rendering, although excitement is there. A large wheel on track with electrical attachment has another wheel of brass inside. Both wheels revolve by motor power. Darracq in a small automobile starts the machine in opposite direction to the track. The machine has small brass arms which catch onto the brass arms of the car. The arms are supposed to be pulled off when the auto attains the rate of speed necessary to carry it over the wheel, but here is where the fault lies. There is no way of telling if the car is really off the inside of the wheel. If it isn’t, there is nothing to the trick but the appearance. The track going around at a high rate of speed and the auto going around the car. Darracq is very noisy and exciting. The final trick is not as good. Darracq comes down a steep incline in the auto, doing a half loop, the auto being caught at the finish on a bar around which it revolves. Darracq has several men on the stage assisting. All are well dressed and give a bully appearance. Darracq is a good showman.


Satinini is an illusionist who has an act with a pantomimic story. The illusionist is a burglar in the shop of a magician. A monkey and the paraphernalia of a magic show are there. The robber has an assistant, and is pursued by a policeman. The illusions are played with the four men participating. The greatest defect is that most of the changes occur on a darkened stage. The act is pretentious in a way, but lacks sufficient speed for the best results. The majority of the tricks have been seen before. The act passes, but not as a big number.


One number was allowed Eva Ellis and the six girls behind her. It was a bathing affair, with the girls working in the now familiar sea effect produced by the lights. The number did not give enough opportunity, and is not reason enough for carrying six girls. Miss Ellis appeared in a not-overcoming bathing suit, the young women wearing costumes, fade the same. The act in its present form cannot hope to get far. There is nothing to it.

Charles Blake and Grace Harvard (Mrs. Luke) are working together.

Margaret Wycherley and Co. (3). Comedy Drama. 20 Mins.; Four (Patter). Fifth Avenue (for last Sunday only) may be named "The Show Girl." If it is not, it should be. Miss Wycherley has comedy in two divisions, one following the other. In the comedy there are laughs, and in the dramatics tense interest, the drama taking a solemn and unexpected turn, which grips to quite some degree. The piece tells the story of a show girl who acts at a dressing-room establishment. The dressmaker was placed by the show woman of the stage some time before. The show girl has since become engaged to a wealthy man, the husband of the dressmaker. She has had marital troubles, the stage girl is unaware of the facts, and makes an appointment with her fiance at the shop. With picture hats, not the evening gowns or dresses to meet her benefactress’ future husband, though she is informed he is to leave the next day for Reno to obtain a divorce from his wife. He is called up to the room at a crucial moment and the "big scene" of the piece happens, after which comes a simmering down of the strain, with Miss Wycherley completely playing the role of resolute, but broken hearted young woman of the world, who realizes that the man’s animal passion for her did not reason from the real love for her wife. It ends, with just a tripe too much dialogue toward the finale, but leaving a mingled impression of liveliness and interest at the satisfactory working out of the plot. Miss Wycherley is the star of the piece. Perhaps the "Sunday showing" at the Fifth Avenue precluded the possibility of this, but it must have at its opening a dressing-room establishment in full blast. And to bring out the character of the "show girl" strongly, Miss Wycherley should enter in a swagger street gown, with picture hat, and the evening gown worn. That dress that the principal of the piece did not fit in the picture. With Miss Wycherley the "show girl" from the tip of her hat to her shoes she has a good vehicle, which might be helped by following out the story first appearing in a magazine that a dress in the shop Miss Wycherley is the owner is the same. The support was fully capable, especially the maid. The man played well except at the "big scene," which he did not rise to. That may have been due to nervousness at the Fifth Avenue for the one day, or lack of rehearsal. His performance otherwise indicated that he would do. With setting over a little more fancy; also less somberness in the wife, both in action and costume, Miss Wycherley’s sketch may turn out to be a feature number. Without these, it can not reach that height, although it is worth a place anywhere as the "sketch" of a program.

Rose Kessler, formerly of Smit and Kessler, has a new partner.

Sergeant Brennan, the dialothe operator, opens on this side July 8 for five weeks only, booked by the Marinelli office for the United. It is the only available time the expert has.
Helena Frederick and Co. (5).
"Chocolates" (Musical Comedy). 24 Mins.; Full Stage. Fifth Avenue.
"Chocolates" is programmed as a musical comedy written by E. H. Groeb. The author has produced a silly, laughless and almost plotless playlet. The vehicle is unworthy of Miss Frederick, and her support even unworthy of the vehicle. The scene shows a lawn adjoining the home of Marion Birdsall (Miss Frederick). Four girls who wear several pretty costumes but with little else in their support to suggest Miss Frederick, while a German comedian who adds a burlesque flavor to the situation by his appearance, assists the leading comedy role. A very, very silly French inventor who adores Miss Birdsall has manufactured a box of chocolates which possess the power to make one do funny things. The comedian takes a few and imagines he is a detective. The girls also partake without displaying anything comical. Miss Birdsall, for whom the bewitched candy is intended, but who, up to the finish, avoids eating any, takes one and announces she feels like singing. Said announcement is accepted by a burst of joy from the audience. While the lights are out Miss Frederick removes her auto coat and appears in a white uniform singing a song about a miller in the U. S. No back drop is shown, bearing the picture of a man-o'-war, with Miss Frederick peering from one of the portoles. Helena Frederick made a big hit, a great big hit, but "Chocolates" was in no way responsible. She has the sweetest of voices, each of her songs earning several encorees. While Miss Frederick scored a big personal success, "Chocolates" turned over. Wynn.

The value of this act lies in the fact that it is totally different from the usual balancing and jugglting turn. Two girls and a man make up the trio, all wearing kilts, and working to the music of Scotch melodies. Among other things the man swings a ball fastened at the end of a string, striking a number of cymbals held by one of the girls, sending the object to the auditorsium, after which it makes a neat curve and returns to the stage. It is an improvement on the usual balancing throwing. McGrady is an expert with the ball and string, which he handles like a slingshot. He is also as strong with the bow and arrow. The girls offer a Scotch dance, which helps some. For a finish McGrady balances a long and apparently heavy pole on his forhead. Wynn.

Among a bunch of other ancient jokes Mackie and Walker ask each other, "What is an old maid like a tomato?" And still they found a few who laughed at it. Nothing short of a full new routine will make a good act of this team. A burlesque of a dance is given, with a finish and a big, because it was appropriate since Mackie and Walker followed a grand opera troupe. Wynn.

Joes and Coyers and Co. (5). 15 Mins.; Four (Special Set; Interior). Fifth Avenue (April 3).
"He killed the postmaster!" "He killed the postmaster?" "The only effect a mixing was a comic opera chorus for this refrain, after the C. S. Dandy sketch. Joes, Coyers and Company presented this the last Sunday last had proceeded a little way. The "tough" is endowed his "white slave" that he had recently won a postmaster, who objected to his style of light, and got into the dance and beyond, and that she would follow the same route unless assisting him in "turning off a trick on a ruby." It's a prettily simple story, good enough for a $5 prize competition moving picture film, that of stealing money from a drunken farmer by the application of knockout drops. The scheme is too far fetched ever to get over. The young man who played the Bowery tough in this "Rural-White Slave" playlet grabbed off the meaty part of the act before the line of his supposed to be Mr. Coyers, in the role of a rural constable, appeared upon the scene. The finish is discapating in that it discloses that the "Rube" is a country constable, that everybody wished that were Post Office Inspector. This "rube" sketch won't do. It's too rough. Mime.

Without taking any of his material Lanigan does a turn very similar to that of Al. Carleton. Lanigan is extremely thin and much of his talk bears on that circumstance. At the Majestic the audience fell for a laugh at his first appearance in a tight black frock coat and tight trousers, but the subsequent talk did not register with the audience. There was little spirit behind this lack of enthusiasm and indulged in sarcastic side comments, a comeback which only made a bad matter worse. Fifth Avenue has supposed to be little ahead of the audience and not a little of it was amusing. Lanigan has no voice, however, a defect which counted against him in his two songs, both without melody and short of harmonious lyrics. Wynn.

Lawrence, Russell and Edwards. Sketch. 12 Mins.; Full Stage (Interior).
An indifferent specimen of the second class sketch which seems to be flopping the "small time" is here presented. The vehicle must have been written by the veriest amateur in sketch composition. It is full of verbosity and repetitions, and ailblonesque without enough of either to make the maximum. The principals did not help to improve the piece. Wynn.

Clinton Amoss and Co. (5). Comedy Sketch. 18 Mins.; Full Stage. Small Time.
When four people all working their hardest to make the audience laugh can't, there is something wrong. In this instance the sketch is weak, but could pass if handled rightly. The climax is so poorly worked up that it kills the action of the whole piece. A few scattered laughs only greeted the efforts of the players. Wynn.

A middling "three act" is made up by this trio, probably named "Small" through their sizes. The two girls are "ponies" and the boy not much taller. Songs and dances by each and together, finishing with a Scotch number, the three young people in Scotch attire, composed the number opening the Hamlet Terrace show this week. Apart from their size the girls have little strength, wasting their light voices on the numbers provided, and damaging their voices by their efforts. The most pleasing is in the Harry Fox class of comedians, carrying himself somewhat flippantly, suggesting over-confidence. One of the songs appears to be an advertising num- ber for an automobile. Something is attempted with this in the way of padding out. The act will have to build up considerably before a position on the big time can be held down satisfactorily. Mime.

Handstand feats make up the major portion of the straight acrobatic work, although pretty ground work by the comedians and straight introduce variety into the routine. The hand-stand work is exceedingly good, whether in two-high formations or on the ground. As much width can be said for the comedy, but little effort is made in this direction. Dressing is simple and satisfactory, and the pair keep to their own specialty. It made a first rate number for the Circle bill. Wynn.

Both men wear dinner coats and make a nice appearance. Their singing is straight, leaning toward the musical ballad numbers. The voices are suited to the compo- sitions, having an ultra-supplementary quality. A duet for the opening, a solo by each, and an operatic number for the finish made up the turn. It was received with evidences of approval by Circle. Wynn.

Herbert Charles. Female Impersonator. 12 Mins.; One. Small Time.
Herbert Charles would go much better were he to keep his sex secret, until his third song, when changing to knicker- lockers for "Kelly." He might also eliminate most of the postures while singing. And still another defect, easy of remedy, is taking his wig off after the second song and trying to be gruff. Charles is a good impersonator of the fair sex and dresses his act well. He had the house before reaching the chorus of his first song. Charles wears a large blond wig, carries himself nicely, and a special black dress suit. The idea of changing to knickerlockers for a finish is rather novel. Charles made a big bit at the Lincoln Square. Wynn.

Mr. and Mrs. Cortes. Comedy Sketch. 25 Mins.; Full Stage. Small Lane.
There is some chance that Mr. and Mrs. Cortes may work this sketch into a fairly good offering, but they will have to go some to lift it off the small circuits, where it can remain with safety. The scene is in the home of a young couple, and the time is the second anniversary of their wedding. The appearance of home, sweet home, gets a Greek restaurant after a barber's wedding, for everything has been carefully hung on the floor. The young wife answers. He says a few words and makes an appoint- ment with a friend to go to the theatre. Just then hobby comes home after his hard day's work, and gets busy with the family. which he throws in a coal to dry. His wife commences dressing, and he becomes suspicious, all the time playing the suspected hobby. He answers a sec- ond the house, guessing what she is the date, after which he proceeds to lay the law to his wife of two years, succeeding in working up a fairly interesting clim- ax. Finally he orders her out of the house, after having her fifteen big dollars and carfare. He promises to send her week a like amount. She leaves the room. Knowing his wife is listening in the hall, he goes through the professions of im- plying to an affinity. Of course, this brings her back with fire in her eye. A little comedy and everything closes nicely, with hobby doing the bowing. As the curtain descends he tells her he has been promoted to the manager's position of his firm with promises of automobiles, etc. A telephone, swinging a tenement decorating a tenement house, sent the idea of their poverty to the tall pipes, and hobby didn't look like a business man when he entered, attired in a suit that led everyone to believe he was a bricklayer out of work, because the mor- tar had frozen over night. Mrs. Cortes snaps her sentences out short, keeping half the audience laughing. As the curtain comes down is the couple celebrate their anniver- sary with kisses instead of dishes. Wynn.

Really the turn is a character change act, although a laborious effort has been made to develop it into a sketch. This effort has been in vain, for the straight change arrangement would have been in- finitely better. The woman has a really clever knack for comedy of an eccentric sort. The man is a mere lay figure. He was the model of an elderly Irishman, coming in as an unwelcome suitor. The woman makes a character change on the stage to an eccentric housemaid in order to discourage his attentions. The scheme was so good he decided to retire from the contest for her hand. Incidentally the woman puts over some amusing comedy business not at all connected with the sketch and seems to give some satisfaction. If she can dance at all, a good routine of singing, dancing and talk might bring the pair something. Anything is certainly better than the present arrangement, which is holding back two artists when it con- dences of cleverness. Wynn.

(Continued on page 22.)
THE GIRL WITH THE WHOOPING COUGH

The program detailing information about "The Girl with the Whooping Cough," opening at the New York Theatre on Monday, is written something like a physician's prescription. The top line says "A. H. Woods prescribes." On the left hand margin is an "R." That "R" may stand for Roxy's, where the play was first written, but that is in the style of language of medicine or on the stage. It signifies but one word for some of the dialog in this adapted play in three acts, when seen by Stanlant Stange.

There's some crude, coarse talk in the show. It is in a few instances plain "raw." Mr. Stange may have forgotten he was writing for the theatre.

When the "THE" is written, thinking is expected; it is something more than a title. Nothing wrong in it, and it could be funny, without the dirt. Why Mr. Woods is gambling on destroying the value of a big drawing card by having a secret, is a mystery of his own. Valeska Suratt has great drawing powers, but the employment of various phrases, indecently suggestive, in this show is almost beside the point in the theatre, or Mr. Woods.

"The Girl with the Whooping Cough" may draw for about one month, as it is now. With the elimination of the nasty most of the rough, a secret of clever suggestive- ness at least, and with the very good company cast for the piece, along with Miss Suratt's ability to attract people into the show, it may end up for some time, if for no other reason than that people will argue over the merits or demerits, continually advertising in the papers.

At the New York Monday evening as- sembly a peculiar audience. Every kind of inn and woman was there. They expected "something" and they got it. Nothing wrong in it, and it could be funny, without the dirt. Why Mr. Woods is gambling on destroying the value of a big drawing card by having a secret, is a mystery of his own. Valeska Suratt has great drawing powers, but the employment of various phrases, indecently suggestive, in this show is almost beside the point in the theatre, or Mr. Woods.

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MOLLY MAY.

Coming into New York City at the head of a company that looks like a nice little stock organization from somewhere in the wilds, Grace La Rue is called upon to hold up the musical comedy, termed "Molly May," now at the Hackett.

The job is too much for Miss La Rue. Giving everything producing a show should have—and which "Molly May" has—not the job would still be too much for Miss La Rue. She has jumped into New York from St. Louis last night, looking so radiant that all brilliance in the firmament where stars are popped and dropped overnight.

If the success of "Molly May" were dependent upon the gowns worn by Grace La Rue, the show would be blazing a trail of box office receipts that would fit into the Madison Square Garden arena. When it arrives at the query mark of clothes—and hats—place Miss La Rue as the ace. She sings all kinds of songs. Some the composer, Julian Edward, may have written. The fellow who wrote the book, William Browne, gave the death-defying speech for Miss La Rue in the second act. It is about love and a fan, particularly the fan. Mr. Browne wrote the piece about a fan. That is a mere incident, however, as is supplied the fan the author wrote about, poorer in quality than the story.

It's the speech that's worth talking of. Miss La Rue tells Sam Scumble, an artist who paints (John H. Goldworthy), that his love for her is suspicious, and that just because she remained out all one night, losing her fan, he shouldn't allow his love grow suspicious before giving her a chance to stand off the question aspect her conduct might convey to the man who wanted to marry her. For Miss La Rue is the main squeeze among Scumble's models, and the show was named after her.

Miss La Rue ran through these "sad" lines as though in a hurry to put on another dress. Scumble didn't seem to mind. He's a regular actor, and acted like one all the time.

The story concerns a non-in-law and his father-in-law, each attending a ball while their wives are away. They return home in five in the morning. The wives come in shortly after. Explanations—farce explanations. Then the models come and go. They were at the ball, also. There are sixteen of them. Then the taximen come and go, coming back in evening dress—in the morning—having been "souled" the night before—but didn't rumple their shirts—or their vest—ten of them (all made the same). The "company" is made up by sixting ten Miss La Rue and her chorus girls and ten men (for a Broadway production). Beside the "company" are twelve principals. Some of the principals have principals, as Mr. E. Stewart Williams, as Senator Sparks, the father-in-law, is the German comedian. Mr. Sullivan has some awfully poor language to hand.

Next to the "book" as the poorest thing in the show, is the lyrics, and the next, Mr. Edwards. Mr. Edwards seemed to be about the only person connected with the piece who did not get a piece of the selection. The numbers are quite pretty in melody, but there are too many "numbers"—twenty-five. Of these Miss La Rue takes care of eight. In the first two acts a couple happen so closely together for Grace that the second could have been the encore for the first, if the orchestra leader had not listened to "applause" more readily than the conductor of a poor vaudeville show does. Everything is an encore in "Molly May," excepting "Posing," a La Rue song with Grace placing her head upon the shoulder of a poor vaudeville artist who was "posing" supposed to represent "The Vampire." The lyrics said so. The stager who did this bit of work should have placed the big head of an artist over the head of a small. It would have made that even the small, friendly audience wouldn't applaud, though no one laughed out loud. Another poor song is saddled upon Miss La Rue. It is "Molly May." If it's a good song, the singer did not cause it to sound like one.

Later Miss La Rue sang "Nancy." If Mr. Edwards didn't "compose" that melody, he should oblige the program to state it; also the other interpolations. "Nancy" is "Kelly," excepting the words. For the second chorus, the refrain is, "Has Anyone Here Seen Norah?" (Miss Bayes may answer).

Preceding a very pretty duet (one of the few real musical compositions in the show) Mr. E. Stewart Williams and George Odell, the dialog reads, "I wouldn't cry for the best man living," with the answer, "You don't have to; you've got him," which may arouse memories in one Tim Mahon.

The "and" on the program comes before Sydney Grant, who is a light comedian, siring nicely all the songs allotted to him. The company was altogether well in the surrounding company. With "Baby Grand," Mr. Grant caught the real hit of the evening, though in the first act Miss La Rue had several numbers with "When a Girl Leads the Band" and "Clap Hands," the latter an "audience song" of the easy sort that anyone could put over before a willing and unwavering house. The little and light quantity of dancing Mr. Grant does during the performance also finds ready response, as no one else in the show seems able to really dance, though Audrey Hamilton (an attractive girl), as a maid, did something in this line during her duet with Frank W. Shea, the butler. Mr. Grant plays a debatable "drunk" at the opening.

The settings are not bad in their adornments, though not calling for extravagance, and the costuming brings no gags either way.

Kate Rolla plays the mother-in-law, and is the leader in a trio song, "Sleep On," having a most peculiar arrangement for the oddity oddly played voices.

The story and music in "Molly May" would be strong enough to send this show over on Broadway, were the piece properly cast, and with a company sufficiently numbers the main street mark.

At one dollar per for the best, "Molly May" might get through without a grumbling three hundred compared at last it wouldn't be so bad, but at $2 "Molly May" is away off her feed.

Frankie Kane is lying seriously ill in a sanitarium at Liberty.

Maude Raymond and Violet McMillan are to be members of the New Amsterdam Roof company this summer.

AMERICAN.

Twenty-four men and four women took part in the American entertainment this week, establishing a record for the division of scenes in a vaudeville show. The ordinary rules the arrangement should not make good entertainment, but as a matter of fact a well filled house and the presence al the rainy day to the effect that the audience was encouraged by the presence of a rain (the audience in attendance was in fact very much all theatres) approved the bill with unusual enthusiasm.

There is a show and a strong one, with eleven acts, half that number scoring extraordinary hits. Julian Eltinge bad next to closing position and drew his curtain at the top of the evening, with a vocal ditty, "The Jo Gordon, The Joe Boggany Troupe, "The Hold Up" and John C. Rice and Sally Cohen bunched and close up for honors.

In his song and impersonating dance, "The Spanish-American Rag," Eltinge has a double winner. The dance marks the high point in skillful impersonation. Eltinge is a master of all the little arts and graces that go to make up a clean cut bit of mimicry. Each of his four numbers, including only one familiar one, the "Colonial Dame," is new, and all went substantially. Eltinge has a full audience in a special little speech in which he said he was glad his new numbers were liked—a vast improvement over the usual kind of announcement a song of "my latest phenomenal hit," common to many singers.

At the American the "Hold Up" made a strong feature. Taylor Gordon, who has worked out a capital melodramatic playlet holding a strong, concise, convincing story, the interest of which is vastly added by admirable dressing and mimetic effects. The "props" worked better at the American than at the Fulton last week and the house management gave the sketch every advantage, even to placing a wait just before to permit the audience to settle down after the enjoyable dancing turn of Cartmell and Harris. It might be possible to do away with a slight waving of the curtain, which gives the illusion of an express train rushing past, and earlier a better locomotive whistle would add to the effect. Giovanni Scoula might be less fever on his ejection unless the style is designed to throw the quiet, deliberate style of W. S. Hart into relief and emphasis.

Joe Boggany started a young riot with his five acrobats. The act remains unchanged in routine, and what is more important, is as swift and clean in execution as when seen first. Besides having an important position the Englishman followed two other acrobatic turns and practically cleaned up on the early half of the show.

Cliff Gordon is the essential humor of his talk and characteristic to an effort to keep up with the newspapers in recouping passing events. Monday evening he made reference to the acceptances by Governor Hughes of the Supreme Court appointment.

John C. Rice and Sally Cohen won their usual reward with "A Bachelor's Wife," a exceedingly well played bit of "By-Products," the dramatic piece presented at the American, Chicago, for the first time last week, is held over at that house. The New York Root will lose its moving pictures May 15 for over the hot weather, to make way for "The Fulleys."
Posner's Aerial Dogs. 9 Mins.; Full Stage. Small Time.

Posner has worked out an extremely pleasant and entertaining dog act, using only two animals, a miniature black-and-tan apparently weighing but a few pounds, and a nondescript fox terrier. The feature trick is wire walking by the terrier, although there is a quantity of material new to acts of this sort. One interesting bit is an arrangement whereby the fox appears to be doing "Buster" feats with the tiny black-and-tan as the top mounter. This effect is accomplished by having a table, about breast high to the man, upon which rests the large, inch-square board, from each corner of which runs a cord to the corner of the table. When the platform is raised enough to place the terrier underneath with his legs braced upward to tighten the guys to the table corners, the black-and-tan doke various stands on it. In the wire walking the terrier balances itself and does a short, slow walk. For the finish the same pup "balance itself on its hind legs while the 'dick' of its wings through a wide arc. This makes a very close. The two dogs go through the usual routine of balancing on the trainers hands and stand on front and hind legs. They obey with extraordinary promptness and require no coaxing at all. The turn is well worth the attention.

Jago and Stewart. Singing, Talking and Dancing. 7 Mins.; One. Small Time.

Jago and Stewart are decidedly English in both action and costuming, and while well done, the talk in use will not pass. The ancient jokes didn't raise even a twitch. The opening song is poorly delivered, sounding like a good man's assistant reading against time. This gives the pair a bad start. The dancing by the woman helps pull the team over, and the baton-swinging finish makes a good hit, but latter would look much better if a spotlight were used, but it now stands out strongly above the rest of the act.

The Bruins (Colored). Singing and dancing. 7 Mins.; One. Small Time.

A buck and wing on ball-bearing rolling skates by the male member of the team is the meritorious part of the offering. They open with a song after which some fairly good talk is put over. The man wears evening clothes, while his partner opens in a light-colored ankle dress, disordered by undergirding. Their dance finish will pull the act through, for it comes as a surprise.

International Two. Singing and Dancing. 7 Mins.; One. Small Time.

A "straight" man with a good voice and a "newswoman" boy with a funny laugh and a fairly good idea of comedy are the International Two. The act contains a line of talk, sounding new, a novelty on the small time. The straight could improve his grammar. The team will rank with some of the best of its kind playing the smaller houses and should find plenty of work on this time.

Short and Miller. Songs and Dances. 14 Mins.; One. Small Time.

If all stage aspirants now commencing on the small time would show as much sense as this pair, we should have to sit through less poor talking acts and impossible comedy sketch. Short and Miller are girl and boy, of corresponding "pony" size. Neither has any special ability in singing or dancing, although both have apparently had hard to develop a routine. This excellence which distinguishes them is that they hold to their specialty and do the best they can with it, without trying to hide shortcomings under borrowed anathases of talk. The boy makes two changes, and, in a comedy makeup, does a dance which promises something. The girl makes no changes, unless the removal of a loose-clothed could be so described. She sings a ballad in a voice that is made painful by extreme affectation. Her stage manners are like-able—graceful, and in small-time form they are even better. A "cute," plump "squab" and would make a stronger appeal by working simply and naturally, abandoning all her forced looks in an ultra-supreme manner. The pair are young and should, in reasonable time, work out a neat, pleasing specialty—keeping in mind, for the present at least, that they are developing a consistent song and dance specialty.

Caroline Pulliam. Singing. 9 Mins.; One. Small Time.

Caroline is a "straight" singer, very light in voice, she appears alone. Caroline should secure a partner, even for the small time, if there is to be any money weekly ahead for her on the circuits. Miss Pulliam may be a blonde or brunette. One wig is, unless the rear of a loose-clothed number Caroline seems to be almost givingimations, and she might go right ahead with that idea. It could probably be used in front of these small time audiences. They will stand for anything in New York. If they won't, the bill at the Union Square the last half of this last week must have been a shock to them.


The story is of Grace Astorbell in love with Paul Benton, a young broker. He is to call that evening. Perkins, the butler, wishes to have the evening off. When Paul arrives he sprays illeisure perfume on him. Paul, having a cold, cannot detect it. Perkins also places some blond hair on Paul's face, combing the hair to develop a routine. Grace discovers the perfume and the golden locks. When asked for an explanation Paul does a sop. Grace goes into tantrums and dismisses him. Jack asks for a four-room apartment. It is the first man that comes along. An old Hebrew enters. Grace asks him to marry her, but later finds out she was mistaken in Paul's duplicity. At this point it develops the act is a dress rehearsal. Mr. Martin plays Paul, Perkins and the Hebrew. Jessie Courtney as Grace is very pleasing. The act is closed on a song. "A Unique Proposal" was liked.


Wearing a black dress and mask, "The Woman" is to sing a selection of songs from operas and popular numbers, displaying a contralto voice of exceptional volume, range and sweetness. A male piano accompanist is carried. The act should prove a big one on the small time.

O. M. Samuel.

BILLS NEXT WEEK.

New York.

COLUMBIA.

Jolson Singer and Co.; Jack Wilson Trio; "The Man and Tom Walker." W. C. Fields; Stuart Damon; Beulah Vallars Troupe; Stanley and Morris. The Vixians.

FIFTH AVENUE.

Davi; Davie and Arthur Ingraham and Co.; Fred Dupree; Howard Brothers; Les Tremits; Big City Quartet; Blue Sisters.

HARD TIMES.

"Party by Night." Donat, York and Adams. Frank Forrest; Mike Howard; Jen Hay; Dio; Three Diamonds; Stuart and Miller.

GREENPOINT.

"The Barn Dance." Laddie Cliff; Mark and Turner; "The Mantle."" Goldsmith and Hopper; Len Jen and Raeburn; "The Pioneers." "(In B.B.)"".

AMERICAN.


AMERICAN.

Kelley and Ashley; Alva; San Francisco; Adelady Keim and Co.; Tom and Macc Moore. Clark and Hamilton. "Hester and Cecilia." "Mr. and Mrs. Herb Lovel." "The Lie." "The Merry Widow." "She's a Good One." John Franklyn; Mme. Wideman; Herman Lott and Co.; Pat Morris; Three Tovers; and Co.

Hammertime's.

The program at Hammertime's this week is a ragged one in its makeup, and the show is a jerky entertainment. Several acts are on the bill. Of these, Bert Williams, the colored comedian, walks away for the winning post.

The placement sends Stuart, the female impersonator, to close the bill with a pretty stiff job to give a "single singing act" with three changes of costume. Stuart appears at 11. Tuesday evening the program features a stop at a local speakeasy. It is said that though the changes were made with lightning speed, each necessitated a wait. In this, the best act he has ever worked, Stuart is happily bearing out the old, novel novelty in the position to hold in the audience, and barring the few who would have left anyway, Stuart seemed to supply more joyfully than ever was the last one on the program for him.

The featured attraction is Mrs. Eva Fay, who, as usual, presents the "mind new trick for an encore. It is another bit of drags, but becomes necessary to secure the questions for the final section, where Mrs. Fay answers the inquiries. She is giving a song and announcement. It is susceptible to more comedy, and Mrs. Fay should place every laugh possible into it, closing with a big comedy answer. The booklet speech ought to be dropped. The last three bits are all half and would not "stall" for the "committee." Any wait there works against the turn. The announcer might hold himself less stiffly at first. While Mrs. Fay's late husband, John T., is missed, Mrs. Fay is capable of carrying the act, for with proper thought given to the answers, and the "medium" guarding against a sharp or bored manner of delivery, this particular "mind reading" act can safely repeat.

Haines and Vidoque were out of the show Thursday evening due to a cold. Haines picked up. Jarrow replaced them, and provoked lots of fun with his ad lib, matter, being obliged to give one extra and the usual "stall."" In "That's Plenty" and "believe Me," this chief of all colored fumakers has two great songs. Williams can put over anything, and his present act is a well laid out winner.

Several new items are offered by Belle Blanch, who through dressing her off, presumably forms much older. Gertie Hoffmann has penned a rocky road for "straight" imitators nowadays, though Miss Blanch did quite well. In Julia Henderson and Eva Tanguay, Miss Blanch is faculty. The others are very passable.

Jack Wilson made a hearty score with his monologue, a considerable portion traveling Mrs. Fay, and genuinely funny. His parodies scored strongly. Some were just right for Hammertime's. A big "Chantecler" hat, a relative to Wilson's "Merry Widow," was good for an audible smile. The trio fared well, with Franklyn Beatie's voice heard to advantage in his first song. The act followed the "lonesome singer" on the hill with a hard spot. Their selections are all lively.
THE BAL HABIT BECOMES CHRONIC

Every one who buys a BAL FIRE TRUNK becomes a fire "dead," and his good sense and better judgment never allow him to break the habit. We have never met one who, having reached the fire level, felt less love for the covered wood truck grade.

If the best is not too good for you—Buy a BAL

WILLIAM BALL, Inc.
SEND FOR CATALOGUE V.
BUILDERS
210 West 42nd Street, New York
MORE TO FOLLOW

Just Letting Loose a Little of That Money—

Neil O’Brien

ONLY ONE

MIKE BERNARD

THE GENIUS AT THE PIANO

THE BOY WHO HAS MADE THREE CITIES TALK—CHICAGO, 'FRISCO AND NEW YORK

Next Week (May 2) HAMMERSTEIN'S

Personal Direction, AARON KESSLER

CHARMING

JOSIE HEATHER

The Delightful English Comedienne

Made Her American Debut at the Majestic, Chicago, March 31

OPENED MONDAY LAST—(Only Four Weeks Later)—For A RETURN ENGAGEMENT

A COMPLETE SUCCESS with Two New Songs and Some of the Old Ones

LORRAINE AND DUDLEY

BOOKED SOLID BY
Jake Sternad and Meadie Cooklin

Permanant Address:
208 Chicago Opera House Building
CHICAGO

PRESENT “CHRISTINE,” A TRAVESTY

SULLIVAN-CONDIDINE TIME

TONEY AND NORMAN

Singers and Talkers and Legmania Dancers

May 3, Bijou, Winnipeg

Agent, NORMAN JEFFERIES

ODIVA

VENUS OF THE DEEP

SAMOAN PEARL DIVER

WILL OPEN NEW YORK ENGAGEMENT
AT THE ALHAMBRA, MAY 9

MANAGEMENT, Capt. C. F. ADAMS

DIRECTION, PAT CASEY

When answering advertisements kindly mention VARIETY.
"Lily Lena is back with new songs and new tricks but bringing the same engaging personality. It would be difficult indeed to try to define with any exactness in what the charm of this singer consists. But she presents a very attractive picture, carries herself easily, dances gracefully and possesses that enigmatic something which for want of a better name has been termed personal magnetism. Yesterday the audience fell under her sway and at the matinees Miss Lena was forced to make a little speech, in which she gratefully thanked her listeners for the novelty of their reception."

"Now Europe: "THE HOLD UP" "THE PRIMA DONNA"

Stupendous American production of "THE HOLD UP"
Starring the eminent actor W. S. HART
American Music Hall, New York, May 2 (Second Week)

TAYLOR GRANVILLE assisted by Laura Pierpont in a new act
Watch for the startling event! The biggest yet!

"Three Singing Girls." Ella Wales, Madeleine Merriott and Evelyn Ellison, present a stirring and pretty picture. Their splendid voices and charming and graceful movements are delightfully blended and will do for them what has been done for others on the stage. The girls are young and graceful and present a winning and breezy act that is in all melody."—Victoria "Dolly Colman."
The Bellmonts.

Three Rings.

Small Time.

Diplomatically one of the best ring acts in vaudeville. Everything from medicine to work is done on the smallest of the three rings.

At the Bellmont, Washington, D.C., presented with embroidered flowers the troupe offers a revue which will be appreciated by both adults and children. The act is a classic, and one which will be appreciated by adults and children alike.

One of the stars of the act is the famous "Fada Euson," who has been a favorite of the audience for many years.

On Thursday, a popular song was "My Favorite Things," which was received with great enthusiasm.

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MAJESTIC THEATRE,
La Crosse, Wis., April 17, 1910.

It is with great pleasure I can state that TORCAT AND FLOR D'ALIZA have one of the best novelties in vaudeville. They are just finishing a week for me and I sincerely trust I may have the pleasure of playing their act again.

F. L. KOPPELBERGER, Manager.
BUFFALO BILL
FAREWELL TOUR
THE VETERAN FILMSMEN WILL SHOW YOU...)
ANOTHER AWESOME EVENT IN THE HISTORY OF THE WORLD.
SUSPENSEFUL ADVENTURE-
SPECTACULAR DISTANCES-
DARING ACTS-
INTENSE THRILLS!
A Program of Enchanting Films
AN ENGROSSING PRODUCTION
AN IMPOSSIBLE TALE
AN EPIC ADVENTURE
GONDORF COWBOY
"The Bear from Dribble" dill
FRANCIS (L. Solect, mgr., agent).
BEAN (L. Solect, mgr., agent).-
KARRON (L. Solect, mgr., agent).
BINGLES (L. Solect, mgr., agent).
BORDON (L. Solect, mgr., agent).
BOSTON (L. Solect, mgr., agent).
MARKET STREET (Bingells & Grg, mgr.,
agent).
DEER (L. Solect, mgr., agent).
ALCABEZ (Bosco & Mayer, mgr., stock).

Weather warmer has affected marine business some extent. Evolving performances secured the audience good play.

Louise Toriel Burnet (the British) is renewing old acquaintances made here while playing Prince Hotel in "The Way to Heart." 

SAN FRANCISCO

By W. H. W. WARDEN
VARIETY's Western Office.

509 Market Street.

ORPHANAGE Program this week proved quite effective. Miss Martha Buxton turned out well. LaECTOR, CQ and Co. held their successful affair. The American Ladies of Protection Orphan Co. in "Mrs. Buxton's Run" gave a sketch that was greatly liked. Laevin Launt is in a delayed part and well liked by the audience. Miss Launt is quite good. The current program includes a sketch of last week. Trevor and Devey draw large laughs. Miss Gardner and Miss Buxton's sketches are first rate reenthrall, though starting slowly, closed alertly. Miss Buxton is a nice looking girl in her role.

WIGWAM (Ben Harris, mgr., agent, S.C.).

The Four Tommy Lotters, opening the program, were overheard in their announcements, lacking away from the mark a bit. Miss Tippins, who opened the show quite well. W. E. White, the vaudeville star, proved an effective skit in the show. Miss Buxton gives an effective big applause through all her acts. Mr. White's recitation received the same applause as the rest. Mr. White, Miss Tippins, and Miss Buxton were excellent in their work. Mr. W. B. White, a strong singer, had good audience, and in every act they gave a great applause. Mr. W. White fell flat down. Mr. and Mrs. J. F. C. and Miss C. C. turned out well. Miss C. C. short tests on the skit are above the average in the sketch class this is, in the box office class, and most effective. Miss Buxton, the dancing vocalist, was greatly liked. Nadia, "The Jewy Girl," held the house in a closing of the bill.

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NATIONAL (Rick Abram, mgr., agent, S.C.). Fire and Wind, Markham, opened the show quite well. W. E. White, the vaudeville star, proved an effective big applause through all her acts. Miss Buxton gives an effective big applause through all her acts. Mr. White's recitation received the same applause as the rest. Mr. White, Miss Tippins, and Miss Buxton were excellent in their work. Mr. W. B. White, a strong singer, had good audience, and in every act they gave a great applause. Mr. W. White fell flat down. Mr. and Mrs. J. F. C. and Miss C. C. turned out well. Miss C. C. short tests on the skit are above the average in the sketch class this is, in the box office class, and most effective. Miss Buxton, the dancing vocalist, was greatly liked. Nadia, "The Jewy Girl," held the house in a closing of the bill.

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WILLA HOLT WAKEFIELD
WILLIAM MORRIS CROTTY. 
Personal Direction, R. a. MYERS.

BESSIE WYNN
IN VAUDEVILLE

Original HULA! HULA! Dance
TOOTS PAKA
PAKA'S HAWAIIAN TRIO.
Representative, PAT CASEY.

VINA'S MODELS
REPRODUCING FAMOUS PAINTINGS. Beautiful Models.

PHELAM

MONTGOMERY MUSICAL TRIO
AN ARTISTIC SUCCESS ON THE
PANTAGES CIRCUIT.

L. A. STREET
The Only Wonder Ball Manipulator
FIRST TIME IN AMERICA.
Playing Best Western Time. Address PAUL TAUBIG or LOUIS SPIELMANN.

NORTON AND RUSSELL
QUICK CHANCE ARTISTS.
Booked by A. E. MAYER.

ALEXANDER & SCOTT
"FROM VIRGINIA"
Jacques' Theatre Last Week
PAT CASEY, Agent

"DANDY THIEVES"
"A NIGHT IN AN ENGLISH MUSIC HALL"
"A NIGHT IN THE SLUMS OF LONDON"
These Acts Are All Copyrighted.

LOUISE DRESSER
"THE MAXINE IDOL," DALL'S, NEW YORK.

WILLIAM H. LAMBERT

MUSICAL CATES
4
World's Greatest and Best Musical Act

AT THE EMPIRE.
The feature of this week's bill at the Empire
is the offering by the four musical Cates.
Their performance on the different instru-
ments, including clarinets, saxophones, cor-
nets and xylophones, were wonderfully good.

LOHSE AND STERLING
VAUDEVILLE'S LATEST SENSATION.

WATERBURY "REPUBLICAN," APRIL 28.
Another act of importance and one that gave
every evidence of genuine merit was that mag-
ificent clown act of Alexander and Scott. This pair of
presenting entertainers were
with the Hula Boy minstrels at Poll's
but a few weeks back, and their work here yester-
day evoked tumultuous enthusiasm.

WATERBURY "AMERICAN," APRIL 28.
"Something new, good, bad, and indifferent,
have been seen here at various times during
the past. Perhaps the cleanest act of this kind is
that of Alexander and Scott, who will be re-
membered as contributing largely to the success
of George Harris's "Honey Boy" minstrel. The
outfitting of this act is gorgeous, but in excel-
lent taste, the young "Hula" gowns, especially,
being a revelation of the dressmaker's art."

WATERBURY "EVENING DEMOCRAT," APRIL 28.
"Then there are Alexander and Scott, an act
that could head any bill. They only recently
left the Cuban and Harris minstrels."
WAYNE G. CHRISTY

ORIGINS OF AHEAD—Continued

The acknowledged origin of the famous Catch Me If You Can game is said today to be the mind of a local barber, Mr. Charles H. Grow, who was also the operator of the Grow's Barbershop on Main Street in this community.

Mr. Grow took an interest in the game as a novelty and offered it for sale to the public on a limited basis. However, due to various legal and ethical issues, he eventually withdrew from the game's operation.

The game became increasingly popular, spreading to other communities and eventually caught the attention of national and international news outlets.

The Catch Me If You Can game continues to be played in various forms today, with adaptations and variations that reflect its original concept.
"Abbie Mitchell, later prima donna with Williams and Walker, the celebrated colored organization, is about the cutest little chocolate bon-bon going. She is good to let the eyes linger upon, and has a brilliant expression, much to the masculine. She is of a rich brown shade, is possessed of adorable and magnetism, and her singing of "My Owl, Carmen," is what would be technically known in vaudeville slang as a scream." —Portland "Oregonian," Feb. 26th, 1906.

Fred C. DAISY REDWOOD and GORDON
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